

I went to a store to buy a tent so that we could go camping." That camping trip led to a passion for fishing, carried through childhood on the west coast and internment in British Columbia's interior during the second world war, to a new postwar life in Ontario, with continuing outdoor experiences in, as he writes, "the pockets of nature that still flourished" in a much more human-dominated landscape.

His epiphany comes when, back in British Columbia with his young family, he takes his son and daughter to a fishing place he heard about: "a logging road near Squamish that would take us to a river that was supposed to contain good-sized rainbows." It wasn't the fish that were unforgettable that day. It was the long, hot hike in from the road, through "a combat zone where the soil had been churned up by the tracks of heavy machines, and all that remained of the immense trees were huge stumps and roots that projected at garish angles among the slash" and the transition to the remaining forest.

"Stepping out of the glare and heat of the clearing and into the dark, cool cathedral of trees was an absolute shock, like stepping from a hot city street into an air-conditioned building. Embraced by the cool shade of the trees, we inhaled the damp, musky odour of vegetation and decaying tree carcasses. We were enfolded in silence. The children immediately stopped bickering and complaining and began to whisper just as if they were in a church.... I was dumbstruck.... In those few minutes that my children and I had entered

into the forest temple, I had recognized the terrible hubris of the human economy."

Looking back through the many memorable and formative experiences of his life, Suzuki realizes that "that inspirational encounter", as he calls it, "with an ancient forest on the edge of a clear-cut was my moment of enlightenment." He finishes with the following lines, "the forest that was my epiphany was felled within weeks of my visit there. What remains is my conviction that we must rediscover our biological place and learn to live in balance with the natural world that sustains us."

These stories were, as the lines on the back cover express, "beautifully written and deeply felt ... testimonies to the transformative powers of the natural world." I was hoping all the pieces in the collection would measure up to that description, but they didn't – for me anyway – though some were more powerful than others. It may simply be a question of personal taste.

I would definitely recommend *When the Wild Comes Leaping Up*. Suzuki's excellent introduction and story, along with McKibbin's piece, make the entire book worth reading. And they get you thinking about your own personal encounters with nature – another rewarding experience.

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## Charles Darwin, The Power of Place

By J. Browne. 2002. Alfred A. Knopf, New York, 591 pp., illus. U.S. \$37.50.

In 1881, at the science gathering of the British Association, Sir John Lubbock (1834-1913) was able to observe "the book of Nature was like some missal richly illuminated, but written in an unknown tongue" (page 95; *Fifty Years of Science*, 1895, MacMillan and Co., London), referring to the general consensus prior to the publication of *Origin of Species*. "The graceful form of the letters" he continued, "the beauty of the coloring, excited our wonder and admiration; but of the true meaning little was known..." Much of this was cleared up, or at least shown in the proper light not only with Darwin's published work, but by how Darwin meandered in and around the scientific and social community, and with how he directed his science. He, after all, had a vested interest in the long term viability of his theories, his "children" as he sometimes called them. A year after Lubbock's comments, Charles Darwin died.

Janet Browne's much anticipated sequel to the Darwinian saga documents the "father" of natural selection

as well as his "children". Her earlier volume, *Charles Darwin, Voyaging* (Princeton University Press, 1996) chronologically ended with the publication of the *On the Origin of Species* in 1859. In many respects, as the result of her craftsmanship in story-building ending at a pivotal point in Darwin's life, the reader was left in a cliff-hanger state (see Tokaryk 1998), even though his remaining years are well known. Her recent submission, *Charles Darwin, The Power of Place* is a seamless continuation of the earlier volume and duplicates its effort and effect on the reader as a well researched story.

