short-changed—as she was by her husband—when she is described as active in social work "while Professor Marshall pioneered modern economics." Mary Paley indeed became known as a completely devoted domestic adjunct to her husband, but feminists need to be aware that before marriage she was a lecturer in economics at the nascent Newnham College, and that Alfred Marshall's *Economics of Industry* (1879) was to have been her book, commissioned as a manual for extension lectures. It was described by J.M.Keynes as having been "much the best little text-book available," with a clarity which we may guess owed much to Mary Paley's input. Marshall took it over, and later suppressed it, replacing it with a different book of the same title. Although, as far as we know, Mary Paley accepted the division of labour imposed on her, we have to question the felicity of the arrangement, or any gain for women implicit in it.

Antoinette Burton's article ("'History' is Now: feminist theory and the production of historical feminisms") specifically addresses one of the problems in writing and using women's history. Burton's interest is in the grounding of feminist theory in the feminist past, and feminists well know that history is filtered through the reality of the writer. She raises questions about the difficulty of defining feminism—in effect, would some nineteenth-century and early twentieth-century feminisms, conditioned as they were by the prevailing imperialist and racist assumptions of their time and the class of their proponents, be legitimately considered feminist in our time? The caution is justified, and we should not write our forebears larger or more all-seeing than they were; however, historians need also to avoid an anachronistic or condescending critique of their subject matter, and Burton is right in directing her caveat mainly to the theorists who build on the feminist past.

The remaining two articles both have theory up front. Sara Delamont ("Old Fogies and Intellectual Women: an episode in academic history") presents a structural analysis of the exclusion of women sociologists from the mainstream of Chicago sociology. Put off by the weight of the theoretical apparatus, I was dragged reluctantly along, but, I confess, with increasing interest, particularly given the opportunity to read Delamont's article together with Yeo's reflections on another aspect of the same problem. For me, the main interest is in the account of the women's experience, and a straightforward analysis would have been as enlightening, and much more accessible than the elaborate model used here. This kind of work, complete with diagrams, has its own appeal, but I hope that feminist history is not going to set its feet on the (alas, well-trodden) primrose path that leads to an exclusive academic heaven to which only those will be admitted who express themselves in words and formulae not to be understood by the woman in the street.

Elizabeth Edwards' article on Alice Havergal Skillicorn, Principal of Homerton College, Cambridge from 1935 to 1960, tells of the way in which Skillicorn—seemingly in self-defence—developed a masculine persona which facilitated her survival and success in the competitive public academic world, but may have cost her dear in terms of emotional life. Edwards applies the post-structuralist feminist concept of masculine and feminine discourses, which would be apt and illuminating here were it stated once and then developed by her example. But the word "discourse" occurs over forty times (ending with a flourish of ten times on the last page), apparently in an attempt to raise an interesting and instructive story to a higher intellectual plane; the effect is only to distance us from the fascinating woman who is her subject, and even to muddy the analysis. Tighter editing could have helped here. Mercifully, Edwards gives us enough vivid detail that, despite the obtrusive terminology, we end up knowing and understanding Skillicorn better.

The issue concludes with a good selection of book reviews, which we may expect to become an even more useful section as the journal becomes known. I particularly enjoyed Naomi Black's review essay, "Notes for a future historian." Readers of my opinionated comments above will not be surprised to hear that I resonate to Black's unhappiness "with the increasing tendency to assume that the rhetoric (discourse) or logic (problematisation) of feminism is its most important dimension," and I share her liking for "accounts that simply set down what happened." In history, analysis should emerge organically from the story, not provide a mould for it.

Two nit-picks occur to me. There are, as in so many publications in this technological age, too many small printing errors. And I am sorry that the external appearance so closely resembles the three-year-old *Journal of Women's History* (Indiana UP); if this is not altered, I can see it causing a lot of grief and confusion.

This new venture is to be welcomed, and the editors have provided us with a range of stimulating articles.

PAROLES REBELLES

Marguerite Andersen et Christine Klein-Lataud, Eds. Montréal: Les Éditions du remue-ménage, 1992.

par Jeannette Urbas

Dans son introduction, Christine Klein-Lataud explique que ce livre « veut rendre hommage à toutes celles qui eurent le courage de prendre la parole et à toutes celles qui aujourd'hui luttent pour faire naître une parole vraie. » C'est la « parole» rebelle des femmes depuis la Renaissance jusqu'à nos jours qui se révèle dans les dix chapitres du livre, par des auteures de différentes disciplines. La plupart de ces rebelles sont francophones, originaires essentiellement de la France et du Québec. Chaque chapitre est suivi d'une bibliographie, à l'intention des lectrices et des lecteurs qui désirent faire des recherches supplémentaires.

Les quatre premiers textes comprennent une étude historique des auteures françaises des XVI^{e}, XVII^{e}, XVIII^{e} et XIX^{e} siècles, dont maints noms commencent seulement à être tirés de l'oubli par un travail de recherche assidu. Comme l'indique Jane Couchman dans son texte sur la Renaissance, pour définir un acte de rébellion, il faut toujours prendre

en considération la période historique. Au XVI[e] siècle, par exemple, le seul fait d'oser s'exprimer représentait une forme de protestation et de résistance.

