

gained by the resurrected sage are dedicated to the study of *Torah*, in which the boy actively participates.

The tale—while, as a story, displaying the elements of crisis, filial devotion, and salvation—reveals the characteristics of religious piety and the mythical elements of popular imagination. In accordance with the Jewish ethos, life is of importance not only for its own sake, but as an opportunity for the study of *Torah* and for righteous conduct. The motif of filial sacrifice shows a possible link to the sacrifice of Isaac—a biblical reference. The mystical presentation of the departed righteous studying *Torah* in a divine academy reflects a picture of a harmonious cosmos, in spite of the vicissitudes of earthly existence. Thus, the drama of confrontation of love and death, the former gaining the upper hand, a familiar pattern in literature, is enacted against the background of a religious belief in harmony, perfection, and bliss, which are the portion of the righteous.

The book is produced very well, with consistently correct transcriptions of Hebrew words, and a glossary of relevant terms. It is embellished by papercuts by Diane Palley.

Lawrence B. Gamache and Phyllis Perrakis, eds.

D.H. Lawrence: The Cosmic Adventure

Nepean: Borealis Press, 1996. Pp. 290. CAN \$18.00

Reviewed by Camille R. La Bossière

It was Lawrence's "quest within himself and in the world he wandered for much of his life," as the editors of this nicely produced volume remark by way of introduction, "to renew a sense of place in this world and in the cosmos that would justify living passionately and fully as beings composed of flesh and blood, mind and spirit" (vii). And certainly, taken as a whole, the sixteen essays collected here do express more than a little "something" of the "breadth and depth" of Lawrence's understanding and "awareness" through their "study of his works, his life, and his relationships to others in his time and after who were of like mind or who were driven by equally profound values" (vii). Comparative studies of Lawrence with Hardy (H. M. Daleski), Anaïs Nin (Jane Eblen Keller), Lawrence Durrell (Carol Pierce), and Tennessee Williams (M. Elizabeth Sargent) enhance our contextual understanding of his achievement; essays on matters of domestic violence (Mark Spilka), feminism (Paul Delany), literary success and gender (Holly Laird), clinical and social psychology (James C. Cowan; Ginette Katz-Roy), and physical illness (Wayne Templeton) invite a more acute sense of Lawrencean bodiment; and a series of studies ranging in subject from rhetoric (Joan Douglas Peters; George J. Zytaruk) and comparative religion (Kaien Kitazaki), to editorial history (John Henry Raleigh) and literary theory (Michael

Squires) suggest yet additional openings for a further apprehending of Lawrence's cosmic adventure.

In terms of quality of expression, scholarship, and analysis, the particular studies this volume collects are certainly uneven (given the genre of *D.H. Lawrence: The Cosmic Adventure*, how could it be otherwise?), but not to an extent that would argue for the failure of any one contribution to meet a worthy standard for publication. Suffice it to remark on the score of relative merit that the value of the entire discussion in this volume is enhanced by the special virtue of some of its parts: Spilka's reading of domestic violence in "The White Stocking" stands out, for example, for the precision and genuinely instructive character of its analysis, insisting as it does on "the moral and social hazards" built into "aesthetic treatments" of that theme (87); and Ginette Katz-Roy's backgrounding of Lawrencean ideology against Gustave Le Bon's *Psychologie des foules* and Gabriel Tard's *L'Opinion et la foule* must surely impress by virtue of its acute common sense ("There is no denying that, in spite of his avowed contempt and even repulsion for crowds, Lawrence was concerned with the problem of mass-communication and that his art is an art of persuasion," Katz-Roy writes [177]). These fine contributions alone make the volume worth its modest price.