It should be noted that much of *The Power of Place* is as much about Victorian/Edwardian science, politics, society, and religion, as it is of Darwin himself. For Darwin's life occupied an ideal time when educational reform provided opportunities for young and old; the birth of the "professional" science as it chipped away at the "amateurish" tower of enlightenment [By definition I refer to these individuals having as much clout, connections, and good breeding as intellect. But let's not forget that Darwin was part of this amateur group as well, holding no professional chair, and producing

his works from the comfort of inheritance, investments, and royalties of his books]. The ability to mass produce literature making it affordable to the emerging middle and lower classes, whether in the form of books or periodicals, launched a new era never before seen. "Much of Darwin's sudden impact" Browne maintains "was the result of having produced a book of wide general interest just as this wave of periodical reading matter burst into nineteenth-century homes" (page 103). Added to this was Darwin's marketing strategy through individuals like Thomas Huxley (1825–1895) who led a "publicity campaign for a reformed, fully scientific, rational England where power should be wrestled out" (pages 135–136) of the hands of those more myopic and aged in nature. The evolutionary torch that he carried was the heaviest and brightest he would ever carry.

It would be misleading to believe that any of the themes and moments visited by Browne have not been previously scanned by other authors [and some of these are very good in themselves; Adrian Desmond and James Moore's *Darwin* (1991, Warner Books, New York) is a very fluid, informed piece]. For example, the details of his extended illness, of course, are probed by Browne. Exploring his dilemma as "if it were a natural history problem" (page 239), Darwin also became reliant on his maladies to avoid public situations and personal hardships [the death of long time friend and mentor Charles Lyell (1797–1875) for one]. Or, the lesser known indirect pressure by Alfred Russel Wallace

(1823–1913) on Darwin with respect to the issue of our own species in the arena of natural selection. It is well known that it was Wallace who initiated the rapid publication of *On the Origin of Species*, but here again, *The Descent of Man* was brought forth by several "taunts" of man's place in nature, some of which were provided by Wallace.

In terms of putting Darwin, the person, in a place in time amongst his environment, his culture (almost like a natural history object himself), no other book comes close. And it is impossible to recommend *The Power of Place* without including *Voyaging*. Together, they are comprehensive and enjoyable. The "Darwin Industry", as some have put it (see Lenoir 1987 for commentary), will no doubt benefit from Browne's efforts. After picking apart the details of his life for so many years, much like a scientific experiment, historians have the ability, the need for the construction of a broader image. *The Power of Place* is a powerful image indeed.

#### References

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### The Dinosaur Filmography

By M. F. Berry. 2002. McFarland & Company, Inc., Publishers, Jefferson, 483 pp., illus. U.S. \$65.00.

### Paleoimagery, The Evolution of Dinosaurs in Art

By A. A. Debus and D. E. Debus. 2002. McFarland & Company, Inc., Publishers, Jefferson, 285 pp., illus. U.S. \$49.95.

The culture surrounding palaeontology, specifically, "dinosaurology", has been growing steadily. Much of this can be attributed to the mass market appeal of the genre exemplified by Steven Spielberg's *Jurassic Park*, released in 1993 based on Michael Crichton's novel by the same title (1990, Alfred A. Knopf, New York). Prior to the movie, dinosaurs, no doubt, played a role in our public imagery of the past but not on the same scale initiated with this highly graphic and "scientifically sound" movie. This is a slightly sarcastic comment on my part; though filled with the latest perceptions of dinosaurs as real creatures and the technical procedures required to resurrect them, the movie was also scientifically flawed often for the sake of visual preferences; see R. DeSalle and D. Lindley's *The Science of Jurassic Park and the Lost World*, Basic Books, New York, 1997. Two of the more recent examples of the cultural icon of dinosaurs are Mark Berry's *The Dinosaur Filmography* and Allen and Diane De-

bus's *Paleoimagery, The Evolution of Dinosaurs in Art*.

The expected audience for *The Dinosaur Filmography* is small. For those interested in virtually any movie that a dinosaur appeared in, this volume is for you. In alphabetical listing, each movie title is followed by factual information including main credits and cast. This is then followed by a brief synopsis of the plot, followed by commentary. As in *My Science Project* for example, released in 1985, "The T. rex sequence is the highlight, or rather the only light, of the movie" (page 287). The final section reviews the required special effects with some insider knowledge, more useful to the movie fan than the dinosaur fan.

The volume contains a plethora of titles, many obscure, ranging from *Gertie, The Dinosaur*, released in 1914 – "so enjoyable was McCay's [the cartoonist] creation that the animation is still enjoyable for modern audiences" (page 114), to less notable titles like *Teen-age Caveman* released in 1958 – "Dinosaur movies