

Reviews

Michal Bosworth, *Convict Fremantle: A Place of Promise and Punishment*, University of Western Australia Press, Crawley, 2004; pp.108; RRP \$24.95 paperback.

Convict Fremantle: A Place of Promise and Punishment inspires an urge to walk through the streets of modern-day Fremantle, book clutched firmly in hand, looking for the Fremantle of colonial days. Shield the eyes and the old convict built town might stand out firmly against the twentieth-century tower blocks, traffic lights and power lines. But *Convict Fremantle* is much more than an excellent guidebook to the architectural history of Fremantle. The work provides an important new account of the history of Fremantle Prison and the story behind the transportation of convicts to Western Australia.

Michal Bosworth is a professional historian with expertise in Western Australia. Her Curriculum Vitae is impressive and well-suited to the task of documenting convict Fremantle. She is an award-winning author who has been a contributor to the Australian Dictionary of Biography. She has written on food, clothing, shelter, technology, migration, transport, resources and communications, and on feminism and women writers. Michal is also a community member of the Heritage Council of Western Australia. As historian of the Fremantle Prison Conservation and Future Use project, and having compiled the information on Fremantle Prison's database, she is clearly an authority on her subject.

In the aptly-titled first chapter 'Setting the Scene' Bosworth outlines the background to the decision to send convicts to the Swan River Colony, which had prided itself on being developed by free settlers. The chapter evokes an image of the physical environment of Fremantle in the early days of white settlement and acknowledges the devastation caused to the indigenous people by the European invasion. The following chapters describe the arrival of male convicts, from the Parkhurst boys in the 1840s to the first adult male convicts in 1850 to the ending of transportation in 1868.

Bosworth also records the lives of those who managed and guarded the prisoners. The management hierarchy echoes the stratified society of nineteenth-century Western Australia. Between the Comptroller General who enjoyed a large salary and lived in an imposing house and the lowly night warders who received £30 per annum plus cramped accommodation, were a range of officials such as the steward, the chaplain and the surgeon. Warders were a mixture of colonial born and ex-British prison warders. It gives one a jolt to realise that their days were in some ways as constrained as the men they guarded. Prisoners did not rise at 5am unless someone was there to compel them to do so. Two other important groups are integral to the convict story. The Royal engineers oversaw the planning and building of the Fremantle prison and a range of other structures. The Pensioner Guards controlled the prisoners during the long voyage out from England and were contracted to carry out guard duties for six months after arrival. They were then at liberty to stay on in the colony and to select land under a conditional purchase scheme.

Later chapters, which outline the punishments meted out to convicts, show why the book is not a run-of-the-mill commissioned local history puff piece but real history written by a real historian. A chronicle of capital punishment in Western Australia up to its abolishment in 1984 (the last person was hanged in 1964) places the convict narrative into a broader perspective of evolving theories regarding crime and punishment. There is perhaps one gap in the record that this talented writer might have tackled, and that is relations amongst the convicts. Although Bosworth describes the

daily routine of the prison as it changed over time - cooking and washing, sleeping arrangements, punishments and health regimes - we gain little sense of the emotional life of convict Fremantle. When young healthy men were locked up together for years at a time there must have been fights and tensions, attachments and physical relations. What about sexuality, violence and despair? Bosworth might respond that her book is titled *Convict Fremantle*, not *Fremantle's Convicts*.

A key concern of *Convict Fremantle* is the link between the physical prison buildings and their purposes and functions, as the chapter titles 'Prison Design', 'Building Technology' and 'Places, Spaces and Prison routine' suggest. The histories of inanimate limestone structures, of people and of rigid bureaucratic policy are blended into a seamless whole. One of the major strengths of the book is this fusion of social and architectural history.

Bosworth also provides a detailed bibliography of sources, useful for anyone researching nineteenth-century Western Australian history. Included are the books of Rica Erickson, whose work on convict history is well known. *Convict Fremantle* does not attempt to document individual histories as Erickson has done so assiduously, but it considers convict lives in a wider social history context.

Convict Fremantle is immensely readable: a clear and lively prose style is complemented by photographs of both nineteenth-century and present-day Fremantle, along with portraits, building plans, lists and tables, newspaper cuttings and drawings. Both scholars and the general reading public will find the book fascinating, not to mention the tourists to present-day Fremantle.

SUE HART

The University of Western Australia

Ellen Bradshaw Aitken and Jennifer K. Berenson Maclean (eds), *Philostratus's Heroikos: Religion and Cultural Identity in the Third Century C.E.*, Society of Biblical Literature, Atlanta, 2004; pp.452; RRP \$49.95 paperback.

Despite a recent increase in scholarly attention, the works of Philostratus are still not very well known beyond a specialist audience. This is especially true of the text which is the focus of the essays in this collection, the *Heroikos*, or *On Heroes*. Briefly, it is a dialogue between two unnamed characters: a Phoenician merchant and a vinetender who lives with the still active spirit of Protesilaos, one of the long dead heroes of the Trojan War. The dialogue between these characters deals with the two aspects of heroic figures in Greek culture: the epic accounts of their actions while alive and their worship as semi-divine after their death. The date at which the dialogue was written is still the subject of debate, and differing solutions to the problem are offered by the various contributors to the volume under review, ranging from 214 to 235 C.E. Its author, Philostratus, was a member of a family of intellectuals from Lemnos, and is known to have associated with the imperial family, in particular with Julia Domna, the Syrian wife of the African emperor Septimius Severus. The *Heroikos* is increasingly being recognised as a text of interest to scholars in a range of disciplines, from archaeology and classics to early Christianity, as the range of contributors to this collection testifies. It is a profoundly self-conscious work, aware of its belatedness and the necessity of negotiating its position in a long, literary tradition. It is concerned with rewriting the past by which it is itself formed. The historical moment at which it was written is one of continuing importance. The new religion of Christianity was gaining in strength, though the old Hellenic and Roman ways were still dominant. Philostratus, however, never mentions Christianity, though as several contributors observe, he was most likely aware of it. Hershbell, in the present volume, is almost certainly right in observing that if Philostratus was aware of the new religion, he would have viewed it with disdain.¹ It might be added that he would have been unimpressed with the subliterate Greek of the New Testament.

This collection of papers on the *Heroikos* is the product of the conference, 'Philostratus's Heroikos, Religion, and Cultural Identity' held at Harvard Divinity School, 4 - 6 May 2001. The editors, Ellen

Bradshaw Aitken and Jennifer K. Berenson Maclean have previously provided a valuable service by producing the first English translation of the *Heroikos*,² and this new volume is sure to further the rediscovery of this neglected text. The bibliography of works dealing with Philostratus is still woefully short, and the current collection, along with the forthcoming volume of essays on the entire corpus edited by Ewen Bowie and Jas Elsner,³ should go some way toward demonstrating to a wider public how rich, complex and self-conscious the texts surviving under the name of Philostratus are.

Some of the papers appearing here have previously been published. Walter Burkert's influential study of the relationship between the myth of the Lemnian women's murder of their husbands and the ritual of new fire on Lemnos, 'Jason, Hypsipyle, and New Fire at Lemnos: A Study in Myth and Ritual', was first published in 1970⁴ and Hans Dieter Betz's 'Hero Worship and Christian Beliefs: Observations from the History of Religion on Philostratus's *Heroikos*' has previously appeared in a German version.⁵ The chapter by Gregory Nagy and Casey Dué is an expanded version of Nagy's prologue to Maclean and Aitken's 2001 translation of the *Heroikos*. Alain Blomart's 'Transferring the Cults of Heroes in Ancient Greece: A Political and Religious Act' has appeared in a preliminary version in French,⁶ and an expanded version of Tim Whitmarsh's 'The Harvest of Wisdom: Landscape, Description and Identity in the *Heroikos*' will appear in the volume edited by Bowie and Elsner.

The range of perspectives and methodologies brought to bear on the *Heroikos* in this collection is, however, impressive. The literary qualities and complex intertextuality of the dialogue, its setting both geographically and culturally, the relevant archaeological background, the religious beliefs and practices involved and its relationship to early Christianity are all addressed. While a few papers, especially those concerned with early Christianity, use the text as a starting point for more wide-ranging investigations of Philostratus' world, these are still likely to be of interest to scholars whose main focus is on the dialogue itself. It must be said, however, that the connection to the *Heroikos* is at times rather tenuous.

The chapters are divided into three thematic sections: 'Protesilaos: The Witness of the Heroes', 'The Vinedresser: Strategies for the Construction of Culture' and 'The Phoenician: Hellenes and Foreigners'. The editors' decision not to separate chapters on early Christian topics from the rest of the book, allowing 'pagan' and Christian to sit together in dialogue, acknowledges that 'the landscape of religious groups in this period is best envisaged in terms of overlapping circles' (p.xxxiii).

As the book is intended for the use of students as well as scholars, Greek is generally translated. The note on transliteration states that names familiar in English have their usual forms, while less well-known ones are transliterated according to the *Chicago Manual of Style*, with the exception that the circumflex is used to mark long vowels. The editors appear to have made the name of the dialogue itself an exception, however, as it appears neither in its most familiar form in Anglophone scholarship (*Heroicus*) nor transliterated according to the method adopted for other names (*Hêrôikos*). The footnotes in the introduction have occasionally wandered from one page to another, but there are very few typographical errors for a book of this scale, and none of them serious.

The quality of the chapters, while of course varied, is generally high. It does, however, seem odd that the papers presented at the conference by Albert Henrichs and Froma Zeitlin, while referenced by several contributors, do not appear in the volume. No explanation is offered for the omission. The papers included cover most aspects of the text without too much overlap, and when contributors do address similar topics the divergences of opinion are stimulating. Maclean, for instance, challenges Betz's and Whitmarsh's readings of the Phoenician's transformation from incredulity to faith, focusing on the intertextual patterns used to define the character's state of mind. One of the major differences between the individual contributors concerns the 'seriousness' of Philostratus' religion, and whether the text is to be considered 'a pious homage or a sophistic joke'.⁷ This issue, while occasionally mentioned, is barely addressed.

The volume contains a very full bibliography, containing almost all works which touch on the *Heroikos* to any extent. Rusten's chapter, examining some similarities between the *Heroikos* and the traveller/pilgrim Pausanias, was unfortunately unable to use A.M. Snodgrass's paper on the early

reception of Pausanias' *Periegesis*, which challenged the prevailing opinion that Pausanias' work was unread or at least uncited for centuries.⁸ Even before this paper appeared, however, the notion of an unread Pausanias was looking less convincing. Rusten omits mention of four papers citing probable references to Pausanias in authors writing soon after him.⁹ Aitken's stimulating paper on Phoenicians in literature and in social reality in the Severan period and Maclean's subtle reading of the merchant's transformation could perhaps have benefited from considering the prominence of Phoenicians in the ancient novel. This topic has been addressed in one of the few articles touching on the *Heroikos* which is omitted from the bibliography, 'L'image des Phéniciens dans les romans grecs' by Françoise Briquel-Chatonnet.¹⁰

These are, however, minor faults in a book which is a significant contribution not only to Philostratan studies but to the wider studies of archaeology, literature and religion. It is sure to be useful and stimulating to scholars researching a wide range of topics. It is also to be hoped, as Dué and Nagy write in their discussion of the pedagogical value of the *Heroikos*, that along with Maclean and Aitken's recent translation, it will help the text find its way into more undergraduate and graduate courses in ancient literature and religion.

GRAEME MILES

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Anne Brearley, *Ernest Hodgkin's Swanland: Estuaries and Coastal Lagoons of Southwestern Australia*, University of Western Australia Press, Crawley, 2005; pp.xxvi + 550; RRP \$75.00 hardback.

Ernest Hodgkin's Swanland is a monumental work. Physically impressive, with a big glossy cover and over 500 pages of text, figures and photos, it is also a work of great ambition and scope. In writing the book, Anne Brearley undertook to continue the work of Dr Ernest Hodgkin in bringing an understanding of the history and workings of estuaries to a wide audience. The result is a worthy monument to the memory of Hodgkin, a University lecturer and environmental consultant who devoted much of his later life to researching the south-west estuaries, and sharing his knowledge with others, before he passed away in 1998 at 90 years of age.

The estuaries and coastal lagoons of the south-western corner of Australia may seem at first glance to be a specialised field of inquiry. However as Brearley points out, the estuaries lie at the ends of the rivers that run through, and collect water from, much of the south-west. Changes in the catchments - whether or not due to human activity - usually change conditions in the estuaries, temporarily or permanently. Thus the story of the estuaries is inextricably tied to broader stories of landscape change throughout the region.

Estuaries, in the south-west and elsewhere, are distinctive and sensitive environments of significant social, economic and ecological value. However, over the past century many have been placed under stress, particularly by agricultural development and urbanisation. As this book makes abundantly clear, estuaries are dynamic systems, but their capacity to respond to changes in the catchment is limited. Most of those living in south-west Western Australia will be broadly familiar with the problem of eutrophication in some of the region's estuaries, without necessarily having a very detailed understanding of its causes and consequences. This book provides an accessible introduction to those processes, in the context of a broader story in which the diversity of estuarine processes and habitats, and evolutionary solutions to the challenges posed by estuarine environments, are emphasised.

