highly volatile area of public policy. In doing so, the author provides an interesting and well-organized case-study on the politics of incremental decision-making. Recognizing how difficult it was to strike a balance between promotion and regulation, Campbell traces the evolution of the public/private system and explains why it was so resistant to change.

Part of the explanation had to do with the fact that reaching a consensus was not easy, and once the system was established, there was little reason for change. While the public/private system generally served the needs of government, at the same time, the system also benefited the members of the policy community. The hotel and brewing industries, in particular, had a vested interest in preserving the status quo. Given the volatility of the issue and the benefits of doing nothing, there was little incentive to open up old wounds. Another factor was leadership. Until the 1970s, neither the Social Credit government nor the NDP opposition showed much interest in liberalizing the system. Yet, as noted by Campbell, the history of struggle over liquor regulation does not support the view that leadership was the most important factor. In the 1980s, even with the strong commitment of Bill Bennett's government to deregulation, and the many pressures coming from society for fundamental change, the campaign to dismantle the system of government control failed. In the view of Campbell, the system survived mainly because the vested liquor interests and moderation forces within society successfully defended the view that there was still a need for government regulation of liquor.

To conclude, Robert Campbell's *Demon Rum or Easy Money* is essential reading for anyone interested in assessing the key factors that shaped the history of government control of liquor in British Columbia. Welcomed by both academics and non-academics alike, the book is well written, insightful, and offers an intriguing case-study on the politics of incremental decision-making.

Memorial University of Newfoundland STEPHEN G. TOMBLIN

The Collected Poetry of Malcolm Lowry, edited and introduced by Kathleen Scherf. Vancouver: University of British Columbia Press, 1992. xxviii, 418 pp. $60.00 cloth.

This edition has been eagerly awaited by Lowry readers because, since 1965 when *Selected Letters of Malcolm Lowry* was published, we have had only slight and meagre evidence for Lowry's repeated claim that he

was "first and foremost" a poet. The material gathered by Kathleen Scherf in *The Collected Poetry* may not convince everyone that Lowry was a great poet, but it provides incontrovertible evidence that he could write good poems and that he was always thinking, and writing, in verse.

Scherf has collected 479 poems for this volume. Among them are Lowry's earliest extant poems from 1925, many polished and previously published poems, a large number of uncollected poems from the thirties, forties and early fifties, and a representative sampling of short love poems to Margerie Bonner Lowry, song lyrics and various fragments, all of which appear in Appendices. The main body of poetry has been meticulously edited to show dates of composition, sigla, and editorial emendations. Not every reader will choose to examine the sigla and emendations in detail, but their very presence and length demonstrate the pains Lowry took with each poem and the supreme importance to him of language.

The Collected Poetry is further supplemented with other useful information. Scherf has written concise, factual introductions to the volume and to each grouping of poems, and she has provided several interesting appendices. The most fascinating of these, for me, is "Appendix E: Marginalia," which contains four illustrations of Lowry manuscripts (one with a Lowry sketch in the margin) and one typescript; each of these captures Lowry's compositional methods in a way mere description cannot do. Chris Ackerley, who together with Lawrence J. Clipper annotated *Under the Volcano*, has provided "Explanatory Annotations" that reveal the depth, range, and complexity of Lowry's allusions and contexts.

In preparing her edition, Kathleen Scherf combed through every available manuscript. In addition to the poems clearly gathered and catalogued in the UBC Lowry Archive, she found materials in such places as the Huntington Library in San Marino and the Houghton Library at Harvard. At UBC she examined all Lowry's manuscripts and found drafts of poems on the versos of prose manuscripts or typescripts, on scraps of paper, and even on a menu. From these drafts, usually undated and often undatable, she determined a copy-text for each poem — a project that represents a real feat of scholarly sleuthing, skill, and patience. When a poem originally appeared in a letter or *as* a letter she wisely added it to the collection, thereby highlighting the degree to which Lowry ignored genre boundaries or distinctions in his writing.

It is difficult to say in a brief review of such a recent publication just what its long-term impact will be, but I will hazard some predictions and speculations nonetheless. *The Collected Poetry of Malcolm Lowry* will not drastically alter the general view of Lowry as a major writer of this

century. It will, however, add significantly to our appreciation and understanding of his work. This volume is simply crammed with factual details, background information and, most importantly, primary evidence of Lowry's skill with language. His domain was that of the word — not metre, rhyme, poetic form — and in bringing us his poetry Kathleen Scherf is to be applauded for making a major contribution to Lowry's *oeuvre* and our knowledge. This volume is a gift of literary scholarship for which we should be grateful, a collection to be savoured and consulted again and again: I know that I am — and will.

University of British Columbia SHERRILL GRACE

Vancouver's Chinatown: Racial Discourse in Canada, 1875-1980, by Kay J. Anderson. Montreal and Kingston: McGill-Queen's University Press, 1991. x, 323 pp. $34.95 cloth.

Like her earlier Ph.D. dissertation, Kay J. Anderson's *Vancouver's Chinatown: Racial Discourse in Canada, 1875-1980* adopts the perspective that "race" categories, rather than being naturally occurring or biological divisions of the human species, are socially and historically constructed. This perspective, largely derived from the British sociologist Robert Miles, allows her to move beyond previous studies of white attitudes and prejudices in British Columbia to examine "racialization," the definite historical process which divided the population of British Columbia into different "races." If for no other reason than that *Vancouver's Chinatown* is the first original book-length Canadian historical monograph to adopt this perspective, it is a significant contribution which deserves to be closely studied.

Anderson argues that the notion of a distinct and readily identifiable "Chinese" district has been a key ingredient in the racialization of people of Chinese origins. She pursues this argument with reference to Vancouver's Chinatown. As she explains (p. 30), "'Chinatown' was not a neutral term, referring somehow unproblematically to the physical presence of people from China in Vancouver. Rather it was an evaluative term, ascribed by Europeans no matter how the residents of that territory might have defined themselves." Thus her study is not of "Chinatown" *per se*, but rather of the idea of such an area created and perpetuated by people of European origins.