

Weinfeld's writing is well informed, judicious, and thoughtful. Much of the charm of the book resides in a careful balancing of complex data. Weinfeld brings out the meaning embedded in his data through stories and jokes. The use of jokes is not methodologically trivial. Weinfeld reads Jewish humour, and he knows that one important way of knowing a group is to know the subject and substance of its jokes.

The book has many virtues, in fact. It integrates considerable literature – there are more than 50 pages of endnotes – in an accessible way. It deliberately works its way through many topics as it assesses the evidence for its argument. It will appeal to a wide range of readers and should be a standard volume in the libraries of Canadian Jews. Critics may question whether the assessment is overly optimistic, however. In fact, Weinfeld's book does not invite self-satisfaction; rather, it openly discusses the quality of Canadian Jewish life.

Thematically, *Like Everyone Else ... But Different* begins and ends with an appreciation of diversity. As Weinfeld comments in the epilogue, "fractious pluralism has . . . always been and remains, a source of strength, innovation and vitality" (248). A major contribution to Canadian Jewish studies, Weinfeld's book is also a triumph of sociology – it succeeds in stimulating readers to think, talk, and get involved in the social arenas of their lives.

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Greenstein, Michael, ed. *Contemporary Jewish Writing in Canada: An Anthology*. Lincoln: University of Nebraska Press, 2004. 232 pp.

Contemporary Jewish Writing in Canada is the latest in a series of anthologies of Jewish writing from Austria, Britain, Ireland, Germany, Hungary, Poland, South Africa, and Switzerland published by the University of Nebraska Press. The series, which appears to be far from complete, makes the point, once

again, that Jewish literary culture is alive and well in the Diaspora. Since the 1989 publication of his study, *Third Solitudes: Tradition and Discontinuity in Jewish-Canadian Literature*, editor Michael Greenstein has become a leading critic of Canadian Jewish literature.

Greenstein's selection includes translations from the work of Jewish francophones based in Quebec – Monique Bosco, Régine Robin, and Naim Kattan – and an English translation of a story by Yiddish writer Chava Rosenfarb. It also includes essays by David Solway and Miriam Waddington, and nine excerpts from novels. By far the most interesting aspect of the anthology is Greenstein's 39-page introduction, however.

Greenstein offers a fascinating survey of Canadian Jewish writing, starting with A. M. Klein. He displays his mastery of the field, and it is a large field indeed, with frequent references to the poetry, fiction, plays, and essays by Canadian Jewish writers. Greenstein sees a continuity of motifs and themes in Canadian Jewish writing, such as wandering, exile, minority consciousness, Old World values versus New World values, the Bible, the Holocaust, and Israel. These motifs are subsumed under the larger image pattern of two great rivers, the mythical Sambation and the real St. Lawrence.

As Greenstein explains, A. M. Klein was the first Canadian Jewish writer to seize on the post-Biblical Sambation as a metaphor for the supposedly impenetrable barrier separating Hebrew exiles from redemption. Klein's work resonates with the inner conflict of a man who was attracted equally to the cosmopolitan Canadian Diaspora and the possibility of messianic redemption in a revived Israel.

Greenstein also identifies priest-prophet and prophet-traitor motifs in the work of several Canadian Jewish writers – in Irving Layton's poetry, Mordecai Richler's *Son of a Smaller Hero*, and Leonard Cohen's *The Favourite Game*, for example – that can be traced to the prophetic books of the Bible and the Gospels. Greenstein posits that the current crisis in Israel may provoke a recurrence of the prophet-traitor motif in Jewish literature of the present century.

Presumably, the intention of this series of anthologies is to make Jewish Diaspora writing available to the large English-reading public, particularly in the United States. This may explain the preponderance of excerpts from the work of novelists. But this practice is not always comfortable for the reader. Although I was content to reread familiar passages from Richler, Cohen, Anne Michaels, and other well-known novelists, I responded with less enthusiasm to excerpts from the work of lesser known writers, such as Michael Redhill and Monique Bosco. Although I might be tempted to read Redhill's novel, *Martin Sloane*, I was not interested in Bosco's *Sara Sage*. In fact, those authors who are represented by a short story or an essay are best served by the anthology.

One might ask why certain authors – Shirley Faessler, Helen Weinzwieg, and Adele Wiseman, for example – are not represented in this anthology. It is also possible to question certain of Greenstein's comments. Klein was not the first Canadian Jewish writer in English, and perhaps it is too sweeping a statement that in his poem, "For My Two Sons, Max and David," Layton begins an "ideological trajectory to the right" that reflects directions taken by "other Jewish writers in North America." These, however, are minor quibbles. Greenstein's anthology, with its impressive introduction, has set a high standard for future work on Canadian Jewish writing.

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Sarna, Jonathan D. *American Judaism: A History*. New Haven: Yale University Press, 2004. xx+ 490 pp.

It is almost a truism that Canadians tend to define themselves in relation to Americans. It is also true that the proximity of Canada to the United States has profoundly affected the ways in which Canadians have lived and thought, particularly in the last century. If what occurs in the United States impacts on Canadians in general, it is no less true that the development