Landscape Evaluation is part of a recent wave of new literature on visual resources management and provides some unique contributions — mainly grounded in the context of the dramatic landscapes of western Canada. However, the cultural milieu from which individual experience is in part derived is not as carefully described. Marsh's discussion of how postcards shape the tourist experience is probably the most region-specific.

Dearden and Sadler have compiled much for a key regional discourse, and the book warrants serious use in university programmes in landscape studies and environmental planning. The book is well produced, and the extensive reliance on photographs makes its points even more compelling.

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Landscapes of the Mind: Worlds of Sense and Metaphor, by J. Douglas Porteous. Toronto: University of Toronto Press, 1990. Pp. xv, 227. $40.00 cloth.

Robert Bringhurst's "Sunday Morning" turns on these intricate metaphors for the mind:

> The mind is the place not already taken.
> The mind is not-yet-gathered beads of water
> in the teeth of certain leaves —
> *Saxifraga punctata*, close by the stream
> under the ridge leading south to Mount Hozameen,
> for example — and the changing answers of the moon.

Such speculative epistemology might serve as the epigraph to J. Douglas Porteous's *Landscapes of the Mind*. The book is a relaxed and reverent meditation on the necessity of knowing the world "close-up," through the non-visual senses, and balancing and integrating such physical contact with apprehending through processes of metaphor (as duplicitous as in Bringhurst's poem).

Porteous proposes an interdisciplinary exploration of the sensory and existential ways in which we perceive the world — or, of the ways we could/should perceive world if the visual sense were not so dominant and imperialistic. As a geographer, Porteous is interested in landforms and topography. As a humanistic geographer, he is interested not so much in the quantitative measures central to his discipline as in the human beings' *conceptions* of geography, in the connections between people's imaginative comprehension of landscape (in language, through literature — in par-

ticular the novel) and the outer landscape. Porteous's argument for the landscapes known by the immediate senses, and through metaphor, provide the organization of the book: two chapters on sensory apprehension — "Smellscape" and "Soundscape"; and three pairs of chapters under the general title "Landscapes of Metaphor": "Bodyscape"/ "Inscape," "Homescape"/"Escape," "Childscape/Deathscape."

Landscapes of the Mind examines British Columbia incidentally — the objective is generally applicable principles. Nevertheless, in its use of Malcolm Lowry's Dollarton-Paradiso as a key point of reference, and in its concern with knowing the local close-up, it constantly touches on British Columbia studies: Emily Carr learns through listening how to paint; detailed classification of sounds in Victoria's south Fairfield district elaborate Porteous's claims for earwitness. Perhaps, too, the book's somewhat mystical, lyrical approach, which Porteous cheerfully acknowledges (and urges), is typical of the west coast and particularly of the Gulf Islands (Saturna provides the dateline for the book's Acknowledgements).

Reading this book I felt both excited and frustrated — paradoxical reactions which originate, no doubt, in its "pioneering" dimensions. Particularly in its sections on literature, *Landscapes of the Mind* is more list than analysis. Porteous catalogues relevant passages sensitively, but says little about them. He holds them up as self-sufficient illustrations. When he does attempt interpretation, and considers implications, these come typically at the end of chapters, tantalizing but undeveloped. The book thus points its way constantly to an integration of disciplines never quite achieved — at least not achieved with the density and excitement it is achieved in, for example, Paul Carter's *The Road to Botany Bay* (1987) or, somewhat closer to Porteous's theme, in Paul Stoller's *The Taste of Ethnographic Things: The Senses in Anthropology* (1989), or in Diane Ackerman's *A Natural History of the Senses* (1990). Porteous himself acknowledges several times the implicit limitation of using almost entirely male British writers as examples (Lowry and Graham Greene are the two principal figures). The perspectives of Annette Kolodny's study *The Lay of the Land: Metaphor as Experience in American Life and Letters* (1975) or Susan Griffin's *Women and Nature: The Roaring Inside Her* (1978 would have been valuable additions. Closer to home, of course, one can think of many other relevant female writers: of Audrey Thomas's *Intertidal Life* (1984); of the soundscapes in Daphne Marlatt's *Ana Historic* (1988), of the childscapes in the fantasies of Christie Harris. But that many of these titles obviously appeared too late to be included in *Landscapes of*

the Mind demonstrates the extent to which Porteous is setting out an alternate geography.

I certainly found dozens of fascinating moments in this book: the information that psychological studies show human olfactory memory to be much stronger than visual memory; the argument that we should consult children and our knowledge of children in environmental planning; the aside that Inuit have a particularly fine sense of taste for salt. "The way we perceive landscape," writes Conger Beasley Jr. in *Sundancers and River Demons* (1990), can have a direct bearing upon the way we perceive society and the human beings who comprise it." Such ethical and political possibilities in landscape construction are provocatively posed or promised in *Landscapes of the Mind.* The book repeatedly forces us to think in new ways and to reconsider our preconceptions about landscape, but it is a very initial and tentative pushing of these ideas which needs heft and analytical muscle. Essentially Porteous keeps returning to the foundations of landscape in the multi-sensory jumble: sound and smell, especially, fused in the primary encounter with the world in childhood. "It occurred to me . . ." says Beasley of Santa Cruz Island (off California), "that the best way to become acquainted with a landscape is to crawl across it on your belly." That's a "close-up" "processing of information" that Porteous would endorse with enthusiasm.

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