trast between inclusion and exclusion, the contrast between self and other. I am reminded of Wittgenstein, grandfather to the semioticians, who wrote that a picture has held us captive because it lay in our language, and language repeated it to us inexorably. The women whose contributions make up the text of *My Country is the Whole World* have seen a reality behind the picture that their culture holds up for them, have both heard and spoken a different language. For a Miss Robinson, whose lecture on "War in the Nineteenth Century" appeared in *The Women's Penny Paper* (2 November 1889), forced servitude was the reality behind conscription, cowardice was the motivation for standing armies and the buildup of armaments. For Anna Laetitia Barbauld writing some hundred years earlier, the "subject of picture and song" – "the hero returning with conquest or the gallant officer dying in the bed of honour" – was based on cultural illusion; the reality behind the picture was "the private soldier, forced into the service, exhausted by camp-sickness and fatigue; pale, emaciated, crawling to an hospital with the prospect of life, perhaps a long life, blasted, useless and suffering." The French women who published *Droits Les Femmes* understood that the divisive and agressive language of war was the language of artifice. "Remember the mothers whose sons will be dying," they wrote. "On whichever side they fall, the wounded are your brothers."

And yet as we read in these extracts, one after another through the centuries, of women reminding one another that their business is peace, their essential concern compassion, we read also of another voice belonging not to the women but to history itself. Only once in the entire collection does this second voice actually become articulate. On 13 July 1870, the editors of *Droits Les Femmes* called for letters of protest against the threat of the Franco-Prussian war. One week later, to the day, the editors acknowledge receipt of the protest letters, but do not publish them because "events have passed so quickly that it is no longer time. It is too late!" They call instead for nurses to tend the wounded.

It is a chilling voice, this second voice, and although we hear it from the earliest pages of the book, we may not recognize its silent scream until we come to the table of chronology included with biographical and bibliographical information at the end. The chronology, although it orders the extracts, is in fact the chronology of war: the Napoleonic wars, the 1848 wars of revolution in Europe, the American Civil War, the Franco-Prussian war, the Russo-Turkish war . . . the list goes on.

The editors of *My Country is the Whole World* have heard that scream, and their effort to silence it is the motivation for the book. "Men seem to have the power to control or destroy the world," they write in the introduction. "Trying to break into their power circle, trying to make a case – and a space – for our view that peace is the responsibility of everyone, is an upward struggle." It is no accident then that all of the selections which belong to the last decade and a half of the book recognize, celebrate, urge that shared sense of responsibility: the poet, Anna Adams, remembering her father, a conscientious objector in the First World War, as a man who stood his inch of ground at the fulcrum of history; the pediatrician, Helen Caldicott, who writes that "out of the growing number of organizations opposed to nuclear power and nuclear arms must come a grass-roots movement of unprecedented size and determination. Its momentum, alone, will determine whether we and our children – and all future generations of humankind – will survive;" and the final voice of the poet, Muriel Rukeyser, who sees through the twinned concepts of peace and war to a different reality, a freedom in which "the fierce and human peace is our deep power/ Born to us of wish and responsibility."

Two of the poems included by the Cambridge Women's Peace Collective are by children. "The Cow and the Calf," by Gillian Mary Lee (12), sympathizes with the people who live in Viet Nam in the midst of war; "Not Allowed," by Marta Louise Munro (15), observes that the grown ups really die of their war games. Children are the principle concern of Susan Goldberg, who has put together a practical little book called *Facing the Nuclear Age: Parents and Children Together.* Taking the issue of shared responsibility in this nuclear age seriously, she offers a "kit," the joint product of Parents for Peace, which includes information about the nuclear threat to our continued existence, suggestions about what we can do as parents to reduce that threat, suggestions about how we might share our world as it really is with our children. There is a section entitled "Activities for you and your family," and a list of "Resources," which includes an annotated book list, a selection of articles which deal with psychological aspects of the arms race, an annotated list of films and video cassettes, and a list of local organizations dedicated to disarmament (the one exception is "Parenting for Peace and Justice Network," St. Louis, Mo.) The real strength of Goldberg's book is that she and those who work with her (in this particular case Vivienne Verdon-Roe) have been listening to the children and have been hearing what they say. A seventeen year-old boy, identified as "Marcel," who I suspect has most likely read neither *My Country is the Whole World,* nor Virginia Woolf's *Three Guineas* from which the title comes, says that he thinks "nationalism is a shame. Because of it, we're going to kill each other. I guess I can understand how the Russians feel, because I feel like they feel – threatened." A fourteen year-old girl identified as Elizabeth, who perhaps has not heard Dr. Helen Caldicott's often quoted remark that "to know is terrifying, but not to know may be fatal," offers that "kids already know about the nuclear threat. I think it's more terrifying not to talk about it. Mystery is the worst thing possible. Being left alone to deal with it – that's much more frightening." For the children in *Facing the Nuclear Age,* as for the women in *My Country is the Whole World,* action seems to be the answer to overwhelming anxiety. Goldberg has collected an anecdote about a second grade teacher who asked eighteen children in her class how many thought there would be a nuclear war. "All but one raised their hands. When she asked the remaining boy why he felt differently, he said, 'I know there won't be a nuclear war because my Daddy is going to meetings all the time to stop it!'"

Our response to all of this can be to wriggle down a little deeper into the sand, and let the earth mercifully deaden sight and sound, but if we choose to stand up straight we can be assured that we are not alone.

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