The essays by Steven D. Scott and Jeffrey Herrle in the last part of *The Talk in Jane Austen,* "Speculations and Possibilities," are not in fact especially speculative. Scott takes a revisionist approach to Mary Bennet, suggesting that despite the ridicule she commonly incurs from readers of *Pride and Prejudice*—and from film directors, who have exaggerated her plainness—she "is the closest we come in this novel to having a character who stands in for Austen herself" (226). Herrle examines the "verbal mannerisms and patterns" (239) of John Thorpe and Mr Collins, two of Austen's most unappealing suitors, and pleasantly envisages Thorpe "on the street today, equipped with a cellular phone and a used sports car" (238). Elizabeth Newark, however, goes out on a limb. Her essay on "Words Not Spoken: Courtship and Seduction in Jane Austen's Novels" is perhaps the most entertaining in the volume. The author of *Consequence, or Whatever Became of Charlotte Lucas* (1997), a witty sequel to *Pride and Prejudice,* Newark here creates a series of marriage proposals that Austen chose to leave unspoken, including Mr Elton wooing Augusta Hawkins in *Emma,* Edmund declaring his love to Fanny in *Mansfield Park,* Wickham adroitly seducing Miss Darcy in *Pride and Prejudice,* and Willoughby doing the same with Marianne in *Sense and Sensibility.*

In their introduction, Bruce Stovel and Lynn Weinlos Gregg claim that the essays in this collection "suggest new ways of approaching Austen's art, while taking as their starting-point the nineteenth-century perception that Austen's greatest achievement is her use of dialogue to convey character" (xxii). The claim is justified. Most of the essays make a significant contribution to the study of Austen's use of dialogue, and several are truly innovative. The talks that were the origin of this book on talking have disappeared into the rarefied Rocky Mountain air, but their printed memorial, *The Talk in Jane Austen,* will find a lasting place in Austen criticism.

Most of the essays make a significant contribution to the study of Austen's use of dialogue, and several are truly innovative.

Peter Sabor
McGill University

Kristen Guest, ed. *Eating Their Words: Cannibalism and the Boundaries of Cultural Identity*. Ed. Kristen Guest. Albany: State University of New York Press, 2001. Pp. 219. Paper u.s. $19.95.

Kristen Guest's *Eating Their Words* demonstrates the importance of anthropophagy as a trope in explicating various literary texts and movements. This impressive collection of essays focusses on constructions

of cannibalism throughout the ages. Ranging from Homer to Margaret Atwood, *Eating their Words* provides an appetizer for readers unfamiliar with this emergent field of study, and, for others, an *entré(e)* into the world of anthropophalogical cultural movements.

Eating Their Words employs cannibalism as a jumping off point through which to evaluate divisions between self and Other, insider and outsider, us and them, civilization and savagery, and so on.

Guest's collection both surveys and builds upon scholarship in cannibal representations. The editor outlines the impetus of the text as follows:

> rather than relating cannibalism to contemporary events or a particular period's interest in sensationalizing its others, critics have begun to rethink how representations of cannibalism help us to produce, contest, and negotiate our identity as subjects. (1)

In this spirit, *Eating Their Words* employs cannibalism as a jumping off point through which to evaluate divisions between self and Other, insider and outsider, us and them, civilization and savagery, and so on. In Guest's words:

> If cannibalism generally fails to produce the intended domesticating result—either in the colonies or at home—it is probably because considerations of anthropophagy historically have as much to say about the convergence and exchange between apparently opposing terms as they do about their difference. (3)

Flagging the importance of cannibalism as a means through which to dramatize the subaltern, as well as to foreground the relativity of the "norm," Guest argues how

> historical and literary representations of cannibalism may illuminate our attempts to define ourselves, but also [reminds us] that the function of criticism is best served when we reflect on the ways that the absorption and digestion of texts and theories shape our own identities as interpreters. (8)

Eating Their Words begins with a Foreword by Maggie Kilgour, a renowned expert on literary cannibalism, who summarizes anthropophagic criticism to date, and sets the stage for the essays to follow. The first essay in the collection is Mark Buchan's discussion of Achilles, which employs Lacanian psychoanalytic theory to read the classical hero's "failure to cannibalize Hector" in relation to the performance of the Cyclops. As he contends, "*The Odyssey* provides an answer to perhaps the most puzzling question of *The Iliad:* What does Achilles want? What he wants, but he is

unable to acknowledge fully, is *not* to want, to be free of desire itself and its metonymic logic: in short, *to be a Cyclops*" (21).