The author hoped that this book would serve to 'increase appreciation of the land we live in', and although some may find its sheer size intimidating, those who take the plunge - or even just 'dip in' - will be amply rewarded with insights into the 'secret lives' of estuaries, as well as the changes that threaten them. The book contains a wide range of relevant illustrations - many quite arresting - including historical charts and landscape paintings; photographs of estuarine landscapes, flora

and fauna; diagrams of estuarine ecologies; maps showing drainage, infrastructure, geology and vegetation; and graphs depicting salinity, dissolved oxygen and temperature in estuarine waters. Following the lengthy acknowledgements and an introduction to the book, some elements of the contexts and processes common to each of the estuaries are introduced. The remainder of the book is organised into nine chapters by region - starting with the Swan-Canning, and taking in the coast between Kalbarri to Esperance - before a short, purposeful conclusion in the form of a call to action. An extensive glossary assists those with a limited scientific vocabulary, and there is a useful appendix providing an overview of the status of each of the estuaries (including catchment area, percentage of that area cleared, and stream salinity).

Brearley suggests that whilst *Ernest Hodgkin's Swanland* is principally a natural history book, it is also, in many ways 'a history of south-western Australia'. The book is certainly an essential resource for environmental historians working in the region, providing as it does a detailed guide to processes of landscape change in deep time as well as the more recent past. In a work of this scope the social history is necessarily brief, and more attention is given to the consequences of human actions than explanations for those actions. However, the historical content is presented as an integral part of the story of estuaries, and is clearly critical to understanding their present condition. *Ernest Hodgkin's Swanland* thus stands as a fine example of the utility of this kind of interdisciplinary approach.

Significant attention is paid to changing understandings of the estuaries, though as Brearley herself admits, with a few exceptions (and outside of Aboriginal communities), there is relatively little knowledge of Aboriginal activities traditionally undertaken on and around estuaries. Developments in scientific understandings are discussed, and the picture that emerges is one in which problems arising in estuaries due to anthropogenic change are increasingly understood and solutions are proposed but not immediately implemented. Ignorance is regrettable, but unwillingness to act to ameliorate or prevent environmental damage is inexcusable, though a depressingly common theme in environmental history. Thus Brearley's work, and Hodgkin's before her, also contributes to the twentieth-century catalogue of environmental despoilation: algal blooms, seagrass death, fish kills, heavy metal contamination.

It is not all doom and gloom, however, and I suspect a good many of those who dip into *Ernest Hodgkin's Swanland* will also be inspired to venture out into it, or perhaps see it with fresh eyes, as well as becoming advocates for protection of its social and ecological values. 'Hodge' would have been pleased.

ANDREA GAYNOR

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Glenn Busch and Bruce Connew, *My Place: A Place in Time 21st Century Documentary Project*, Canterbury University Press, Christchurch, 2005; pp.145; RRP \$29.95 paperback.

It is an unusual experience, reading a book about the place that you come from, especially when that place is no longer, in any simple sense, your home. *My Place* is a collection of stories and photographs about Christchurch, in the South Island of New Zealand, and the experiences of people who live there. A tapestry of stories and experiences, this book is about the intersections of place and identity and what it means to call a place 'home'. Reading it as an expatriate New Zealander, who spent her childhood in Christchurch, was therefore a particularly enchanting, yet also unsettling, experience.

It is a beautiful book. The photography, produced by students at the University of Canterbury's School of Fine Arts, is spectacular, and the images offer complex and often surprising insights into the relationships between people and the places they cherish. The shot of Dana van den Broek sitting in the bath in her backyard, enjoying the fleeting Christchurch sun, is particularly interesting, as is the shot of Erica Collingwood, sitting on the kerb of an ordinary street, next to the drainpipe that held special significance for her as a child. There are few shots of iconic Christchurch – the images that appear so frequently on postcards. Instead, there is a focus on intimate spaces, places

clearly loaded with otherwise hidden personal significances. People's workplaces, their bedrooms and churches are images that recur throughout the book. It is in this personalised mapping of a city that the value and interest of the book lies.

The editors of the collection were evidently striving for both diversity and inclusively. The press release accompanying the publication of *My Place*, states that projects like this one 'encourage us to learn more about those in our communities and the stories help shatter harmful stereotypes.' The need for being 'informed about each other in order to make sensible social and political choices' is the political imperative underlying the book, and the exhibition on which it is based. Immigrant voices are well represented, the book is fairly evenly gendered, and there is a spectrum of class backgrounds, from Richard Sharaf, at home in a café in the upmarket Fendalton, to Philip Turner, a factory worker who asked that a picture be taken of the people who 'turn up for work forty hours a week, slog away and no-one ever notices them'. However, this apparent attempt at inclusiveness tends to elide the class and race tensions that invariably fracture the cohesiveness of any city. Significantly, there is a noticeable dearth of Maori perspectives and this is problematic given New Zealand's colonial history and status as a settler society. Issues of place, identity and home are inevitably more complex when an indigenous population has been displaced –neither the 'my' nor the 'place' can be taken for granted.

My Place attempts to bridge the gap between offering a vision of inclusiveness - a common identity based upon a shared place - and attending to the complexities of individual experiences. There is a tension here, however, which the text's optimistic tone perhaps fails to overcome, and it is for this reason that I found the book unsettling. It isn't able to address the fundamental ambivalence of the idea of home, and often falls into nostalgia for an older and more conservative Christchurch.

However, for people familiar with Christchurch, the invocation of familiar place names unleashes a flood of memories and associations, and the use of typically New Zealand words like 'possie' is enchanting – particularly for the expatriate. Furthermore, anyone interested in the stories, lives and loves of other (ordinary) people will find this book engaging and moving.

STACEY FOX

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Gwen Chessell, *Richard Spencer: Napoleonic War Naval Hero and Australian Pioneer*, University of Western Australia Press, Crawley, 2005; pp.192; RRP \$45.00 hardback.

Richard Spencer: Napoleonic War Naval Hero and Australian Pioneer by English author Gwen Chessell, traces the biography of Richard Spencer from his birth in 1779, through his years with the Royal Navy to his last six years as Government Resident at Albany and his death in 1839.

The author has brought an otherwise obscure figure in Western Australian history to the attention of a readership that will enjoy the adventure of Spencer's life, the tales of his naval war experiences, his inventiveness and determination to create a new life for his large family in the nascent and at the time of his arrival, struggling outpost of Western Australia, itself an outpost of empire. Spencer has long been recognised as one of the brigade of middle officials in the early colonial government who helped to lay the foundation for the colonial system and who, along with many other men and women, has not yet been given the same attention by historians as have other figures of the first years of the colony.

Many of these early colonial figures came to Western Australia after often fascinating careers in the imperial service or other colonial centres such as Bengal or Sri Lanka, and Chessell's endeavour to document the whole life of Spencer, dwelling equally on the years before he brought his family to Western Australia, adds lustre to Spencer's story. But it is also the genesis of some of the weaknesses of the book. For, as with many other middle officials, the biographer is dependent on the volume and quality of the source material. The committed diarists and correspondents among colonial Western

Australians often provide rich material for historians, but if the record is patchy or superficial, a biography will inevitably suffer.

The author herself bemoans the relative dearth of source material that might enliven the life of her subject:

Richard's letter book contains almost no private or personal correspondence ... the letters themselves tend to be brief and very succinct; they say just what he needed to say. Rarely are there reflective comments or any clue to his private thoughts. He was much more a man of action, a man who preferred to be doing rather than sitting thinking. (p.46)

Thus, while this makes the work the biography of a man of action rather than words, it also means that the author is frequently dependent on circumstantial evidence to fill in the details of his life, and left to muse on what drove Spencer to achieve what he did. For the period before his arrival in Albany, Spencer is often portrayed as one who was in the vicinity of the action, rather than at its centre, and the author is forced to rely on speculative 'must haves', 'seems to haves', and 'probablys' to impart additional dimensions to the narrative that serve to move certain biographies beyond the chronological and hagiographic.

When the documentary evidence is there, Chessell uses it well. The stories of how a man with no obvious family or social advantage rose to an important naval position: of how he responded to career crises such as his period as a prisoner of war in Genoa in 1803, and the loss of his ship *Crafty*: and his subsequent imprisonment by the Spanish and appearance before a court martial (largely exonerating him), make entertaining reading and will appeal particularly to students of British naval history. His period of reluctant 'retirement' as a superannuated gentleman of leisure in Lyme Regis after the demobilisation of his fleet in 1817 is also interesting in its description of how a man like Spencer filled his time. In this case, he put his mind to inventing a prototype of the life-boat and to fulfilling the role of devoted husband and father to his growing family.

But while 'life in Lyme may have had some excitements socially' (p.74), Spencer's yearning to return to active service, as well as the social and economic upheaval in early nineteenth-century England, resulted in him seeking and gaining appointment as Government Resident at Albany just four years after the establishment of the colony at Swan River. So, in 1833 he invested all his finances in moving his entire family and establishment to an environment that offered not only a 'completely new direction in life' but also promised to provide an avenue through which he and his family could 'make a lasting and worthwhile contribution to the new colony' (p.86).

The remainder of the book is devoted to Spencer's period in his dual role as Government Resident and as a farmer with the task of developing his holdings around Strawberry Farm to a point where they could provide for the future of his wife and family. Much of the content of the latter part of the book will already be well known to those familiar with Western Australian history, but because of the increased availability of good source materials, the vitality and depth of the narrative increases quite dramatically in this section. The author portrays the life of a Government Resident in a peripheral settlement such as Albany (in 1833 the place only had six settler families aside from the Spencers, (p.97)) vividly and fluently. The petty conflicts, administrative routine, and even the boredom of life in a very small and isolated community are handled confidently and with imagination: 'The inhabitants of Albany had little to do, as what land they had was difficult to work with inadequate manpower, and so their thoughts were turned in on themselves and the behaviour of their neighbours.' (pp.102-3)

The Government Resident's job was part-time, so Spencer had plenty of time to devote to his farming activities. Again, Chessell deals effectively with this part of Spencer's life, including his efforts to obtain a government grant to increase his holdings, the development of his land on the Hay River, the relationships he and his wife Ann developed with the Indigenous people of the area, and the welcome interludes provided by the visits of people such as the Stirlings, Robert Fitzroy, Charles Darwin and Philip Gidley King when the HMS *Beagle* visited Albany in 1836. Spencer died after only a six-year period in Albany, but his achievements in piloting the early development of the town from one 'smaller than most English villages' to a settlement of over 200 people, with

a workforce sufficiently large to considerably expand the place, are well recognised in the local history of the Albany district. That this expansion effectively excluded the area's traditional owners from their lands and very quickly brought about the same kind of conflict between settlers and Indigenous people as elsewhere in Western Australia is probably beyond the scope of the book, but such occurrences were nonetheless an abiding side-effect of the growing settler population and its hunger for land to herd livestock and place under crop.

To conclude, the book is a welcome and entertaining addition to the record of Western Australian history, adding detail to previous treatments of Spencer in short research theses by Marian Little and Gay Sounness, both of whom focussed largely on the period of Spencer's administration in Albany. Chessell has done a good job to mould patchy and largely unpromising source material into a book that will be enjoyed not only by Albany residents but also by those interested in British naval and early colonial Western Australian history. The book is beautifully produced in hardcover, with dust-jacket, page marker, and high-quality typescript and plates. There are a couple of minor typographical errors, more the result of an overdependence on Microsoft's 'spell-check' function than lax editing I suspect. The author and the publisher, UWA Press, can be well pleased with the result.

MALCOLM ALLBROOK
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Jennifer Cramer, *Sounding the Alarm: Remote Area Nurses and Aboriginals at Risk*, University of Western Australia Press, Crawley, 2005; pp.266; RRP \$38.95 paperback.

Remote Area Nurses acknowledge the Aboriginal Peoples and Strait Islander Peoples of Australia, many of whom live in remote areas, as the first peoples of the Nation who have and continue to suffer the impact of colonisation.

Remote Area Nurses are specialist nurse practitioners who provide and coordinate a diverse range of health care services for remote, disadvantaged or isolated populations ('remote') within Australia and her Territories and undertake appropriate educational preparation for their practice.

Remote Area Nurses are guided by 'Health' as a whole of life concept, encompassing physical, spiritual and emotional well being of individuals, family, community and environment.

Remote Area Nurses believe that people living in Australia's 'remote' areas are entitled to access quality Primary Health Care; including emergency, clinical care, health promotion, and public health services.

Remote Area Nurses embrace a code of professional ethics that respects cultural safety, the diverse range of social values, beliefs and lifestyles and commit to deliver care regardful of these differences. RANs adhere to standards of practice and aspire to provide the highest quality of health care at all times, seeking to achieve improved health outcomes.

Remote Area Nurses are professionally accountable to engage in competent, reflective practice and accept their responsibility to maintain competence through professional development.¹¹

In *Sounding the Alarm* we are presented with Cramer's experience of living in the Aboriginal community of Warburton over a twelve-month period and a discussion of the practice of Nursing within the context of a remote Aboriginal community. Cramer sets herself the ambitious task of describing the complexities of practice that confront nurses in remote areas and illustrating the reality of what it means for nurses to practice within a geographically and socio-culturally isolated environment. The author aims to demonstrate that nursing practice in the remote area is amorphous, adhering to neither the accepted Australian Code of Nursing Practice, nor to the accepted standards of medical practice within Australia. She also describes some of the precipitants of this aberrant practice including exposing the living and working conditions of the nurses as well as the massive lack in higher management and government responsibility for the standard of service to remote communities.

The text begins with a discussion of the current research into remote area nursing and how the need for this particular study was identified. Chapter two describes the Warburton setting and its people together with a short history of the health services there, forming a backdrop for the reader

so they understand the geographical and social context of the study. The nursing post and its set up is described in detail, followed by a discussion of Ngaanyatjarra perceptions and expectations of the health service. Chapter five outlines the method of recruitment of nurses to the service and their lack of relevant preparation for remote area nursing. There is then an exploration on how inadequately prepared nurses learn to practice in the clinic setting, exposing the 'trial and error' of the nurses initial (and subsequent) clinical practice. Chapter seven explores how clinical decisions are made within the clinic setting and attempts to expose some of the pressures that influence nurses practical decisions. The lack of support from other health disciplines is actively explored. Chapter eight explores the continuity of care provided to the community and the barriers to nurses' practice of preventative or follow up health care. The unrealistic expectation of nurses by outside professionals is highlighted. Cramer pulls together these lines of enquiry into a description of nursing practice in the remote setting which she describes as 'amorphous practice'. She then concludes by articulating the imperative for reform in remote area health care highlighted by her research.

