

Editor Gordon Darroch outlines in the introduction the long-term benefits that the CCRI project will have on the study of Canada. He maintains that while the chapters in this volume address a diverse range of subjects “they also reveal the possibilities of other, previously unimagined, prospects for new inquiries using all three of the related resources, the microdata, its detailed geocoding, and the contextual documentary database”(p. 9). *The Dawn of Canada's Century* is a carefully crafted compendium of the various efforts by the CCRI to integrate the 1911 Census microdata into historical scholarship in an effort to look beyond the published tables of the Canada Census. The authors have sought new ways to interpret the evidence and provide historians with new avenues for historical inquiry. The volume is an excellent study that can be read in part for its variety of subjects or, in its entirety, to better understand the many evolving avenues through which historians can utilize census microdata. While the chapters mentioned above are but a small sampling of what this volume has to offer, *The Dawn of Canada's Century* is an invaluable resource for those interested in uncovering the many factors involved in the production and consumption of Canadian Census data.

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DAVIES, ROSS – *'A Student in Arms': Donald Hankey and Edwardian Society at War*. Ashgate studies in First World War history. Surrey: Ashgate, 2013. Pp. 254.

From the first chapter, the richness and uniqueness of the source material for this biography of a ‘lost’ soldier-writer is striking. Through a large collection of letters to and from Hankey, diaries, drafts of articles and press cuttings, assembled by the author from different family members, Davies depicts an exceptionally rich and in-depth portrait of Donald Hankey (1884-1916). Instead of limiting the story to the bare facts, the private sources offer an insight into the thoughts and feelings of the subject, for instance, how his mother’s practical Christianity made a profound impression upon her youngest son or how Hankey as a young guy has been vacillating between engaging himself in the service of the army or the church. Pushed by his father, after school at Rugby he started at the prestigious Royal Military Academy in Woolwich, but a serious illness contracted on the subtropical fortified fuelling station of Mauritius brought him back to England and put an end to his military career, at least temporarily. During the following year, 1907, he passed the entrance examination at Corpus Christi College, Oxford, in order to become a parson.

However, even though Oxford marked a fresh start, quickly it became clear that Hankey preferred a life of action and service, rather than a theoretical study of theology. In his perception, the Church of England was losing its authority mainly because of the increasing gap between the priests and their flock. In consequence,

he searched for Christ in the slums and engaged himself in the Oxford and Bermondsey Mission for working boys and men. About these experiences, Hankey wrote the never completed 'Bermondsey novel'. Following the same conviction, in 1912 he sailed steerage to his mother's country Australia "to live the life of the poor and experience the hard labour of the working men" (p. 89). Afterwards he reflected upon his Australian adventure in a series of anonymously published newspaper articles. His criticism on the Edwardian class society and more particularly on the position of the church resulted then in his first book publication, *The Lord of All Good Life*, subtitled 'a study of the greatness of Jesus and the weakness of his Church' (1914).

In the book, Hankey also supported the idea of a just war. Jesus has taught us that some things are worth dying for, he claimed. So when in August 1914 war was declared with Germany, Hankey immediately volunteered for the 'Kitchener's Army', again enabling him to mix up with working men. After his first period of active service at the front, in the trenches close to Ypres in June-July 1915, he started writing the essays (from January 1916 on a weekly basis) which would eventually be collected and published in two volumes, with his pen-name as its title: *A Student in Arms*. Hankey's reflections helped people to make sense of and so to fight or endure the Great War, by seeking "to set in a biblical perspective violence that otherwise would be meaningless or unimaginable" (p. 139), and by studying the (melting-pot) trench psychology or the figure of 'The Beloved Captain'.

Very convincingly Davies explains the remarkable contrast between on the one hand the enormous popularity of (mainly the first series of) *A Student in Arms*, especially after Hankey's death on the Somme in October 1916, and on the other hand how the books as well as its author gradually fell into oblivion from the interwar period. One of Hankey's main literary qualities was his power of getting inside men's minds. He was a soldier among the other soldiers. In March 1917, the government also contributed its mite by circulating 40,000 copies of the first volume in the US because according to the British propaganda officials "no book would show better the spirit in which we are waging the war, and so convince Americans that this is not with us a war of plunder" (p. 193). However, certainly in the build-up to the Second World War an increasing reluctance to evoke the shades of the disastrous Battle of the Somme could be noticed and so several proposals for republication of *A Student in Arms* for propaganda purposes were abortive, partly also because of the darker and more critical tone of the second volume in which Hankey expressed his doubts and questions about the justice of the war. When, then, in the 1960s it became fashionable to see nothing fine in the spirit or anything else to do with the Great War, Hankey had completely served his turn.

One of Davies' ambitions with this "first full-length biography based upon the archive" (p. 5) is explicitly to reclaim this mythologized soldier-saint. As mentioned before, the originality of the source material and thus of the book as a whole is clear, yet it is a want in discussing the available historiography that only in reply to another review, Davies clarifies why he did not really make use of the biography of James Kissane, *Without Parade: the Life and Work of Donald*

Hankey, A Student in Arms. Lewes: The Book Guild 2003: “Kissane has done much service as a primer for the general reader, in the unnecessary absence of a fuller study [...] but is synoptic and not based upon manuscript sources.” (see <http://www.history.ac.uk/reviews/review/1617>). Besides, the fact that Kissane’s book is listed in the bibliography on a wrong place in the alphabetical order is unfortunately one of too many typographical errors that slipped through.

Definitely more annoying, however, is the lack of attention for the general context. According to the series’ editor the “books published are aimed primarily at a post-graduate academic audience [...] whilst still being accessible enough to appeal to a wider audience of educated lay readers” (p. ii). In this case the possible audience is limited in practice to a British public that is supposed to be familiar with the Boer War, British foreign policy around 1900 and particularly British literature in this period, in order to gain the full of all the sometimes rather perfunctory references in this literary biography to Hankey’s contemporaries as sources of inspiration. At the same time the literary background and character of the book reveals itself in a very nice writing style and excellent intermediate conclusions. It is a pity though that Hankey’s religious sources of inspiration have received less attention, but maybe we should console ourselves with the idea that in this way something is left for future studies.

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HERMAND, Jost – *Culture in Dark Times: Nazi Fascism, Inner Emigration, and Exile*. Trans. Victoria W. Hill. New York: Beghahn Books, 2013. Pp. 278.

Jost Hermand, now emeritus professor at the University of Wisconsin, Madison, is the author, coauthor, or editor of more than fifty books on 19th and 20th-century German literature and culture. Most of these books were written in German, but many, like the one under review here, have subsequently been translated into English. There can be no quarreling with the fact that he has made major contributions to the field, opening up new areas for discussion and offering insightful syntheses of subjects as disparate as Beethoven and the literature of the German Democratic Republic. It is a synthetic book that we have before us, and one that draws some of its passion, perhaps, from Hermand’s personal experience as a boy forced to join the Hitler Youth during the Third Reich. There is much to learn from this book, especially for students of German history and culture who are not specialists in the period 1933-1945—though I must register a serious objection to the decision made by the author and the press not to use any end—or footnotes in the text, meaning that students will be unable to locate the sources of his information. The ‘selected bibliography’ at the book’s end is no substitute for real source notes. And there are also some aspects of the book that this reader, at