

creation!" (14-15) As Reverend Jesse Jackson points out, "Environmentalists can no longer afford to ignore the crucial determinants of race and class in the environmental crisis. Toxic waste is not being deposited in Beverly Hills or Chevy Chase. It is stowed away in the middle of the night in poor communities in places like Arkansas, Louisiana and South Carolina" (39-40). Voices from the Third World and aboriginal peoples reinforce the link between social justice, working for peace and ecological sanity.

*The Green Bible* hopes to convert its readers to a compassionate and just attitude to the world and its resources. It approaches the problem from the Judeo-Christian tradition because the authors agree with U.S. Vice-President Al Gore that the ecological crisis is an outer manifestation of an inner crisis which he describes as "spiritual" (69-70). The crisis is spiritual because it involves a redefinition of human identity in its depths, an experience which the Judeo-Christian tradition has labelled "conversion." This redefinition and reorientation of values, like the spirituality promoted by the authors, are hardly abstract. They quickly move beyond attitudes and interiority to revolutionize our social, political and economic organization. Obviously, this spirituality is not "other-worldly"; it is centred on this world, this household we call earth.

*The Green Bible* will be a useful resource for ministers, religious educators, environmentalists, academics (especially those working in the area of ethics and the environment), theologians and adult educators. It is a good book around which to organize discussion groups on the ecological crisis in both religious and academic settings. It includes a useful bibliography and suggestions for further action that newcomers to the ecological debate will find particularly helpful.

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*A Dictionary of Biblical Tradition in English Literature.* Ed. David Lyle Jeffrey. Grand Rapids: Wm. B. Eerdmans Publishing Co., 1992. ISBN 0-8028-3634-8. Pp. xxxii+960.

"The Old and New Testaments," said William Blake, "are the Great Code of Art." This claim was echoed more recently by the late Northrop Frye. George Lindbeck, too, recognizes that "the basic substructure of the literary imagination of the West" is biblical. Lindbeck, however, has gone on to observe that the awareness of the biblical tradition has been so eroded that accents, themes, metaphors, cadences and stories familiar only a generation ago even to the most

ardent opponents of biblical religion are now no longer integral to the imagination of even its most enthusiastic supporters. A would-be Abraham Lincoln, for example, could no longer make reference to "a house divided" and assume that hearers, both sympathetic and antagonistic, will recognize the source of the metaphor as a word from Jesus.

*A Dictionary of Biblical Tradition in English Literature* arrives as a welcome reference tool in this situation. Edited by David Lyle Jeffrey, Professor of English Literature at the University of Ottawa, the volume includes nearly 900 articles contributed by an international team of 150 scholars in theological and literary disciplines. The entries include proper and common names, places and phrases found in translations of the Greek and Hebrew scriptures, the Vulgate and in Latin and English liturgies, that have found currency in the literature of the English-speaking world. Included also are entries on theological and literary-critical issues of significance to scholars of literature and religion. Most entries cite biblical references and include a brief exegetical commentary, a discussion of the topic in patristic, medieval, reformation, post-reformation and modern theology and hymnody, as well as a survey of its use in English literature from the earliest period to the present. All but the shortest entries include bibliographies. Concluding appendices provide the student of literature with a healthy bibliography of biblical commentaries and studies of biblical hermeneutics, and provide the biblical scholar with a survey of scholarship on the use of the Bible in English literature. The dictionary is both a helpful reference tool for the researcher and delightfully instructive to the casual browser.

While informative, it is not exhaustive, and some omissions are surprising. The article on "Jacob," for instance, fails to refer to Rainer Maria Rilke's poem, "The Man Watching" ("Der Schauende"). This may be due to the way the work of the German poet has yet to figure prominently, even in translation, in English literature. But that explanation is qualified by the number of references to other foreign language works in translation, such as Per Lagerkvist's *Barabbas*. Less understandable is the failure to acknowledge Alan Ginsberg's "Howl" in the article on "Moloch." Because literary scholarship indicates the persistence of an "hermetic tradition" from ancient literature, through the Renaissance, to the modern poetry of, for example, W.B. Yeats, it is disappointing to see discussion of "Gnosticism" limited to one section of the article on "Heresy." A lengthy article on "Eucharist" is rich in literary reference but reflects little awareness of the more current ecumenical conversations on the historic eucharistic liturgies themselves. By themselves, these omissions may be moot points, but the proliferation of such examples suggests a limitation in scope. The scholarship is precise but not thorough, and lacks catholicity of perspective.

W.H. Auden distinguished between the artist, one whose profession derives from recognition of a gift of Genius, and the prophet, one whose vocation is a direct call from God. If one follows Auden's distinction one recognizes literature as entertaining, instructive, or expressive of feeling, but it does not necessarily contribute to, in Nathan Scott's words, "the formation of fundamental belief." One senses in this dictionary a deep appreciation for the use of biblical tradition as a source of motifs and themes in literature, but absent is Scott's recognition that literature and biblical tradition (and liturgy, too) may *each* be both profoundly expressive of *and evocative of* the same human experience of God. The editor's introduction acknowledges the complex mutual interdependence of the Bible and literature, but stresses that the Bible, understood as God's revelation, is "foundational for literacy as well as literature;" Jeffrey therefore suggests that its claim on the roots of imagination is prior to that of "the ephemeral words of men and women."

While this position has shaped the editorial stance, the broader discussion of the relationship between literature as art and literature as formative of belief remains outside the mandate of the volume, which is focused more narrowly on the attempt to recover awareness of the biblical tradition in literature for readers who are largely biblically illiterate. In light of its purpose, *A Dictionary of Biblical Tradition in English Literature* is successful. It is a useful volume and a timely addition to the growing body of literature in the discipline of "literature and religion." It is particularly welcome as the cadences of the Authorized Version become increasingly faint in modern ears.

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