Her discussion is engaging and very readable – there were portions of the book that I found hard to put down! The text achieves its aim of being accessible to a large and non-medical/nursing audience. There were, however, a number of issues that I feel marred the impact of the text. Her discussion uses multiple quotes from nurses and examples of observed nursing practice in the community clinic. However, I must admit to being puzzled about what Cramer's methodology was in collecting this information. She discusses in the opening chapters that throughout a twelve-month period she lived continuously in the nursing quarters at Warburton and was able to:

see hear and record the usual delivery of care as it happened together with the interactions and events affecting nurses and their practice in this setting. (p.8)

She also:

spent time with Aboriginal health workers and other community members in formal and informal talks to learn their perspectives of health and nursing care. (p.8)

This is the only description of methodology to be found in the 266 page text. The text is peppered with quotes from various staff members, but I could not help but feel confused; were these statements verbatim via a voice recorder or was it the author's interpretation from notes? How were these observations gathered? How often was the author present in the clinic? What role did she play in her interaction with the nurses? Did she ever actively engage in patient care? The reader is left with a feeling that the information presented is limited information that directly supports the author's arguments, with no knowledge of how, where or when these statements were collected.

Such criticism may also be applied to the author's description of Ngaanyatjarra culture. Significant points about the use of language and the Aboriginal community opinion of 'white people' were described only in terms of the author's observations, unsupported by research or direct evidence from the Ngaanyatjarra people. I respect the author's difficulty, as it is rare to find Aboriginal written and owned textual descriptions of culture. She notes in the acknowledgements that this text has been reviewed by the former chairman of the Ngaanyatjarra council as well as a linguist, anthropologist and historian. But again there is a sense that we are only being presented with the author's understanding of Ngaanyatjarra culture, representing a dominant culture's discourse upon the culture of a group which remains 'other' to the viewpoint of the text.

Despite these issues, Cramer has produced an important text to expand the current literature around remote area health care. She clearly describes an anomaly in health service delivery to an isolated and socio-economically disadvantaged group of Australians that breaches not only social justice but basic human rights. This text will, I hope, be a starting point for further, methodologically sound research in this field.

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Michael Crouch, *The Literary Larrikin: A Critical Biography of Tom Hungerford*, University of Western Australia Press, Crawley, 2005; pp.260; \$29.95 paperback.

T.A.G Hungerford is a Western Australian writer who, in a long and prolific career, has written six novels, numerous short stories, government reportage, autobiography, poetry and scripts for radio and stage, as well as enjoying a successful stint as a political speech writer. No cloistered scribe, Hungerford's extraordinary life has also included combat in the Second World War in the Bougainville campaign, participation in the post-war occupation of Japan, repeated episodes of military insubordination, membership of an Antarctic expedition, professional stints in the United States of America and Macau and service in the office of the Premier of Western Australia. *The Literary Larrikin* by former businessman, teacher and management-consultant turned novelist Michael Crouch is the first biography of Hungerford.

Crouch has provided an accessible and easily digestible account of Hungerford's cluttered life in a work that benefits from 'many hours' of interviews conducted by the biographer with his subject (p.xvii). The downside of the availability of so much first-hand biographical material is that Crouch has succumbed to the temptation of including rather a lot of lengthy and undigested quotes from Hungerford, where perhaps greater synthesis might have been in order. Despite the time spent together, the relationship between Crouch and Hungerford apparently did not end well and although the reader never clearly learns why, the subject of the biography ended up refusing to endorse the book. Perhaps the acrimonious circumstances of the book's completion go some way toward explaining the rather uneven final stages of the biography, where Crouch seems unable to decide how to round off the life of a man who remains not only alive, but obviously still kicking.

Crouch exhibits a lively fondness for Hungerford's life and times, but the affection seems to have resulted in a biography that is somewhat superficial and hardly merits the claim of being 'critical' as is promised in the work's sub-title. The labelling of Hungerford as a 'larrikin' tends to occlude deeper interrogation of the writer's passions and motivations. The descriptions of Hungerford's various sexual and romantic liaisons, for example, are dealt with rather coyly and hints of homoeroticism go unexplored (p.202). Crouch makes much of Hungerford's eagerness to perform active service in the Second World War, but never explains the source of his motivation to fight. On other occasions, there are intriguing 'leads' which Crouch simply has not followed. For example, Hungerford is represented as always being sympathetic to the suffering of Aboriginal people, but there is no examination of how he regards his own father's role, as Protector of Aborigines at Jigalong in the thirties, with the hindsight of the contemporary condemnation of the wrongness of forced child removals.

Crouch's contextualising of Hungerford's life lacks both depth and substance, failing to locate his subject within both the artistic and political milieu. Crouch would have done well, for example, to have made use of a work like Australian literary historian John McClaren's *Writing in Hope and Fear: Literature as Politics in Postwar Australia* (1996). Crouch makes repeated reference to Hungerford's 'politics', but there is no real exegesis of the novelist's political beliefs or ideology, except in relation to some rather specific incidents, from which it may not be sound to draw broader conclusions and there is no concerted effort at situating the novelist within the literary Cold War. Neither does Crouch provide much of an indication of which other writers influenced Hungerford's artistic development, an omission which can only lead to a diminished understanding of the life of any writer. The apparent superficiality of Crouch's broader contextual research is strikingly indicated by his unscholarly reliance on the *Encyclopaedia Britannica* for information about the course of the Second World War (p.245 & p.247).

On a number of occasions, Crouch suggests that Hungerford has not received the attention and acclaim that he is due outside of Western Australia, yet ironically *Literary Larrikin* suffers from evident parochialism which serves to reinforce the paradigm of which the author complains. The provincialism of Crouch's biography is revealed by, for example, a reference to 'Nedlands-Claremont circles', the connotations of which are unlikely to be understood outside Western Australia (p.221). Indeed, Crouch generally seems more preoccupied with positioning Hungerford within the small-

town society of Perth, than in any other context. Lacking both broader perspective and artistic location, Couch's rendition of Hungerford's life is a brisk suburban read that fails to do justice to a significant and complicated literary figure.

DAVID RITTER

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David Day, *Conquest: A New History of the Modern World*, Harper Collins Publishers, Sydney and Melbourne, 2005; pp.352; RRP \$35.00 paperback.

Since the early 1990s there has been a modest but steady stream of books on 'world history'. One of the interesting observations about this stream is that, increasingly, historians with traditional period and geographic specialisations have been dabbling in the macro end of the pool. Australian historians are no exception with contributions from the likes of Geoffrey Blainey and now David Day. As a historian with a specific interest in Australia during the second World War and the post-war era, Day's work has often focused on high politics and grand strategy. As such, it is not surprising that his 'take' on world history would be that of conquest and its role in shaping the contemporary world order. Taking a traditional scholarly interest, *Conquest: A New History of the Modern World* provides a focused thematic study in a world-historical fashion.

Struck by the number of societies in the world that have successfully (more or less) replaced previous Indigenous or original societies, Day focuses on what he refers to as 'supplanting societies'. Societies such as these are distinguished from colonial societies on a number of grounds: firstly, colonialism creates an impression of exclusively European supplanting and that is not the sole case - in fact many cases precede European colonisation; secondly, supplantation has not ended with the cessation of the formal colonial enterprise; and thirdly, the notion of colonialism often fails to encompass the full parameters of the situation. Day's example here is Palestine: the Israeli state has many features which clearly express colonial power over the Palestinian people, yet Israel is a post colonial state created on the withdrawal of the British, who in turn were the second successive colonial power (the original one being the Ottoman Turks). Similarly, the Indonesian state is a post colonial successor to the Dutch colonial power, but it also pursues policies designed to supplant non-Javanese inhabitants of outlying islands with Javanese settlers - Borneo, Timor and West Papua are three of the most obvious examples. Day's 'supplanting society' is therefore a new concept developed to account for these variations - a supplanting society is one that 'moves onto the land of another with the intention of making that land its own' (p.9). Such supplanting societies can be classically colonial, that is, the actions of a metropolitan power on a dependant territory, (Britain and Australia in the early nineteenth century) as well as the expansion of an existing established society into adjacent territory (Germany and Poland) and the 'internal colonialism' that can occur within or under the auspices of an independent nation state (the USA after 1776).

The bulk of Day's book is given over to a description of a sequence of processes pursued by supplanting societies as each one 'tries to make its claim to that land superior to the claim of any pre-existing people as well as being superior to any other society that might think to challenge it' (p.10). Day identifies ten processes in total and each is explored in a separate chapter with numerous examples. In summary, the processes are:

Staking a legal claim:

The process of carrying out certain rituals such as flag raising, tree felling or reading proclamations that stake a claim in the territory.

Mapping:

Initially mapping out the boundaries and coast, and then the interiors, marking these boundaries physically with plaques and drawing maps so that other powers as well as administrators, potential settlers and so forth can mentally 'take possession' of the territory.

Naming:

The assigning of names to mapped features, which are only occasionally native, thereby transferring the identity of the land to the new society.

Supplanting 'savages':

The labelling of existing populations as 'savage' or lacking the essential features of civilisation, and thus positioning them as ripe for tutelage and domination – in the colonisers best interests of course!

Military conquest:

The establishing of a moral right as well as a greater right under international law to be recognised as the legitimate owner of that territory.

Defence:

Having conquered the territory it needs to be fortified and defended; its coasts must be patrolled. This has a threefold function – keeping the indigenes under control, scaring off other potential rival claimants and in part soothing the anxieties of the supplanters. As Day points out, supplanting societies are often insecure in their domination and fearful that they will be supplanted in turn. In a telling example, he illustrates how the Aztecs, themselves a relatively recent supplanting society, had a belief that they would in turn be supplanted. The psychological impact of this belief was perhaps part of the lack of resistance to the Spanish conquest.

Foundation stories:

The development of myths and tales that mythologise and sanctify the supplantation. These need not be supernatural in any way: heroic pioneer epics or legal fictions such as terra nullius serve the same purpose.

Tilling the soil:

Ultimately the greatest justification for the supplanter is that they make better use of the resources of the territory than the original inhabitants, and this is often expressed by the replacement of hunting and gathering, or swidden horticulture with crop agriculture.

Genocide:

Day argues that supplanting societies carry within themselves an imperative to eliminate as far as possible the previous inhabitants, if not murderously then by assimilation, acculturation and 'breeding out'.

Populate or perish:

The need to settle the new territory as thickly as possible with people of the right stock, if possible totally overwhelming the indigenous inhabitants (as the Japanese have successfully achieved on Hokkaido *vis a vis* the Ainu). The indigenous inhabitants are then reduced to mere displays in folklore museums, ethnographic panoramas and theme parks.

The last chapter focuses on, to paraphrase Marx, 'supplanting the supplanter' - how supplanting societies generally retain the awareness of their own impermanence and are subject in turn to further supplantation; if not forcibly, then subtly by demographic change arising from migration, itself ironically a product of the 'populate or perish' process. This is by far the weakest section of Day's book. A focus on how these societies transfer their collective fear and possibly guilt into paranoia, and their susceptibility to the subsequent politics of fear would have been very illuminating.

Day's range of examples is impressive. Australia obviously provides many, and one can see how his work in teaching, as well as writing *Claiming a Continent: A New History of Australia* (1996) has influenced this book. Another frequent example is the tragic history of Macedonia, familiar to Day through his marriage. Other sources of examples include the German - Polish borderland, Ireland, North America, the Spanish conquest of Mexico, Japan and the Ainu, Japan and Korea, Ottoman Turkey and Byzantium/Anatolia, Indonesia and West Papua, Greek and Turk in Cyprus, Israel and Palestine, Russia and the Siberian Arctic peoples, as well as Chechens and other Caucasian peoples, China and Tibet, and more.

One process Day has missed is the way that supplanting societies seek to change the landscape and nature of the territory they absorb. Along with the human migration comes a migration of animals, including domestic, wild and feral types; plants (including weeds) and crops; as well as insects and microbes - a whole biota. The work of Alfred Crosby on ecological imperialism has been significant here.¹² Similarly, many of the ideas expressed here would be worthy of integration with the work of Donald Denoon on settler capitalism, which quite surprisingly is missing from Day's bibliography.¹³

The question that one should ask, however, is how successful is Day's book? *Conquest* raises interesting points necessary to world history. For example, his use of non European case studies - especially that of Japan and the Ainu and the Japanese colonisation of Korea and the Chinese assimilation of Tibet - help to redress an often naïve 'Europe bad, East good' view that pervades some world-historical writing. He widens the scope to show that aggressive expansion and supplantation is part of all of humanity's history. Also by widening the scope beyond the colonial encounter he stimulates comparisons across experiences not usually compared. For example, the supplanting society concept as applied to Germany and Poland from the era of the partitions through to 1945 adds to the debate about the place of Nazi policies within the broader context of German history, and could well open up some interesting lines of thought and enquiry. Similarly, the argument that supplanting societies contain the roots of genocide could well open up some further comparative study of Hannah Arendt's suggestion that 'totalitarian' policies represented the transfer back to Europe of administrative experience accumulated in the colonies. A number of ideas worth exploring immediately suggest themselves. However, the book remains at the level of a 'thin abstraction'. Through comparative analysis Day has identified a number of very interesting features and abstracted them to form a combination of 'checklist' and 'ideal type'. He does not, however, articulate how this can be used. How many of these processes need to be present to characterise a society as a 'supplanting society'? Is there a definition of a 'supplanting society' that is not identical with these features? Furthermore, have there ever been non-supplanting societies (other than say indigenous peoples who first settled the world between 10 000 and 40 000 years ago)? Many of the processes described here also constitute part of the process by which metropolitan states were formed - this would of course be the 'internal colonisation' that Day refers to, but does this mean that all post agricultural societies are supplanting societies, and if that is the case, how does this analysis help us? Ultimately, what is necessary is to take Day's work a step further theoretically. His valuable insights need to be expanded and integrated into a narrative about what it is that drives the process of supplantation in the first place. This is of course looking forward to a 'grand narrative of grand narratives' or perhaps the sociological - historical equivalent of the physicists 'Theory of Everything', and although deeply unfashionable in contemporary academia it is a necessary task if

world history as a discipline is to have any long term use and value and resist becoming a collection of narratives selected for other purposes.