Combining a number of divergent theoretical perspectives, the collection moves from a discussion of the *Faerie Queene,* to Minaz Jooma's ingenious reading of Robinson Crusoe. In this essay, Jooma draws attention to Crusoe's original placement on a slave ship and traces the racial economy that undergirds the novel, as well as Crusoe's later relations with Friday. Julia Wright turns to *Melmoth the Wanderer* in order to establish her argument that, in the Romantic period, "cannibalism often appears an evocative symbol for disinheritance, regardless of whether the inheritance is represented as one of universal human rights, aristocratic wealth and privilege, or the rights of citizenship in the nation of one's birth" (85).

Guest's contribution focusses on that ever-popular Victorian melodrama, *Sweeney Todd,* and articulates the ways in which cannibalism served as an indicator of capitalistic greed throughout the Victorian period. As she observes:

> By mapping the melodramatic opposition between good and evil onto the opposition between civilization and savagery and then applying this logic to shopkeepers rather than the poor, Pitt draws our attention to the moral questions at stake in the public sphere of business. In doing so, he counters the utilitarian discourse of the public sphere with an appeal to sentiment that reverses the threat posed by the emergence of the poor as a borderline "other." (119)

Shifting to the New World, Santiago Colas's essay critiques the cannibalism associated by Europeans with South America, and evaluates how "at the end of the 1960s … a group of Caribbean writers, perhaps infused with the fervor of mass revolutionary movements in their region, took up their pens to transform the European images of cannibalism that had so long defined the area's people" (131).

Exploring scientific accounts of the Hollow Earth movement, Brian Greenspan offers a provocative reading of Ian Wedde's *Symmes Hole,* "a paranoid historiographic satire that explores the continuing legacies of British and American cultural and economic imperialism in the Pacific" (150). Throughout, Greenspan traces how cannibalism "poses a special threat to post-colonial literary studies," and overall provides an illuminating reading of both Wedde and Melville that highlights the importance of the cannibalistic motif in reading these texts.

Marlene Goldman's contribution concentrates on Margaret Atwood and her employment of the First Nations' construction of the Wendigo.

Investigating *Wilderness Tips,* Goldman cleverly demonstrates how Atwood invites readers "to look in the mirror, reflect on our own greedy behaviour—the legacy of imperialism at the heart of our disaster narratives—and acknowledge the face of the white cannibal" (181).

Concluding the collection is Geoffrey Sanborn's survey and critique of recent publications dealing with cannibalism, comprising a wise choice for a final essay, since it self-reflexively questions cannibalistic critique at the same time that it provides a thoughtful conclusion to the collection.

Guest's text is remarkably even in its consistency, offering provocative readings of cannibalism that span the field of literary studies. I highly recommend *Eating Their Words,* for it is a fine work of scholarship that compares well with other texts in the area, such as Barker, Hulme, and Iversen's *Cannibalism and the Colonial World,* and Creed and Hoorn's *Body Trade.* In short, Guest's excellent collection is a must read for anyone even remotely interested in this topic.

Priscilla L. Walton
Carleton University

M. Elizabeth Sargent and Garry Watson, eds. *Approaches to Teaching the Works of D. H. Lawrence*. New York: MLA, 2001. Pp. 270 + xviii. Paper U.S. $50.60.

The series of which this collection of essays and brief teaching-strategy suggestions forms part now numbers in excess of seventy volumes, evidence of a lively contemporary market for various kinds of pedagogical handbook. The motivations of the MLA Publications Committee that sponsors the series are not only to "improve the craft—as well as the art—of teaching but also encourage serious and continuing discussion of the aims and methods of teaching literature." A review is perhaps not the best place to engage the perennially provocative question of how or whether good teaching *can* be taught. But it does provide the opportunity to express overtly the reservations that so many teachers, including a lot of outstanding ones, articulate more cautiously in corridor grumbles.

We now function in a college and university milieu in which institutional pressure to acknowledge the importance of teaching—never in any serious doubt amongst those enthusiastic about doing it, but seemingly discovered relatively recently by senior university administrators—often