does not dismiss or relativize their scientific theories (a strategy pursued by some religionists). Whatever the inspiration for a scientific theory of religion, its usefulness and scientific validity are his final concerns.

In his epilogue, Wulff writes that he hopes to promote understanding between people in an age of crisis. Whatever my disagreements with some of Wulff's judgments (such as his optimistic evaluation of Jung), they are outweighed by my delight in his balanced and open-minded approach. He takes both the powers and limitations of the psychology of religion seriously out of a deep respect for both human religious traditions and for the ambitious agenda science has set for itself. With an approach that reflects caution and humility, Wulff shows us that the psychology of religion can produce real understanding of religious people and their practices. It would be a great advance for this field if this book were to become the standard text in courses on the psychology of religion. It is clearly written and avoids jargon. Its index and bibliography are both substantial making it an excellent reference book. I recommend it highly for everyone interested enough in pastoral psychology to learn about its roots and underlying principles.

David Seljak McGill University

Over the Rainbow: The Wizard of Oz as a Secular Myth of America. By Paul Nathanson. New York: State University of New York Press, 1991. ISBN 0-7914-0710-1. Pp. xx+432.

Over the Rainbow succeeds brilliantly in establishing a vital link between the fields of religious studies and popular culture. By exploring the many reasons which account for the enduring popularity of the *Wizard of Oz*, Paul Nathanson exposes various powerful and important religious currents that operate at the root of secular or "pop" culture.

Nathanson argues that in modern society, the delineation between the sacred and the profane has become increasingly difficult to discern. He suggests that "religion is no longer 'contained' by formal institutions; that a variety of symbol systems may function to create identity and meaning just as traditional religious systems do" (14). One way these symbol

systems can create and reflect identity is to rearticulate cosmogonic stories in new forms, creating what Nathanson calls secular myths.

The book begins with an analysis of *The Wizard of Oz*. Nathanson examines seven formal properties of the film-dialogue, colour, time, space, music, dramatis personae and the mise-en scene and how these properties function symbolically within the narrative structure of the film. Although this is the most academic chapter in the book, it establishes his basic premise, which is that Dorothy's experience of growing up and going home parallels the quintessential symbolic journey embedded in the mythic and cultural landscape of the American consciousness.

"Growing up and going home" resonates on many levels within American culture. Nathanson's analysis hinges on the assumption that Jung's theory of individuation successfully interprets Dorothy's journey to be a model of the universal examination of the inner self. This quest to find the "self" or the "final inner archetype" often takes place in a person's dreams, but Jung argues that dreams are closely associated to societal myths and therefore have "collective meaning." Thus everyone Dorothy meets in her "dream" represents an archetypical character who has meaning both for Dorothy and the audience. For example, the wicked witch represents Dorothy's Shadow, while the Scarecrow, the Tinman and the Lion are "anima" figures representing different parts of Dorothy's personality. Every year, like a public ritual, Americans take Dorothy's journey by encountering these characters symbolically and reliving the rite of passage from innocence to experience, the initiation into adulthood.

Nathanson continues by examining how the idea of going home is inextricably linked to the notion of the quest. He sees the quintessential American quest beginning with the desire to leave the garden (Paradise), go to the frontier (wilderness), and finally to tame the wilderness and create another garden (new Paradise). The endless return to the bucolic, Jeffersonian vision of America, an image that transcends the techonological vision of the city, is affirmed not only in the film but in the American psyche as well. Americans see themselves "as a people moving between the paradise of primeval origin and that of eschatological destiny" (152). This process is essentially the same as Eliade's notion of the "myth of eternal return" and since the Wizard provides symbolic support for this story, it functions in society as a secular myth. For Americans to grow up and affirm their identity, they must go back to their origins, or go home.

Nathanson also examines American church hymns to show that growing up and going home is reflected in American religiosity. This is a singularly unique and fascinating study. Nathanson's study of the American "cosmic frontier" shows that even the cosmos "is experienced as a passage from Paradise (Eden), through history (Exile), and back to Paradise (Eden)" (180). All Americans understand the notions of time, eternity, history and life cycle as sacred cycles beginning and ending with Paradise. Again this cosmic pattern is affirmed in *The Wizard*. The triumph of order over chaos, of civilization over wilderness, of paradise over death will always be popular in America because it restates the paradigmatic cosmic model upon which the whole American mythic experience is based.

Because Nathanson's work requires the utilization of tools from a wide varieties of disciplines, ranging from anthropology to musicology, he is forced to adopt an eclectic methodology. The inherent weakness in this approach is that all areas are not sufficiently explored. For example, work done in film studies on the relationship between the viewer and the screen itself is practically ignored. When studying mass media, where McLuhan's maxim—the medium is the message—is a veritable axiom, this lacunae is critical. Moreover, in his attempt to cover so much theoretical ground, Nathanson hides much of his work in his appendices and endnotes. Integrating more of this material would have enhanced the book's readability and strengthened his overall argument that theoretical work must be applied directly to popular culture.

These small criticisms do little to detract from the overall accomplishment of the work. With his rigorous analysis, clear writing style and innovative application of diverse theories, Nathanson succeeds in redefining the boundaries of the field of religious studies. He proves that the academic elite who choose to scorn the phenomenon of popular culture are not only disregarding an unprecendented opportunity for interdisciplinary dialogue, but are also ignoring the needs of the very people they are so desperately trying to reach. Nathanson's work will both enlighten and challenge any person who is interested in the relevance and whereabouts of religion in today's society.

Evan L.J. Solomon McGill University