CEDRIC BEIDATSCH

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Jared Diamond, *Collapse: How Societies Choose to Fail or Survive*, Allen Lane, London, 2005; pp.525; RRP \$32.95 paperback.

Historians familiar with Diamond's previous work *Guns, Germs and Steel* (1998), which looked at the long term structural causes behind various historical events, will find much of this book less relevant to their discipline. Of its 525 pages, only 200 are devoted to historical studies, the rest is resolutely contemporary. Diamond's purpose is to examine the contemporary environmental crisis, and explore what can be done to reverse it. The historical material is effectively provided as case studies of how past societies dealt with similar crises and how some pursued destructive policies to the point of social collapse, while others found workable solutions. But this book is not primarily 'about' history, but contemporary environmental politics.

Diamond examines five past societies, which collapsed as a consequence of environmental degradation – Easter Island, Pitcairn Island, the Anasazi of New Mexico, the Maya and Viking Greenland. He pays most attention to the latter, primarily because he sees many parallels between the historical experience of Greenland and contemporary Montana, where the book commences. One brief chapter outlines societies that faced similar environmental collapse but were able to avoid that fate – the New Guinea highlands, the island of Tikopia in the Pacific and Tokugawa Japan. Four contemporary societies are also examined: Rwanda, Hispaniola (covering both Haiti and the Dominican Republic), China and Australia.

Why do some societies collapse? Diamond identifies four, by his own admission, 'fuzzy' clusters of causes. Firstly, societies fail to anticipate that they may have problems. Secondly, societies may fail to perceive that a problem has already arrived. Thirdly, societies may fail to solve a problem because the solution required in some way offends them, or would require the rejection of deeply held values; or because powerful minority interests are able to pursue 'rational choice' strategies that advantage them but act to the detriment of other people (Diamond comes very close to a class analysis here, without actually using the words); or they may simply fail to address the problem for various reasons that, for example, Diamond quite bluntly describes as irrational – environmentally inappropriate religious taboos or rituals. Finally, solutions to the particular problems may simply be beyond the technical capacity of that society to solve.

It is clear from the numeric weighting of the examples, and Diamond's deep pessimism despite every effort to seek 'signs of hope' in the analysis of modern societies, that in the author's view societies fail and collapse more often than they survive. It is clear also from his examples of the successful transcending of problems that to do so often requires ruthless, authoritarian political action – Diamond's two great environmental success stories are Tokugawa Japan and the Dominican Republic under the dictatorship of Rafael Trujillo. In each case, people were compelled to accept as permanent some deterioration in their living standards as a price of environmental stabilisation and recovery.

In *Guns, Germs and Steel* Diamond asks the question: why is the world as it is now? Why are European or European derived societies dominant? He found his answer in very long term structures, derived from ecological and geographical factors, with some (modest) cultural mediation. In *Collapse*, he is writing about agency, specifically how people collectively see – or more often do not see – impending crises; how they act – or more often do not act – to avert such crises; and how they change – or more often fail to change – habits and values that drive the crisis. While the focus is on agency, it is also clear that in most cases, agency fails. Put another way, people exercise agency

that does not help their situation. The original tendencies and structures that operated to create the crisis in the first place tend to win; in reality these structures determine the agency exercised.

Diamond's work needs to be examined as a whole, taking into consideration his first book, *The Rise and Fall of Third Chimpanzee* (1991). *Chimpanzee* was an exercise in socio-biology, in which Diamond discerned how many human cultural and behavioural characteristics derived from imprinted evolutionary pressures. He concluded that traits that had been necessary to evolutionary survival had now become contrary to human survival and were in fact driving humans to destruction. *Collapse* can thus be read, in a sense, as a follow on from *Chimpanzee* - a coda on how we are often our own worst enemies.

Taken as a whole, Diamond's work is very methodologically interesting in the way that it comes close to rediscovering some of the basic conceptions of historical materialism, independently from a background in physical sciences. In his argument about how survival traits become counter survival traits, we can also discern the basic elements of dialectical reasoning – every notion produces its own contradiction. Aspects of this have been identified previously.¹⁴ Diamond's concluding chapters in *Collapse*, about 'signs of hope', designed to encourage political and social change in an environmental direction, provide a further interesting parallel with historical materialism. Where Diamond departs from the tradition of historical materialism is in his acceptance of a variation of the 'great man' theory of history - his case studies of Tokugawa Japan and the Dominican Republic fall back on the power of a dictatorial individual to impose change on his society. Similarly, he castigates the church leadership of Norse Greenland, the political leaders of contemporary Montana and Rwanda and the past clan chiefs of Easter Island for effectively failing to impose change on their societies. The issue of political leadership and the seeming importance at times of key individuals is often difficult for historical materialists to encompass theoretically, mainly because there is no theoretical way to understand the emergence of a 'heroic individual'. Diamond brings us no closer to understanding why such people can emerge in one context and not another.

Our knowledge of the world has come along way since historical materialism was first formulated in the late 1840s. While one can be astounded at the, albeit sketchy, insights of the young Marx and Engels, the fact is that materialist history must adapt to account for developments in sociobiology, evolutionary theory, cultural materialism *à la* Marvin Harris and the ecological-geographical determinism that Diamond does so well. Some years ago an attempt was made to fuse the historical materialist and the geopolitical traditions of scholarship.¹⁵ We need to take up this task and integrate the various materialist approaches, Diamond's work will prove one of the signposts on the way.

CEDRIC BEIDATSCH

The University of Western Australia

Michael Eric Dyson, *Mercy, Mercy Me: The Art, Loves and Demons of Marvin Gaye*, Basic Civitas Books, New York, 2004; pp.290; RRP \$19.95 paperback.

Marvin Gaye was one of the premier stars of the Motown record label. Known as the 'Prince of Motown', he was responsible for many of the greatest hits the label produced in the 1960s. Starting in the early 1970s, however, Gaye rebelled against Motown's manufactured system of record producing, recording and releasing a brilliant run of albums dealing with political and sexual issues. These albums, and Gaye's work as a whole, contrasted sharply with his turbulent private life, a life that ended in 1984 when he was murdered at the hands of his father.

This contrast between Gaye's inner demons and the music that he sang, and eventually wrote and produced, has provided much grist for the mill of popular music writing. By engaging in what he refers to as 'biocriticism', author Michael Eric Dyson has tried to avoid following the path of the more straightforward narrative accounts of Gaye's life, such as David Ritz's acclaimed *Divided Soul*, and instead focuses on his music ('The Art'), relationships ('Loves') and well documented personal problems, including his drug use and fractured family life ('Demons'). In undertaking this

task, Dyson, no stranger to analysing high profile African-American figures such as Martin Luther King Jr and Malcolm X, hopes to, in the words of his introduction, enlighten his readership about the influences on, and the influence of, Marvin Gaye.

In this task, Dyson succeeds best when following the safest ground: that of the music. That Gaye was responsible for some of the best soul music of the period is without doubt, and Dyson's analysis of Gaye's run of self-produced, self-written albums of the early to mid 1970s, starting with the groundbreaking political meditation *What's Going On* and ending with *I Want You*, is full of insight. Interviews were conducted with many of the session musicians, arrangers and co-producers who worked with Gaye, all of whom provide important information as to how Gaye evolved from being a cover singer in the early sixties to being one of the most critically acclaimed soul artists of his generation. Dyson has also conducted interviews with figures such as Harry Weinger, who is responsible for the two disc 'deluxe editions' of *What's Going On*, *Let's Get it On* and *I Want You*. These interviews help to demonstrate that Gaye's back catalogue is still very much a fluid entity, with new material and alternative takes expanding on his previously released work.

Dyson's analysis, however, suffers from a lack of critique of Gaye's body of work as a whole. The albums that are classics, such as *Let's Get it On*, remain classics. Albums that suffered both critical and commercial drubbings, such as *Here, My Dear*, produced towards the end of Gaye's career, are acclaimed as 'overlooked masterpieces' - a phrase Dyson applies to several of Gaye's less than sterling efforts. This failure to acknowledge the fact that even great artists can produce mediocre work prevents Dyson's analysis from being in the same orbit as that of Ian McDonald's account of The Beatles back catalogue *Revolution in the Head* (1997), a volume that was not afraid to pull its punches when confronted with an artist's substandard work.

Dyson's approach to Gaye's relationships proves quite interesting, and once again, there is very fertile ground with which to work. Gaye's first marriage, to Motown head Berry Gordy's sister Anna, broke down amidst infidelity on both sides. His second marriage to the much younger Janis Hunter, with whom he'd begun an affair whilst still married to Anna, also floundered due to Gaye's increasing drug use. But it is his analysis of Gaye's relationship with religion that proves to be the most compelling. Gaye's father was a minister in the Hebrew Pentecostal church. The family were therefore, in the words of Dyson: 'to a degree alienated from both secular blacks and mainstream black Christians' (p. 103). This alienation may well have been a crucial element of Gaye's often contradictory approach to his spirituality. At times, Dyson's treatment of other crucial relationships, such as that with the singer Tammi Terrell, is incredibly problematic. Both Terrell and Gaye, as well as numerous colleagues, acknowledged that the working relationship they had in the late 1960s was platonic. For Dyson to claim otherwise at this late stage, on the evidence of a Motown back-up singer with an obvious axe to grind, drags this work from being a serious study of music to the level of tabloid journalism.

This strange mixture of academic theory and tabloid styled critiques continue as Dyson analyses the 'demons' surrounding Gaye, particularly Gaye's alleged sexual abuse at the hands of an uncle, and his relationship with his father. The former is largely unsubstantiated, with Dyson drawing his material from, as he himself admits, an obscure work entitled *Marvin Gaye: The Untold Chapter* (2001). For the latter, Dyson coins the term 'Afroedipalism', in which Freud's oedipal complex is played out in the African-American family unit. Dyson claims that Afroedipalism was subverted in Gaye's family through Marvin's murder at the hands of his father (p. 204). This attempt to understand why the murder happened is admirable, but one still cannot shake the sense that Dyson is drawing some fairly elaborate conclusions (Gaye secretly wanted his father to kill him so that his father's life would be ruined) on the basis of theory rather than the tragic facts of the case.

Dyson's work concludes with an examination of the singer he clearly considers to be Marvin Gaye's heir: R. Kelly. In the extensive interview provided, however, Kelly proves himself to be much closer to Michael Jackson: an artist profoundly out of touch with reality and unable to accept that his behaviour is wrong. To compare his struggles (Kelly has been charged on counts of sex with minors and possession of child pornography) with those of Martin Luther King, as Kelly does is ludicrous, yet Dyson almost acts as an apologist for Kelly, backing up his claims of a 'spiritual struggle'. This

interview and a brief examination of Kelly's work provides a confused end to an at times interesting and informative work. Michael Eric Dyson deserves credit for embarking on a new way of looking over much examined material, but ultimately the inconsistencies and 'jumping around' that the book engages in prevents it from being essential.

ANDREW BROERTJES

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Elizabeth Grosz, *Time Travels: Feminism, Nature, Power*, Allen & Unwin, Crows Nest, NSW, 2005; pp.272; RRP \$39.95 paperback.

Temporality, argues Elizabeth Grosz, is the 'central yet forgotten force that motivates and informs the universe' (p. 1). In this series of essays revolving around the central themes of time and becoming, Grosz elucidates the vital role this force plays in fields as diverse as biology, law, and feminist theory. Organised into four sections, unified by the third term – 'the Future' – in each heading, this book sets out to assess the influence and implications of thinking through temporality. Examining issues of ontology as well as epistemology, it utilises a pragmatic and 'positive' reading of a number of theorists, seeking to engage with and extend their work rather than searching for problems to negatively critique. With an insistence on the connections between theory, politics and lived experience, *Time Travels* offers compelling and relevant interventions within a number of areas of current debate.