Ces paroles rebelles sont évidemment celles de femmes de classes élevées qui savaient lire et écrire et avaient le loisir de s'exprimer, c'est-à-dire, d'une petite portion privilégiée de la population féminine. Des thèmes comme l'éducation et le mariage réapparaissent dans tous les siècles, ainsi que la participation politique, qui joue un rôle de plus en plus grand au XVIII[e] et au XIX[e] siècles.

Le cinquième chapitre clôt la première moitié du livre en établissant le lien entre le féminisme et les idées politiques révolutionnaires. Cette étude débute avec Louise Michel, dont les convictions révolutionnaires étaient d'abord liées à sa participation active à la Commune en 1871. Plus tard, elle devint anarchiste. Les autre femmes qui figurent dans ce texte sont sa consoeur anarchiste, Emma Goldman; les deux théoriciennes socialistes, Clara Zetkin et Rosa Luxembourg; et dans le même courant de pensée, Alexandra Kollontaï.

La dernière partie du livre a une structure moins homogène et il est parfois difficile de discerner le fil conducteur qui détermina le choix de textes. Le sixième chapitre relate, de façon très condensée, les luttes des premières féministes québecoises, jusque vers les années quarante Deux autres textes abordent le féminisme québecois contemporain. L'un s'intitule « Poésie, rébellion, subversion » et traite de la subversion de l'écriture par des poètes comme Madeleine Gagnon, Nicole Brossard, et France Théoret, entre autres. L'autre, qui fait une analyse du cinéma de Léa Pool, surtout du film « La Femme de l'hôtel, » paraît trop orienté vers les techniques cinématographiques pour des lecteurs et des lectrices non spécialisés.

Le septième chapitre quitte l'espace francophone du Québec et de la France pour se pencher sur une autre problématique féministe, celle des Algériennes. Maïr Verthuy le fait en parcourant l'oeuvre d'Assia Djebar (pseudonyme), qui reflète l'histoire récente et moins récente de l'Algérie: la colonisation française, la guerre de libération et la reconstruction de la société algérienne post-coloniale. Cette analyse révèle des tiraillements déchirants chez l'auteure, maintenant dans la cinquantaine: le va-et-vient entre le français, la langue de l'oppresseur, et la langue arabe, la parole de son peuple; la participation active à la lutte pour la libération nationale qui aboutit malheureusement à une autre forme de colonisation pour les femmes, le patriarcat algérien.

Le dernier chapitre est un recensement de tous les thèmes précédents, un peu trop chargé de références, mais indiquant par son titre que « La douceur n'est pas encore de mise » car la lutte pour faire « un monde plus juste, pour nous, pour nos filles, pour les hommes » est loin d'être gagnée.

ON THE EIGHTH DAY: PERFECTING MOTHER NATURE
Part 1: Making Babies; Part 2: Making Perfect Babies

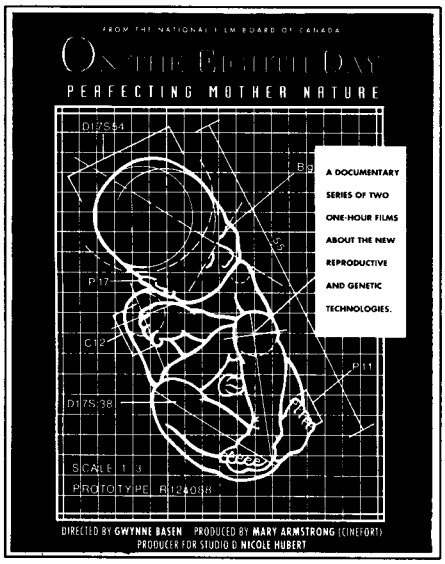
Director: Gwynne Basen; Producers: Mary Armstrong and Nicole Hubert; A Cinefort Production in cooperation with Studio D of the National Film Board of Canada and the Canadian Broadcasting Corporation, 1992.

by Jan Clarke

On the Eighth Day: Perfecting Mother Nature is a two part film which not only gives an overview of the new reproductive and genetic technologies, but also critiques the social and economic implications of these technologies for women and society. This film is designed as an educational documentary for women's groups, post-secondary courses, community groups and medical professionals. To promote discussion, themes which expand on the information covered in the films are included in the liner notes.

Part 1, *Making Babies*, describes reproduction and follows the history of reproductive technologies, with particular emphasis on *in vitro* fertilization (IVF). In 1977, the birth of Louise Brown, the first IVF baby, was a medical breakthrough which made headlines with the attending physicians being "affectionately" called lab fathers and babymakers. Now the current close links of medical science, biotechnology and reproductive services, which use infertile women as their objects of exploitation and source of profit, are too seldom questioned.

On the one hand, the controversial IVF technology is discussed by focussing on the medical procedures and decision making process of an IVF team in a Canadian hospital. The enthusiasm of the medical team is striking, when one considers that IVF average failure rate is as high as 85 per cent. Women as patients are simply a small, but essential, part of the success



story for the medical and scientific personnel.

On the other hand, the stressful personal experiences with IVF as a "miracle cure for infertility" are described by two Canadian women who participated in programs for several years. One of them was successful after several miscarriages, and appears oblivious to time and cost in her continued hope for another reproductive technology baby. In contrast, the insight expressed by another woman as she describes accepting her infertility, discarding IVF as a miracle cure, and gaining a feminist consciousness, gives a refreshing balance to the issue.

To highlight the speed with which reproductive technologies have developed,