Grosz's provocative reading of Darwinian theories of evolution, and their application to a feminist politics, continues the project of rethinking embodied materialism and of recognising corporeality, present in her earlier work. In the first section – 'Nature, Culture and the Future' – she convincingly suggests that Darwin 'offers a subtle and complex critique of both essentialism and teleology' (p.17), and that a feminist engagement with his work can produce new and complex modes of interpretation and explanation of the connections between nature and culture, the body, time and transformation. Evolution, Grosz argues, propels beings forward into an unknowable future: this unknowability and temporal drive implies the dynamic, excessive and open-ended understanding of nature, as well as the implicitly unstable character of structures of power. Rejecting a purely constructivist notion of culture and its complete rejection of nature and sociobiological reduction of culture to unchanging biological imperatives 'incites and produces culture, that is, the ways in which the biological enables rather than limits and directs social and cultural life' (p.43). In emphasising the continuities between nature and culture, rather than their opposition, Grosz approaches this, and other, binary oppositions through a recognition of the constitutive role of the subordinate term. In doing so, she depicts both nature and culture as enriched and continually complex systems. Given the debate surrounding the reassertion of creationism in the form of 'intelligent design', Grosz's reappraisal of the radical openness of evolution demonstrates the relevance and potential of evolutionary theory. The structures of violence, understood as more than a physical act, are examined in the second section, 'Law, Justice and the Future'. She points out that Derrida, and deconstructionism more broadly, engage with the fundamental 'violence of writing, of thought and of knowing' (p.56) as part of their approach to politics and ethics. Both violence and the gift open up time, a future in which judgement and justice can operate. Grosz also explores the role of time and the future in Drucilla Cornell's work, and the implications for how we think about subjectivity and identity. Bergson's philosophy of duration is the focus of the 'Philosophy, Knowledge and the Future' section. Here, notions of matter and consciousness, history, memory, the past and present and, ultimately, the processes of change are elaborated from this starting point. The boundaries between the natural and the artificial, the biological and the prosthetic, are explored – and questioned – in the essay on 'Prosthetic Objects'. The ideas developed here have implications for our understandings of technologies and identities, both individual and collective. The fourth section, 'Identity, Sexual Difference, and the Future', engages with subjects such as how feminism

apprehends and approaches the future, as well as desire, pleasure and sexuality. Grosz identifies and begins to think through areas that have been elided within recent feminist theory, including sexual difference, and the materiality of that difference, and the place of forces and actions as producing subjects and pleasures.

In 'The Future of Female Sexuality' she focuses on one particular moment in time, one particular point in the development of theories of sexuality, the 'Kinsey-Event', in order to lay bare and contest not only the results but also the systems of knowledge surrounding that event. Grosz sees female sexuality as resisting clear definitions, numbering and location, waiting for an art rather than a science of sexuality.

In its drive towards the future – a future seen as radically open and indeterminable – Grosz's work provides a positive and invigorating vision of the role of cultural theory. It also offers a compelling re-envisioning of the present, and the present's relationship to the future. The structure of the book, as a collection of connected but disparate essays, means that it does not, and does not attempt to, develop a totalising theory of temporality. Rather, it opens up new directions both in how we think about theory and the consequences – and futures – of cultural and feminist theory.

KAREN HALL

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Mikael Hård and Andrew Jamison, *Hubris and Hybrids: A Cultural History of Technology and Science*, Routledge, New York & London, 2005; pp.xv + 335; RRP \$ 54.00 paperback.

An engaging cultural assessment of science and technology, Mikael Hård and Andrew Jamison's *Hubris and Hybrids: A Cultural History of Technology and Science* seeks to provide an exciting and fresh perspective on the history of modern scientific technology. Discussing a variety of topics, including film, industrial design and alternative environmental technologies, the text attempts to subvert many of the 'grand narratives' commonly told about modern science and technology. Whilst many historians of technology and science have often sought to write detailed accounts of very specific technological or scientific innovations, Hård and Jamison provide a very rich and broad account of science and technology in the past, developing a series of narratives that highlight the multifarious interactions between human beings, technology and science.

Broken into four sections, this text traverses the very broad history of scientific and technological knowledge and innovation. Beginning with the Scientific Revolution, Britain's Industrial Revolution, and the Enlightenment, the text also examines more modern areas such as technocracy movements, artistic uses of science and technology and new innovations concerning environmental modification and management.

In section I, 'The Roots of Technoscience', Hård and Jamison focus on the growing convergence between science and technology. They trace the ever-increasing incorporation of science and technology into human life, looking at the ways in which technological artefacts and scientific knowledge have become constitutive of what we do and what we think. The first chapter traces the historical evolution of 'Modern Science', focusing on the extent to which theoretical and practical links between science and technology, dating from the seventeenth century, were 'formative for the ensuing centuries' (p.22). In the second chapter, social responses to industrialisation are considered. The authors provide a detailed examination of the extent to which new technical and scientific opportunities, emerging as a response to 'new ideas, concepts, institutions, organizations, practices and identities' in the 'industrial culture' were made to fit into human society (p.48). In section II, 'The Machine in the Mind', the authors provide an engaging discussion of the intellectual and artistic representations of science and technology, focusing on European and North American endeavours in film and industrial design. Moving then to an examination of everyday appropriation and application of scientific and technological innovations, 'Machines and Knowledge in Action',

examines the extent to which such appropriation and application enables new ways of human action and behaviour. Looking at transportation and mobility; communications and media; and sanitation and hygiene, this part of the text provides a detailed assessment of the ways in which the cultural appropriation of new technologies can mobilise societies, allowing people to traverse isolation, increase flexibility and open up new mediating spaces. In the final section of the text, 'Coping with Technoscience', there is a general discussion of issues concerning governance and politics. Here, Hård and Jamison consider the responsibility of governments to manage or regulate science and technology through policy formulation and decision-making, and to trace the political policies, practices and institutions that result from government responsibility and action. In this section, the authors pay particular attention to historical shifts in regimes of power and knowledge, and to the changing 'agendas' of science and technology policy (p.247).

Further enhancing this compelling historical analysis of the cultural appropriation of science and technology is the very useful summaries Hård and Jamison provide of earlier historical writings. Taking their starting point from the work of James Watson's book *The Double Helix* (1968) and moving on to more contemporary works such as Vandana Shiva's *Stolen Harvest* (2000), the text covers a wide variety of ground-breaking studies of science and technology. From the work of Lewis Mumford, Siegfried Giedion, Lynn White and Raymond Williams to Thomas Kuhn and Michel Foucault, Hård and Jamison examine, question and, at times, revise many of these earlier works.

In their attempt to place science and technology in a broader cultural perspective, Hård and Jamison successfully employ a historical perspective to demonstrate the complexities human society faces as it attempts to use science and technology appropriately. Arguing that the 'hubris' that is essential to the innovativeness of human nature will only be managed through cultural appropriation, whilst the unison between 'man' and technology - the 'hybrid' - will hopefully lead to the successful and effective use of our scientific and technological achievements, this interdisciplinary work provides an innovative framework for understanding the social implications of scientific and technological developments. Hård and Jamison's *Hubris and Hybrids: A Cultural History of Technology and Science* is a must for anyone interested in developing a deeper understanding of contemporary relations between science, technology and society.

SARAH BROWN

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Gerald Harriss, *Shaping the Nation: England 1360-1461*, The New Oxford History of England, Clarendon Press, Oxford, 2005; pp.705; RRP \$120.00 hardcover.

The fourteenth and fifteenth centuries remain some of the most significant in English history. The Black Death, the Hundred Years War with France, the deposition of Richard II and the Wars of the Roses have contributed to a viewpoint that England, during this period, was in a state of turbulence and upheaval. In recent years, however, this traditional viewpoint has been challenged. In this new, major work, Gerald Harriss examines how the English nation was shaped during these centuries and in doing so, makes a significant challenge to the notion that this era saw the decline of the middle ages, prior to the accession of the Tudors and the 'New Monarchy'. This challenge to traditional historical timeframes and concepts has been the *modus operandi* of the New Oxford History of England series since its conception. Certainly, this volume provides a refreshing alternative to the traditional viewpoint that the 'late' middle ages ended at the battle of Bosworth in 1485.

Harriss is, of course, no stranger to this subject. His work over the past few decades has contributed greatly to the scholarship concerning fourteenth and fifteenth century England.¹⁴ Yet, in writing *Shaping the Nation*, Harriss has moved beyond his usual boundaries of political history, and has, in effect, written a 'state of the union' for England during this time. To this end, he has divided the book into three sections. The first is entitled 'Political Society', the second 'Work and Worship' and the third 'Men and Events'.

The first section focuses on the ruling classes of England during this time period, from the king to the nobility down to the local gentry. Harriss not only examines the role played by each of these different groups, but also focuses on the theories that underpinned the authority of the ruling classes. He achieves this through a brief summary of the ever-increasing range of didactic texts that appeared throughout the late fourteenth and fifteenth centuries, which provided 'evidence of the political consciousness of the literate classes' (p. 12). Emerging behind all of this was the growing problem with defining the powers of the king. On the one hand, the king was seen as being anointed by God. On the other, the phrase *Vox populi, vox Dei* (the voice of the people is the voice of God) proved to be a powerful rallying cry against unpopular rulers, and a powerful instrument through which parliament could make demands. In his conclusion, however, Harriss argues that:

the tension between the king's prerogative to rule and the Commons representative expression of the common good was never directly resolved; or rather, was resolved through parliament's endorsement of the acts of a right-governing king. (p. 651)

The second section, 'Work and Worship', examines agrarian society, towns and trade, and the church. This provides incredibly fertile ground with which to work. It is this section that is perhaps the most impressive part of the book, as Harriss neatly summarises the important changes that occurred in each of these areas. Here Harris details how the increasing politicisation of the agrarian classes, resulting from the Black Death, led to the Peasant's Revolt of 1381. This resulted in an overall improvement to the long-term conditions under which peasants lived, to the point where the sub-class of wealthier peasants - 'yeomen' - evolved. Expanding trade meant increased prosperity for towns and cities, which in turn led to a new political importance, particularly in the case of London. For the church, major challenges came from the works of John Wycliffe and the Lollard movement, which sought to introduce practices such as the translation of the Bible into English, and the ordination of female priests. However, as Harriss contends, the persecution of the Lollards spilled over from being a concern of the Church into a political one, particularly in the reign of Henry V.

The final section, 'Men and Events', covers the most ground. Starting with the Hundred Years War under the reign of Edward III, Harriss traces the decline of this conflict under Richard II, its renewal under Henry V and the final defeats that marked the end of the reign of Henry VI and the start of the Wars of the Roses. The successes and failures of the various governments are examined before a discussion of the brief disintegration of central power during the Wars of the Roses. But Harriss is not interested in pursuing this conflict beyond 1461, when Edward IV wrested the crown from the enfeebled Henry VI. This marks the end point of Harriss' analysis, in which he argues that the Yorkist promises of reform, and '[t]heir assertion in 1450 that Crown and people together constituted the common weal expressed a new conception of the polity of England' (p. 649). Hence in this analysis, 1461 marks the 'end' of the medieval period, not 1485.

Shaping the Nation: England 1360-1461 is a remarkable work of synthesis, which draws upon a lifetime's worth of research. The succinct and elegant prose makes this text a rare commodity; an academic book that is accessible for all students, from the undergraduate exploring the world of late medieval England for the first time, to a more experienced researcher looking for an elusive reference.

ANDREW BROERTJES

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Chrys Ingraham (ed.), *Thinking Straight: The Power, the Promise, and the Paradox of Heterosexuality*, Routledge, New York & London, 2005; pp.243; RRP \$49.00 paperback.

In recent years there has been a shift in scholarship from analysing identities deemed disenfranchised (which often only reinforced their inherent 'otherness') to turning attention to the so-called 'centre', such as through investigations of hegemonic 'whiteness' within studies of

ethnicity and national cultures. One such important move has been to interrogate the cultural, social and political power of heterosexuality in literature previously concerned with marginalised sexuality and oppressed gender. The purpose of such a change has been to consider the constructed nature of the dominant group - the tentative authority it maintains over the socio-cultural realm, and the intricate, complicated and often contradictory mechanisms that are utilised to maintain the illusion of coherence, strength and above all 'naturalness' or 'normality'. This collection, edited by Chrys Ingraham, is an addition to this burgeoning academic field critically examining heterosexual culture. As such, this compilation endeavours to tease out the ways in which heterosexuality operates as a pervasively naturalised paradigm; one that explicitly regulates all manner of public institutions, far removed from the private, intimate or otherwise sexual realm.

The essays in this anthology deal with issues including theories of sexual citizenship, discrepancies between commodified, idealised discourses of romance and real life views of marriage; the intersection of 'whiteness' and heterosexuality; and cinematic representations of gay and lesbian identities, exploring the contingency of a 'normal' homosexuality on other socially acceptable factors, such as economic status, law abiding citizenship, and quasi-marital relationships with partners.

Certain chapters stand out in this compilation. In 'The Transformation of Heterosexism and its Paradoxes', Chris Bricknell offers an astute analysis of the way that heterosexist discourses posit the 'ordinary' person as being 'under threat' from aggressive homosexuality, highlighting the fear felt about the ambiguity of heterosexuality's cultural boundaries. This is particularly pertinent to modern day cultural identity politics of all kinds, and follows on from Anne Marie Smith's innovative work in this area. Similarly, the chapter by Robert Heasley, 'Crossing the Borders of Gendered Sexuality: Queer Masculinities of Straight Men', which explores mainstream culture's apprehension of non-traditional heterosexual masculinity, is a timely piece on the prevalence of a discursive normality that maintains a conservative binary between men and women even in the age of 'metrosexuals', feminist men and 'queer-straight' males. Such analyses elucidate the intricate machinations that weave through myriad assumptions about heterosexuality in modern western culture, and the manner in which that dominance is anxiously maintained by rigorous attention to the borders of 'appropriate behaviour' in the socio-cultural milieu.

The slightly exaggerated claims made by Ingraham in the introduction that this is an anthology 'written by ... academics from across the disciplines as well as from international locations' (p. 11) detract from what is otherwise a solid, if not always groundbreaking, set of essays. As eight out of the twelve contributors work in sociology departments, the promotion of its diverse selection of scholars is called somewhat into question. Similarly, its description as having 'international' scope is also a vast overstatement. This is, in reality, a tightly focussed American collection, with all but three contributors working within universities in the United States (the others being two from the United Kingdom and one from New Zealand, reiterating the Anglo values dealt with by the text), and often concentrating on key aspects of American culture such as Disney films and the 'Prom'.

It is also curious that, despite the wide array of scholarship on the inextricable intersection between 'race' and sexuality in constructing hegemonic cultural frameworks, 'whiteness' is the focus of only one excellent chapter, 'White Heterosexuality: A Romance of the Straight Man's Burden', by Mason Stokes. Little reference is made elsewhere to the implications of 'race' and ethnicity for the 'power and promise' of normative understandings of 'natural' sexuality.

However, this book is not to be criticised for these slight concerns and disappointments. It is a worthwhile attempt to further this important realm of study and succeeds in bringing some fresh observations to light, especially from dependably careful and intelligent theorists such as Diane Richardson. Overall, the utility of this collection is more adequately gauged by clearly viewing it as an addition to the studies on westernised (read: white North-American) heterosexual culture, ritual

and regulation, rather than as a pioneering text. As such, it offers engagement with what is a vitally important field of academic enquiry.

ZOË ANDERSON

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Judith Johnston and Monica Anderson (eds.), *Australia Imagined: Views from the British Periodical Press 1800-1900*, University of Western Australia Press, Crawley, 2005; pp.239; RRP \$38.95 paperback.

The nineteenth century was the most amenable for writers and readers in Britain. Circulating libraries, specialist magazines, private journals and letters between friends made up a world of text, a world within a world, as literacy brought home to people their own place in the unfolding narratives of civilization. For this was the era of self-reflexive colonisation, in which the nations of Europe were internally debating what exactly to do with the lands that they had conquered and partly settled, turned into vast slave empires or plains bloodied by massacre. The periodical pieces painstakingly collected in *Australia Imagined* are from this time, operating in blithe disregard and ignorance of their own consequences upon the Indigenous people of this continent. The invisibility of a population of people is the precondition for a whole series of debates over what should be done with this fresh spawn of British muscle. Should the British government continue to subsidise it? Is Australia but a holiday destination for convicts deserving of a much harsher fate? Later in the century these questions would turn to less pragmatic ones. What makes an Australian Australian? Should Britain feel proud or threatened by this antipodean mirror of itself? The debates are often lively, but less often informed. They range from the radical to the humorous and banal, from proposals to settle Chinese people along the northern coastlines to moving a group of poets and novelists from England to kick-start an Australian literature.

Occasionally a voice from the colony will rise from this morass of British opinion, ringing like a clear bell through the cacophony as it echoes the calm isolation of the land. Catherine Helen Spence's visit to Britain leads her to conclude that the Brits are preoccupied with things that really should not matter, such as money and social position, and that this gives way in the colony to a more easy going, less stratified, more deserving population. The happiness and honest labor of the colonies offers a way out of the crowd and smog of England. As the century progresses, a slow national consciousness arises from this sense that things are in many ways better in Australia, or at least different. As Spence assures her readers, the colonists are still 'English' but have grown up in very different circumstances.

The women of the colony are not those of home. The so-called Australian girl can hold her booze and whistles when she feels like it, is capable of hard work and has her choice of mates in a country of men. While on ship the single woman is subjected to stringent discipline, regulated by her English vulnerability to remain in certain quarters at certain times. Australia, however, has freed her of the stringent demands of the patriarchy, bringing out the bushwoman that lies within. The Introduction to this volume argues that it was as a reaction to this strong breed of women, so far from the English class system, that the masculinisation of Australian identity took place. The rise of this proprietary interest takes place not only amidst a gendered dialogue, but before a fear of the Chinese whose arrival during the gold rush was met with racism of an often brutal temperament. The border protection asserted here at the end of the last century is not so different from that familiar to Australian politics today, as the age-old combination of nationalism and racism rears itself like an old dragon that has never quite been slain. Many of the arguments against the Chinese are economic ones, making a long echo of the kinds of talk about immigration and refugees that Australians are so used to today. It would be interesting to see a Chinese version of *Australia Imagined*, with letters home from the gold fields and accounts of a European Australia from a Chinese Australia.

It would be a mistake to think, as the Introduction of this volume wants to, that the nation could ever be grounded in anything but a discriminating politics of race. As Benedict Anderson established in *Imagined Communities* (1983), the nation-state is invariably wedded to regimes of vertical power. To create nationhood is to bring the imaginary into the symbolic, in psychoanalytic terms leading to psychosis, and a complete loss of the real world in which this imagination once roamed. One only needs to look at the present government for examples of this kind of fire-breathing, as an assertion of nationhood is maintained in a heady fusion of paranoia and global ambition. Hence it is that these multivalent discourses of an early Australia stand not so much as a testament to the kind of nation that might come into being and from which it first came, but as a deconstruction of nationhood itself, and a demonstration of its status in the imaginary.

Thus it is that accounts of Aboriginal people, on the rare occasions when they merit the eye of a European, vary with this eye. One writer attests to their ownership of land, another to dispute previous accounts of their sexual arrangements. In all cases, the Aboriginal is like the Chinaman, a curiosity to be imagined from without, a specter of the imaginary that is in many ways not so different to Australia itself. A list of three or four hundred other articles and letters from the British press gestures to the way in which these debates could only bifurcate, proliferate and make more complex the ideas of a nation in formation. If accounts of Federation conclude this volume, it is an arbitrary resolution. The language in this section is the least lively, having repressed the everyday accounts of life and opinion for the legal and moral banalities of nationhood. From a new start for women and poor Europeans, the language of Federation institutes a flag and a code. Debates over whether women should go to Australia to find a husband, or letters bragging about the cheap price of meat, are the more interesting material for this reader. They are interesting because they elucidate the conditions of everyday life in the nineteenth century, conditions which an exchange between the colony and its mother are in a unique position to reveal. The hopes, fantasies and fears of a lived history are overheard from what is the bottom rung of the nineteenth century public sphere, the periodical press. Like the letters page of newspapers today, this press betrays a colloquial perspective on its times, giving voice to the multifarious, yet always European, experiences of colonisation.

DARREN JORGENSEN

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Roz Kaveney, *From Alien to The Matrix: Reading Science Fiction Film*, I.B. Tauris, London & New York, 2005; pp.208; RRP \$33.00 paperback.

The recent release of *Serenity* (2005) demonstrates the continued vitality of science fiction film, despite the success of fantasy franchises over the last few years. Science fiction film, a now long-term staple of Hollywood cinema and an important media form within the broader genre, demands attention not only because of its popularity and commercial success, but also for its articulation of and engagement with vital contemporary political and philosophical issues. Roz Kaveney's *From Alien to The Matrix: Reading Science Fiction Film* can therefore be seen as an intervention in a field whose appeal connects the academic and 'real' worlds.

Kaveney opens this book by valorising a reading position and process she labels as 'the geek aesthetic' - a passionate, active and thoughtful engagement with popular culture texts. She examines the possibilities enabled by digital technology: the development of 'competence cascades' where amateurs can possess professional level creative skills and the increasing recognition of films as 'thick texts' which 'contain all the stages of the [creative] process within them like scars or vestigial organs' (p.5), made obvious by DVD extras such as deleted scenes and commentaries. From this perspective, the audience is increasingly aware of film texts as provisional and palimpsest, collective and compromised, open to active engagement and reworking.

One strong theme throughout the book is the importance of reading science fiction film alongside science fiction written texts. In one case, this takes the form of an examination of the process of

adaptation between Heinlien's 1959 novel and Verhoeven's 1997 film version of *Starship Troopers*. Kaveney argues that the film's parodic approach to the subject material of militarisation slips into fetishisation, while wilfully misunderstanding and eliding the critical undertones of the written text. She also devotes chapters to the science fictional tropes of alien invasion and cognitive dissonance, constructing a history of these tropes that connects filmic and written texts. Thus, her analysis of *The Matrix* is preceded by considering the films that laid the groundwork for the ontological questions it raises, primarily *Dark City*. This analysis of the interaction between science fiction media forms is echoed in dealing with *Galaxy Quest*, recognising that while much as the humour derives from the formulas of science fiction television – particularly *Star Trek* – the film nonetheless treats television and its audiences seriously. Ultimately, Kaveney situates science fiction films within a broader genre history that crosses media.

Broadening her analysis of science fiction film beyond the range of texts explicitly promoted as such – the spectrum from *Alien* to *The Matrix* promised by the title – to films such as *Small Soldiers* and *Strange Days*, Kaveney demonstrates the degree to which science fictional idiom and concepts have moved beyond the never-particularly-clear boundaries of the genre. If science fictional tropes have permeated beyond the boundaries of the genre to become present in non-science fiction texts, then, implicitly, a reading position informed by science fiction texts and random practices may also have become more commonplace.

The final section of the book looks at the *Alien* series as an example of franchise production. The paradox of science fiction franchises – their often conservative and repetitive nature within a form dedicated to the new – and their distinct form as an extended narrative trajectory requires a critical approach that takes into account the specificity of franchise films. Kaveney illuminates the complex relationships between the individual components of the franchise; the ways in which each of the films affirms, undercuts or further develops the themes, logic and visual style of earlier films. Devoting a chapter to each of the *Alien* films, she examines the roles of directors, screenwriters, and the studio system as well as engaging with the film texts in a highly detailed way.

It is obvious that Kaveney's analysis is informed by a wide range of knowledge of science fiction genre and history, and of broader critical and philosophical movements. However, the anomalous single referential footnote (on page 132) highlights the tension within the text between its attempted analytical and scholarly contribution to the fields of science fiction and film criticism and its appeal to a popular non-academic audience. The strength of Kaveney's work is in its provocative close reading of the individual film texts and in her contextualisation of the films, not only in the circumstances of their production, but also in the ongoing dialogues of science fiction as a genre. Kaveney's writing epitomises her 'geek aesthetic', engaging with a range of science fictional films from a passionately partisan position. Even the films that receive the heaviest criticism (primarily *Starship Troopers* and *Alien 3*) are judged primarily on their failure to live up to the potentials of the genre. While lacking the rigorous referencing that would make the book more useful in an academic context, *From Alien to The Matrix: Reading Science Fiction Film* offers an enjoyable excursion through science fiction film and – mainly in the introduction – a promise of its wider relevance.

KAREN HALL

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Kamala Kempadoo, *Sexing the Caribbean: Gender, Race and Sexual Labour*, Routledge, New York & London, 2004; pp.272; RRP \$43.00 paperback.

It surprised me, given the wealth of scholarship that is now widely accepted on the interrelationships between race, gender and sexuality, and the similarly established Foucauldian/post-structuralist understanding of sexuality as a specific historical and cultural construct, that a book like *Sexing the Caribbean* would be so groundbreaking. And yet the sociological literature documenting and analysing the lives of peoples of the Caribbean has been alarmingly static on matters of sexuality,

relying on traditional, race-fuelled and pathologised views of women's 'Amazonian', 'loose' nature and the 'natural' promiscuity of men, structured always within a heterosexist framework. It is with that in mind that Kamala Kempadoo's study offers a detailed and insightful analysis of the place of sexuality in Caribbean society, using sex-work as the central filter of investigation, and locates her study (though indirectly) in the realm of broader interdisciplinary works such as Anne McClintock's *Imperial Leather* (1995).

Utilising both empirical research and fieldwork, Kempadoo endeavours to elucidate the ways in which 'Caribbean sexuality' (in itself a monolithic, empty term) not only resists the historical and essentialist concepts of a traditionally gendered heterosexuality, but rather operates as a lived expression of cultural exchange, contextualised within broader understandings of the specificities of various colonialist dominances, its positioning within the global economy, and the stereotypical representations often appropriated for the tourist market. Kempadoo attempts to reveal that, rather than dismissing sexual constructs as mere stereotypes, unattached to materialism or corporeality, one can '... view hypersexuality as a lived reality that pulses through the Caribbean body' (p.1).

Kempadoo undertakes to explore Caribbean sexuality as part of this economic framework, maintaining throughout a focus on the way that race is explicitly implicated in these hegemonies and currencies of sex-work, not only between 'white' tourists and the local Caribbean peoples, but between the islands' nationals themselves, often predicated upon particular discourses of disease and dishonour in relation to locale, class and variations in skin colour. In doing so, she also illuminates the vast range of acts and relationships that fall under the banner of 'sex-work', undermining the prevalent, but simplistic, representations of the poor, exploited 'Caribbean' woman, or the charming male hustler. As she argues, 'Sexual-economic transactions ... exist in various arrangements and as a lived reality for large sections of Caribbean populations, not just for the few who claim sex worker identity and politics' (p. 202). Kempadoo attempts to show how the body is not only implicated in the economy and history of the Islands, but in fact is inextricable from the functioning of the cultural paradigm. Furthermore, she argues that there is an agency in some of these transactions hitherto ignored in the literature.

Kempadoo focuses on five main areas in this study: sex tourism (including the promotion of a sexualised, uninhibited culture that isn't necessarily or directly linked to prostitution); the complex contextualisation of a state regulated brothel in the Netherlands Antilles within Caribbean ideas of sexuality; the position of sex-work as a non-sexualised part of the structure of the economy; migration and the routes back to the 'mother lands' through sexual means and relationships; and the precarious nature of HIV/AIDS within the traditional views of sexuality and health. In terms of urgent relevance, her analysis of the language of HIV/AIDS literature seems particularly pertinent; as she reveals, the reliance on particular racial, class and gendered ideas of Caribbean sexuality in AIDS discourse only reinforces the historical stereotypes, obscuring the more complicated dynamics that have led to the epidemic spreading in certain communities.

Overall, such works on specific locales are invariably useful to those operating from similar methodologies within other national frameworks, as well as further fleshing out the rich history of 'bodies' in the context of colonial and postcolonial thought. This study seems a timely addition not only to the history and analysis of Caribbean sexuality and economy but to all modern histories dealing with the inextricable intersection between race, sex and economy in the present day. That the body here is both informed by, and informs, the complex history from which it operates (and that the body is not a static or fixed element within Caribbean imaginary), makes this work a successful endeavour, one in which Kempadoo convincingly illuminates the interplay between the public and private realms of enterprise, commerce and sex.

ZOË ANDERSON

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J.T. LeRoy and Paul Bresnick (eds.), *Da Capo Best Music Writing 2005*, Da Capo Press, Cambridge MA, 2005; pp. 202; RRP \$29.95 paperback.

The Da Capo Press *Best Music Writing* series is now in its sixth year. Aiming to annually gather the best music writing from around the world, the series has earned a reputation for showcasing the work of an eclectic and at times quite brilliant array of music writers. The 2005 edition of this series is no exception, with a range of essays staggering in their diversity, if not always in their quality. Most deal with contemporary popular music, going over the familiar avenues of punk, rock, country and hip-hop, and familiar figures such as Kurt Cobain, Bob Dylan and Eminem.

Against this focus on the last third of the twentieth century, two impressive pieces stand out immediately. The first is Robert Christgau's essay dealing with the issues surrounding minstrelsy performances: 'In Search of Jim Crow: Why Postmodern Minstrelsy Studies Matter'. Analysing the recent literature surrounding 'blackface performers' such as Al Jolson, Christgau reveals that in the United States of the twenty-first century, minstrelsy is still a tremendously controversial topic, yet one still worthy of serious academic study. Less controversial, but certainly no less engaging, is Luc Sante's 'I Thought I Heard Buddy Bolden Say', in which the author traces the roots of the jazz movement through late nineteenth century New Orleans. Both these works engage a sophisticated cultural critique to analyse musical forms that are still evolving (jazz), or are gone but not forgotten (minstrelsy).

The past year saw a number of significant deaths in the popular music world; deaths which are spoken of in this collection with a sense of poignancy and respect. David Ritz needs no introduction as a popular music writer of note, and his essay, 'The Last Days of Brother Ray', is full of memories of his thirty-year friendship with Ray Charles. Moving to the other side of the microphone, Tom Roche's obituary of legendary BBC broadcaster John Peel, 'There Is a Light That Never Goes Out', reveals a man whose playlists would 'send a Clear Channel programmer into an apoplectic fit' (p. 183) with their innovation and diversity. Next to these two pieces Chris Norris' 'The Ghost of Saint Kurt' seems oddly flat; it finds a little difficulty in contrasting the star's impact against his recorded output.

Other curios abound in this collection. Kalefa Sanneh's 'The Rap Against Rockism' is particularly amusing. 'Rockism' is the controversial term used to describe the Rock and Roll focused critiques of some music critics. In this article, Sanneh quite cleverly critiques this kind of analysis, as he reflects on what 'may just be this year's best music video' - the footage of pop singer Ashlee Simpson caught lip-synching on *Saturday Night Live* (p.134). On the opposite end of the music spectrum, David Segal's article, 'The Shortwave and the Calling', examines Akin Fernandez's obsession with shortwave radio. Picking up and recording what were often just disembodied voices reading out numbers, Fernandez fashioned a four CD boxed set called 'The Conet Project', and found himself projected into the (relative) mainstream when Wilco unlawfully sampled his work. More traditionally, legendary rock writer Greil Marcus reassesses the short-lived career of Buddy Holly, arguing that, in a different kind of way, Holly was just as powerful a performer as Elvis Presley: 'Holly could be utterly sure of his self-doubt; Elvis couldn't be as sure of his arrogance ...' (p. 82). There is a timely reminder about how little now changes in popular music in Michael Corcoran's article '1979 Calling', in which he analyses the births of punk and rap. The significance of the year, which he argues has been neglected up to this point in the analysis of popular music is that so much of it is still with us: 'Listen to the music that's popular today, from Kanye West and Ludacris to the Strokes and Franz Ferdinand, and 1979 could almost pass for last month' (p. 15).

Many of the other articles in this collection, however, seem to fall short of the above. Occasionally, only little snippets are included, such as 'Edelweiss' by Anne Powers. Some of the more humorous or imaginative works simply fail to find their mark, such as 'Heart Breaking Country Ballad Paralyzes Trucking Industry' by the editors of the satirical newspaper *The Onion*, or the pretentious, 'Revolution Blues', by Andrew Hultkrans. Other articles are competent but workmanlike, lacking the passion that can be found elsewhere in the collection. This final point is perhaps the inevitable

problem with such collections. With no unifying theme or single voice they tend to ramble, leading to an uneven quality of work that can be, in equal measurements, both frustrating and rewarding.

ANDREW BROERTJES

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Nancy Kleniewski (ed.), *Cities and Society*, Blackwell Publishing, Malden, 2005; pp.352; RRP \$65.95 paperback.

Yuri Kazepov (ed.), *Cities of Europe: Changing Contexts, Local Arrangements, and the Challenge to Urban Cohesion*, Blackwell Publishing, Malden, 2005; pp.368; RRP \$76.95 paperback.

Cities have been back on the academic agenda for some time now. Bookshops bristle with single-worded volumes on Berlin, Rio de Janeiro, Boston, Thessalonica, Florence, or Venice (Italian cities, with the tourist appeal of their antiquarian and Renaissance pasts, are particular favourites). For historians and sociologists at least, the return of a scholarly concern for the city is a boon. The city provides scholars of all shades and periods with a ready-made subject – one that is confined within a specific area, one that changes over time, and one that includes a variety of social intersections to explore. The city also fulfils the current fashion for books that are unwittingly concerned with identity. The surfeit of books on cities is thus another indication of the liberal obsession with neatly-packaged biographies, but it also satisfies a postmodern desire to reveal the apparently whole as a contradictory melange of changing and/or competing identities.

It is this latter view that concerns the two volumes edited by Kleniewski and Kazepov. The works collected in these texts reflects the blossoming of urban theory as an academic discipline, especially in the last decade. *Cities and Society* is especially good at such field mapping since the book is an archetypal academic 'Reader'. It contains chapters from some of the most influential urban theory texts and thus elucidates the discipline's changing concerns – from political economy in the seventies, through postmodernism in the eighties and nineties, and finally to the present globalisation debates. As a result of this well-defined structure the text is an effective urban theory primer. Kleniewski's introduction is particularly helpful in briefly outlining the issues which determine the text. Her narrative centres on urban sociology's post-1970 turn away from the Chicago School's human-ecology theory. The result, of course, was urban theory. Late-twentieth century cities, according to Kleniewski, presented new social pressures which could not be understood by old-school sociological approaches. To be sure, the change in Western cities was a real one – especially the changes associated with post-Fordist economies. But Kleniewski probably overstates this change, using it to account for the rise of a new urban sociology at the expense of seeing it as an outgrowth of the post-sixties theoretical explosion. Issues like gender, race, class, public policy did not suddenly become an issue in cities after the 1960s. To be fair, however, the volume is a contemporary portrait and as a consequence Kleniewski's argument well serves the volume's purpose: that the factors which cause the contemporary cities to contain 'separate and unequal communities' show little likelihood of being overcome without concerted political effort.

Compiling such academic Reader's is always an exercise in exclusion, but *Cities and Society* negotiates this difficult task with some skill. The volume contains an admirable variety of theoretical approaches to its subject. The text is divided into four parts which can be summarised as theory, globalisation, economy, and policy. Politically speaking, the text is very much of the newly-patented Left. *In toto*, the authors' outlook is post-Marxist (or neo-Weberian: choose your nomenclature) and targets a variety of urban social inequities. The text's breadth is therefore comprehensive: it extends from Edna Bonacich and Richard Appelbaum's thorough analysis of the LA's sweatshop renaissance to Richard Lloyd's clear-minded indictment of the Chicagoan middle-class's bohemian pretensions. Heavyweights of the field like Harvey Molotch and Mike Davis are also crucial inclusions in this mix. The former's seminal 1976 essay, 'The City as Growth Machine', kicks off the volume and

sets in train Kleniewski's narrative; while Davis's influence is, alas, downplayed with an excerpt from his *City of Quartz* appearing towards the end of the text. *Cities and Society* does, however, offer immediate access to the innovation that is the 'new urban sociology'. Roger Waldinger's 'The New Urban Reality' is a standout example. Waldinger describes the immigrant experience in New York as remaining almost identical to that of previous émigrés to the capital of global imagination. The focus is on the Big Apple's booming economy and the 'low-skilled, low-income' workers who, as in most cities, ensure its ongoing operation by doing jobs about which few speak or suitably appreciate. The overwhelming majority of these workers are recent immigrants and African-Americans. For Waldinger, the result is an 'ethnic division of labor stands as the central division of labor in the cities of twentieth-century America; the fates of immigrants and African-Americans are bound up in its making and remaking'. Waldinger's essay is urban theory at its best: a combination of social scientific approaches – in this case, migrations studies, labour theory, black history, political commentary.

For the most part, the rest of *Cities and Society's* chapters continues such a high standard. Two qualities are obvious in the editor's selections. One is that much of the volume's chapters are taken from monographs published in the early 1990s and the early 2000s. Molotch's essay is the only one that pre-dates 1990. This gives the volume a distinct contemporaneity, but overlooks anything published in the 1980s. Some would say that such an oversight is not such a bad thing: the 1980s being the decade of bad hair and bad theory. Yet continuity with Molotch's decidedly seventies political economic perspective is lacking. Such an omission hinders the historical tracking of urban theory. The second quality is perhaps more serious. The text is decidedly American in its content and is thus limited when it claims to have an 'international focus'. Clearly much of the new urban theory has concentrated Los Angeles - Chicago - New York triptych and the volume replicates this bias with only a few exceptions. Classic works which focus on these cities should not be neglected since they highlight examples of hyper-segregation in an affluent society. There is, however, an undoubted limitation to any edited volume which does not extend itself beyond the American mega-cities.

Kazepov's volume avoids this trap by limiting the focus to Europe. As would be expected, *Cities of Europe's* themes are the same as those in *Cities and Society*: there is a distinct concern with theorising the city and social segregation. Kazepov's collection is, however, less accessible than *Cities and Society*. The work is definitely for the urban theory cognoscenti. Its theoretical nature is a likely outcome of European sociology-speak. For that reason the accompanying CD-Rom is a welcome friend. The disc is easy to navigate and includes interviews with most of authors included in *Cities of Europe*. These interviews help to clarify the essays. The photos and maps on the CD-Rom also provide a sense of place and space which even the best written descriptions can never achieve. Whether this book-plus-CD-Rom trend will take off is hard to say. The pending obsolescence of the CD, to say nothing of the book's forecasted demise, will probably put paid to its future. Even so, *Cities of Europe* is a good example of this technological equation's effectiveness. There is certainly a nerdish pleasure in hearing and seeing the writers of an academic tome discussing their ideas in often straightforward terms.

The book's content reveals a Europe which is dealing with a post-Cold-War transformation where the key issues are immigration, employment and poverty. Ronald van Kempen's 'Segregation and Housing Conditions of Immigrants in Western European Cities', for example, surveys all three. His point is that the living conditions of Europe's immigrants – especially those probable Europeans, the Turks – are almost always below those of nationals. Historically, this is a commonplace fact. It is the sort of obvious point that mars many of the essays in *Cities in Europe*. Indeed, when placed alongside the more innovative urban theory of *Cities and Society*, the empiricism of *Cities in Europe* seems quite dull. Its essays suffer from a lack of verve and, more often than not, political argument. Nevertheless, van Kempen's particular point is worth repeating – the continuity of this trend does not have to be accepted. He even manages to nuance the issue by suggesting that migrants who have long resided in a nation see little improvement in their housing standards or an end to their segregation.

Another chapter by Sako Musterd and Wim Ostendorf captures the effects of this situation more readily than van Kempen. They argue that, thanks largely to the welfare state, Europe's cities are not as segregated or exclusionary as their American counterparts. Yet there is a danger that Europe's cities could become increasingly divided and thus jeopardise the liveability of Europe's 'modern consumption and service-and culture-oriented cities'. The existence of ghettos on the outskirts of most European cities is, apparently, the greatest threat to this liberal utopia. This issue resonates, of course, with the violence that scorched the French *banlieues* late last year. For that reason the evidence presented in the two essays discussed – as well as others in the volume – is extremely pertinent: such outbursts are likely to become the norm in a Europe that paradoxically ostracises those from surrounding regions and former colonies while, as in Walingen's New York, relying on them to maintain the economy. It was probably only a matter of time before Europe's continental metaphor came to characterise its cities: a fortress-type scenario now seems an apt description, replete with a siege mentality from those behind the walls of affluence. This problem is replicated in America (and elsewhere) and many of *Cities in Europe's* chapters include brief comparative analyses with the United States. Such comparisons are effective and are good reminders of the similar issues facing post-industrial cities around the world. The problems discussed in *Cities of Europe* are thus little different from those described in *Cities and Society*. What is different, however, is the political tenor of the texts – the former being less radical than the latter. As a result, when read together, both texts evince the marginalisation(s) that characterise today's Western metropolis, and in doing so, underscore the variety and vitality of urban theory as social criticism.

HOWARD PROSSER

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Pam Oliver, *Allies, Enemies and Trading Partners: Records on Australia and the Japanese, National Archives of Australia, Canberra, 2004; pp.288; RRP \$24.95 paperback.*

The purpose of this publication is to describe the material available in the National Archives for those researching Japan-Australia relations. As noted by the large red stamp on the front cover, this is a 'research guide'. It is not a history, nor is the majority of the information contained within useable on its own. While each chapter is appropriately introduced with a brief overview and commentary of historic events, those looking for a more detailed treatment will be better served by the works cited in the guide's bibliography, and the author herself recommends Neville Meaney's *Towards a New Vision* (1999).

The guide introduces the reader to The National Archives of Australia from which the sources featured in the publication were drawn. Oliver helpfully comments upon search methods, record descriptions, citations, access limitations and even the charges prospective researchers can expect. The guide is complete with a select bibliography, a basic chronology of interaction between the two countries (Appendix 1), and a list of potential research topics (Appendix 2), all of which seem to cater to students beginning or contemplating research in this interesting field. More experienced researchers will nevertheless appreciate the logical structure and accessibility of the guide, with each series detailed and sorted chronologically within historically themed chapters.

As one would expect from the title, the guide lists a diverse range of records mirroring Australia's historical experience with the Japanese. Researchers can expect to find a hefty catalogue of series containing departmental correspondence, immigration registers, declarations, intelligence and investigation files, military records, court transcripts and trade documents, as well as a range of photographic images detailing aspects of the political, economic and social relationship between the two countries. Researchers interested in Japanese immigration, for instance, will find ample listings of alien registers, passport applications, entry permits, certificates of naturalisation, and dictation test exemptions. Those interested in trade relations will likewise find numerous descriptions of

shipping records, financial records, trade agreements and records concerning the establishment and practices of Japanese firms in Australia.

Readers will note a particularly large number of records concerning the Second World War, the predominant subject of chapters five to seven. Oliver states from the outset that while there are thousands of items relating to Australia and Japan during World War II, it is not the intent of the guide to focus upon specific events such as the bombing of Darwin, mini submarine strikes off the east coast or Australia's participation in the Kokoda campaign. The war records were selected to demonstrate Australia's contemporary perceptions of Japan during the period of conflict and this is one of the areas in which I believe the guide excels. Series such as B4972 (p.185), which recounts alleged war atrocities in New Guinea, reflect the mix of anxiety and xenophobia that grew with the southwards advance of the Japanese military. Other interesting records include prisoner of war reports, RAAF records concerning air raids on Australia and wartime radio transcripts. The war documents are arranged helpfully to give a sense of historical progression, with distinct records associated with the build up to war, the experience of war, and finally, the aftermath.

Overall, the guide is an excellent introduction to The National Archives of Australia and describes an impressive array of resources available to the Australian history student. However, it should be noted that the guide is not and was not meant to be exhaustive in its presentation of material. Oliver has identified some 14 000 relevant items on the Archive's online records database and estimates an equal number yet to be individually listed (p.7). It is also selective in its representation of material, being centred upon the Australian experience with minimal indication of Japanese perceptions. Readers will also note a particular emphasis upon material concerning the economic and political relationship between the two countries. Nevertheless, the guide exposes an extremely interesting and complex history and is an excellent research aid and reference tool for beginners and experts alike. The progressive style of the guide makes it ideal for those considering comparative studies related to the title's themes.

KARL BIRKELBACH

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Rhonda Wilcox, *Why Buffy Matters: The Art of Buffy the Vampire Slayer*, I.B. Taurus, London & New York, 2005; pp.256; RRP \$39.95 paperback.

While the television series *Buffy: The Vampire Slayer* ended in 2003, scholarship on its cultural significance continues unabated. Rhonda Wilcox's most recent work argues for *Buffy's* aesthetic value and continues a larger campaign for reconsideration of the television medium as art, alongside such forms as Elizabethan drama and the Victorian novel. Her book has evolved from a seven-year series of lectures and, as such, has an accessible style, energetic tone and considerable scope.

Why Buffy Matters: The Art of Buffy the Vampire Slayer is organised into two sections. 'Panorama' maps broad themes and concerns across *Buffy's* seven seasons, and includes discussions of identity, language, pain, sexuality, and globalisation. Wilcox acknowledges that she is not a purist in relation to critical theory and her analyses reflect this as she tends to mine theory, rather than being mired in it. Her book places *Buffy* within larger literary and cultural frameworks, as she invokes the Bible and Greco-Roman myths, as well as the works of Virgil, Michelangelo, Shakespeare, Freud and T.S. Eliot. Simultaneously, *Buffy* is situated amongst other more recent popular texts such as *Northern Exposure*, *Twin Peaks*, *The X-Files* and *Harry Potter*.

The strength of Wilcox's work lies in her thoughtful and multi-layered close readings. This is reflected in the second part of the book – 'Tight Focus' – which concentrates upon several key episodes of the series and contains the most structurally unified and cogent chapters. Interestingly, and perhaps paradoxically, this section's close attention to the formal systems of television tends to illuminate the broader themes and patterns of the series with more coherence and dexterity than the first section. A highlight is the final chapter discussion of *Buffy's* celebrated musical episode. The

analysis of genre, death, love, identity and heroism, is particularly insightful and skilfully draws together several overarching concerns of the entire work.

One problematic aspect of this text is the apologetic tone of the introduction. Wilcox acknowledges that, while the work is a celebration of *Buffy's* artistic significance, she still needs to defend the series against its critics. She rightly stresses the popularity, in their own time, of Shakespeare and Dickens, and emphasises that 'the canon is not carved in stone' (p. 4). However, an increasingly defensive tone is discernible, as the author perceives a need to prove her own critical legitimacy. To this end, she produces a talisman - Dickens, on whom, the author informs us, she 'wrote [her] doctoral dissertation' (p. 8). This is presumably in case we miss the numerous allusions to *Great Expectations*, *Bleak House*, *The Mystery of Edwin Drood* and *The Pickwick Papers*. A question that is raised here is: why appeal to the canon at all? Surely, Wilcox need not superficially invoke 'past masters' to prove her expertise, or the complexity and aesthetic value of her subject matter. This overly self-conscious tone somewhat undermines the author's stated intentions to promote both *Buffy* and television as subjects for serious critical attention on their own merits.

Although Wilcox purports to address a potentially broad audience of readers 'open-minded enough to have taken up this book' (p. 12), it is clear that the work will largely preach to the choir of *Buffy* devotees or popular culture scholars. One reason for this is the densely intratextual nature of Wilcox's writing. The chapters are peppered with clever quotes from *Buffy* and the analyses tend to jump rapidly between episodes and seasons, so that a reader without existing knowledge of the series may flounder in its depths of reference. Similarly, much of the frequent and welcome humour of Wilcox's writing also presupposes a reader well versed in *Buffy*.

Nevertheless, the work is valuable for its subtle connections, interesting insights and comprehensive analyses of the thematic and formal systems of the series. Moreover, Wilcox's allusive and witty style creates a pleasurable work that reflects the techniques and processes of *Buffy* itself.

ALISON JAQUET

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Michael Streissguth, *Johnny Cash at Folsom Prison: The Making of a Masterpiece*, Da Capo Press, Cambridge MA, 2005; pp.192; RRP \$29.95 paperback.

Johnny Cash's album *Live at Folsom Prison* was released in January of 1968. Recorded at Folsom Prison and featuring a range of both his own songs and traditional country and folk numbers, it finally broke the artist through into the mainstream of American popular music. The album was also a landmark in other ways. By early 1968, the counter-culture was burnt out by the psychedelic excesses of the previous two years. A new direction was needed, and in 1968, this direction proved to be country, or at least country influenced music. Bob Dylan's *John Wesley Harding*, The Band's debut *Music From Big Pink*, and The Byrd's *Sweetheart of the Rodeo* (featuring one of the founding fathers of the alt-country movement, Gram Parsons) pointed to a future musical direction that could, at the same time, draw upon the music and stories of America's past. Cash's album was at the forefront of this movement. He had already established his counter-culture credentials earlier in the decade in a historic meeting with Bob Dylan at the 1964 Newport folk music festival. His erratic career and the general anti-authoritarian stance of the *Live at Folsom* album proves to be the foundation for a brief, but lively account in Michael Streissguth's *Johnny Cash at Folsom Prison: The Making of a Masterpiece*.

The author opens with two narratives contextualising the concert. The first is a fairly brief account of Cash's career up to 1968, revealing a star who was isolated from the country and western scene generally, and whose career was slowly beginning to burn out. At times these passages seem a little hurried, as though Streissguth is impatient to get to the main event, the concert itself. A similar sense of urgency pervades the section dealing with the history of Folsom Prison, and some of the more high profile prisoners who became involved with Cash, including Glenn Sherley, who wrote the

album's final track 'Greystone Chapel'. What emerges most clearly and effectively, however, was that Folsom was truly the end of the line. Only the most hardened career criminals wound up there, with the author noting that younger criminals usually had to serve time elsewhere lest they be made easy targets for the brutal sexual abuse dealt out to new, 'fresh' inmates.

This prison was the environment that Cash chose to record in. He had already performed other prison shows and had visited Folsom a number of years previously. The point of this concert, however, was to capture on record the intensity of playing such venues. As Streissguth reveals this was done both through the setting, and a little studio trickery by Columbia Records. One of the album's most famous moments comes during the song, 'Folsom Prison Blues', in which Cash utters the line: 'I shot a man in Reno/Just to watch him die'. On record, the prisoners go berserk, cheering and hollering. As Streissguth points out, these sounds were added in post-production. In reality, the prisoners maintained a respectful applause throughout the concert under the watchful eyes of the guards. It is this level of detail that adds a sense of energy to the text and makes the middle section of the book the strongest, although at times the language the author uses begins to be weighed down under its own hyperbole. The extended boxing metaphor beginning on page 108: 'Weary from 13 rounds with Folsom, Cash's voice was flagging ...' is tedious, marring an otherwise lively account.

The final section of the book proves to be brief but perhaps the most interesting, as Streissguth places the album into the context of 1960s music as a whole. The record sold millions and was tremendously well-received critically, bringing country music into the realm of being commercially viable. As the author rightfully points out, however, *Live at Folsom* does not seem to occupy the same exalted place as albums such as The Beach Boy's *Pet Sounds*, The Beatles' *Sgt Pepper's Lonely Hearts Club Band* or Bob Dylan's *Blonde on Blonde*. The reason, Streissguth argues, lay in Cash's refusal to broaden the scope of his social critiques beyond the prison system to the more 'trendy' counter-culture issues of the late sixties: race relations and Vietnam. His initial support for Nixon lost him respect that he could never recover, even though he turned against the president in the early seventies. By this time, however, the counter-culture reneged on their initial endorsement of Cash's anti-authoritarian stance. While Cash would continue to tour and record, the critical respect that he gained in the late sixties would not really be recovered until the mid-nineties on the 'American Recordings' series with producer Rick Rubin. Others proved less fortunate. The story of the Folsom prisoner Glenn Sherley proves to be one of the more tragic elements of the book. After serving his time at Folsom, Cash assisted Sherley in starting a music career. Sherley, however, proved to be too institutionalised to make it on the outside. Despite some initial success, he shot himself in 1978. It proves a sad end to an account that is occasionally marred by its brevity and hyperbole, but otherwise proves a worthwhile addition to the growing body of literature on Johnny Cash.

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Notes

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⁴ *Classical Quarterly* NS 20, 1-16. Previously reprinted in Richard Buxton (ed.), *Oxford Readings in Greek Religion*, Oxford University Press, 2000.

⁵ 'Heroenverehrung und Christusglaube: Religionsgeschichtliche Beobachtungen zu Philostrats *Heroikos*', in *Griechische und Römische Religion*, ed. Hubert Cancik, vol. 2 of *Geschichte-Tradition-Reflexion: Festschrift für Martin Hengel zum 70. Geburtstag*, ed. Hubert Cancik, Hermann Lichtenberger, and Peter Schäfer; Tübingen, Mohr Siebeck, 1996, pp. 119-139.

⁶ 'Les manières grecques de déplacer les héros: Modalités religieuses et motivations politiques' in *Héros et héroïnes dans les mythes et les cultes grecs: Actes du colloque organisé à l'Université de Valladolid, 26-29 May 1999*, ed. Vinciane Pirenne-Delforge and Emilio Suárez de la Torre; Kernos suppl. 10, Liège, Belgium: Centre international d'étude de la religion grecque antique, 2000, pp. 351-364.

⁷ Whitmarsh in Bradshaw Aitken & Bereson Maclean (eds), *Philostratus's Heroikos*, p.249.

⁸ 'Another Early Reader of Pausanias?', *Journal of Hellenic Studies*, vol. 123, 2003, pp.187-189.

⁹ References are collected by Snodgrass, p.189. See also Ewen Bowie, 'Inspiration and Aspiration: Date, Genre and Readership,' in S. Alcock, J. Cherry and J. Elsner (eds.), *Pausanias: Travel and Memory in Roman Greece*, Oxford, 2001, pp.21-32.

¹⁰ In *Le Monde du Roman Grec*, Marie-Françoise Baslez, Philippe Hoffmann and Monique Trédé (eds), Presses de l'École Normale Supérieure, Paris, 1992, pp. 99-107.

¹¹ Council of Remote Area Nurses of Australia Inc., 'Philosophy Statement', Alice Springs, viewed 20 March 2000, <<http://www.crana.org.au/>>

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¹⁴ See the review of *Guns, Germs and Steel* by Paul Nolan & Alan Carling in *Historical Materialism*, vol.6, 2000, pp.215-264.

¹⁵ R. Blackburn, *The Vampire of Reason: An Essay in the Philosophy of History*, Verso, New York, 1993.

¹⁶ See for example, *Cardinal Beaufort: A Study of Lancastrian Ascendancy and Decline*, Clarendon Press, Oxford, 1988, which remains an important text for pre-Wars of the Roses Lancastrian politics.