

to, as usually they either sent their much-needed earnings back home to eastern Europe or gave it to their parents struggling on homesteads some distance away. Most saw marriage as their only alternative, as a means of gaining independence, of having their own land. Times had not changed much in this respect from the days Georgina was farming. These young women had the added disadvantages of not knowing English and lacking an education. And so, the choice of remaining single and farming was an alternative that did not present itself.

The celebration of the 75th birthday of Saskatchewan (1905-1980) is being marked this year by recognition of pioneer women by the Department of Agriculture. One can only speculate how much more these women might have accomplished had they been permitted to do so. Georgina Binnie-Clark was able to disprove the 'she can't' in her farming endeavours. Many others, even years later, were not so privileged.

Apolonja Kojder, whose home is in Saskatchewan, is a PhD student at OISE in Toronto.

New Feminist Scholarship: A Guide to Bibliographies, by Jane Williamson, *The Feminist Press*, 1979, pp. 139.

Sheila McIntyre

In 1974, when Jane Williamson began this work as an independent study project while a student of library science, there were no records of the proliferation of small press, 'underground', or institution-published bibliographies on feminist research in the standard authorized sources in library reference sections. Her book, then, grew out of both practical and political feminist goals. She sought to assist researchers in women's studies by providing a comprehensive, well-organized and 'authoritative' reference tool. (Being assigned a Library of Congress catalogue number for the headings 'Feminism,' 'Women's Studies,' and 'Bibliography' qualifies a work as authoritative). She also tilted at the established library world by challenging it to acknowledge the scope and

astounding quantity of bibliographic material on women rendered invisible by library reference guides.

Feminist scholars, researchers and activists should celebrate this work. It provides a long overdue reprieve from the hit and miss research techniques which have hampered (and often discredited) feminist research. With 391 references listed, one containing as many as 31,000 citations, *NFS* should become one of the feminist scholar's primary sourcebooks. With such a massive catalogue of work on women, it should also deliver a resounding rebuke to establishment scholars — librarians included — who have dismissed feminist research as a peripheral, unprofessional and inconsequential drops-in-the-buckets of paperwork generated by commercial and non-profit publishing institutions. Furthermore, by including in *NFS* lists of archival holdings, film catalogues, source book and survival guides in addition to bibliographies of academic scholarship, Williamson does the feminist cause an enormous service. She has not played to the scholarly establishment by defining feminist scholarship so narrowly that valuable research tools are inaccessible to interdisciplinary study.

As a research tool, *NFS* will bring a tear to the bloodshot eyes of overworked, isolated feminists. It's almost all here: (1) descriptive and evaluative annotations on 215 of the 391 sources cited, each numbered consecutively for easy cross-reference; (2) an author and title index; (3) a list of publishers, with addresses, for in-print sources (and helpful annotations on out of print sources); (4) straightforward subject headings for 30 fields of feminist studies ranging from the obvious academic disciplines to social issues — rape, life cycles and drug and alcohol use. (5) The sections on 'Art and Music,' 'Third World Countries,' and 'Philosophy,' are unaccountably small, however, and will have to be expanded in subsequent editions.

Williamson clearly states in

her introduction that *NFS* does not pretend to be comprehensive. Deliberately excluded were reading lists of basic feminist texts, catalogues of non-sexist books for young readers, bibliographies of individual women writers and source guides or bibliographies that are appended to major works, monographs or anthologies rather than published separately. With few exceptions, periodical articles were not annotated. Although this policy is practical, given restriction of time and availability, I wish Williamson had made an attempt to annotate articles which are the single source on a subject.

What Williamson tried to include are all bibliographies, resource lists and literature reviews she could find published in English (whether in or out of print) in Canada and the U.S. She opted not to classify Canadian material under a separate subject heading and to disperse them throughout the book under the relevant subject headings. Disperse is the key word. Though Williamson calls *NFS* a 'bibliography of U.S. and Canadian bibliographies,' at a rough count a scant 15 out of the 391 works cited were published in Canada.

Given that Williamson cites the *Canadian Newsletter of Research on Women* under the 'General' subject heading as 'an unequalled resource for research in progress, bibliography and book reviews,' it is difficult to bear with sisterly tolerance her failure to tap it as a source of Canadian materials. By contrast, 38 review essays published in *Signs* are cited under the appropriate subject headings in *NFS*. Williamson has completely ignored most of the original review essays and original bibliographies and annotated references to recently published bibliographies contained in each issue of the *Newsletter*. Although some of the Canadian materials cited in *NFS* are too important to ignore, Williamson should have identified them under a separate heading as a very incomplete listing of Canadian works, referred readers to the *Newsletter* and made no further claim to represent Canadian

scholarship.

Less serious an omission is Williamson's decision not to draw any overt conclusions from her research. Though by virtue of its novelty in library catalogues *NFS* reproaches the established library world for failing to cite feminist research in standard reference sources, Williamson could have been more pointed in her criticism. According to her digging, only 16 university and college libraries and four public libraries have published bibliographies of their own holdings on women or women's studies; only 11 libraries have produced reference guides on how to use their facilities to locate material on women. Although the vast majority of these 31 library publications were issued in the mid 1970s, 13 were out of print as this book was published.

It may be that government cutbacks, administration resistance to feminism or disinterest account for this dearth of vital cataloguing. There is no doubt, though, that professional librarians must build on Williamson's pioneering work — especially in Canada. They should stock her book, inform her of her omissions (her request), stock those in-print works she has cited which are not amongst their holdings, catalogue their own holdings, and so on.

In her introduction, Williamson refers to omissions and incompleteness as 'the bibliographer's nightmare.' If librarians lobby to reduce the obvious gaps in their own holdings, we might yet see bibliographies and catalogued resources which are the feminist researcher's fantasy.

Shakespeare's Sisters; Feminist Essays on Women Poets, edited, with an introduction by Sandra M. Gilbert and Susan Gubar, *Indiana University Press*, 1979, pp. 337, hardcover \$21.45.

Sherrill Cheda

As Gilbert and Gubar say in their introduction, the essays in this anthology seek to find our 'grandmothers' and thus trace the outlines of a distinctively female poetic tradition — our matrilineal heritage — and they are successful.

In 'A lonesome glee,' the

section on poets before 1800, Catherine Smith explores some of the visionaries such as Jane Lead (mid 1600s) 'who wrote outside of literary mainstreams just as they had illuminations and formed congregations outside of institutionalized religion.' She goes on to exhibit how these visionaries (and contemporary poets such as Adrienne Rich, Robin Morgan, and Sylvia Plath) speak across centuries in the sexual politics of the spirit. She also discusses the similarities between feminist theory and mystic philosophy (as Adrienne Rich describes feminist time, 'we find ourselves at once in prehistory and in science fiction'). In this same section, Wendy Martin discusses Anne Bradstreet's key to the universe as being 'unity based on cooperation, not order based on dominance.' Unfortunately the next chapter, by Katharine Rogers on Anne Finch, is weak.

In 'Titanic Opera' 19th century poets), the one essay on Emily Brontë by Nina Auerbach lacks an introduction that would place it within the framework of the 19th century, the Brontë family, and the rest of Emily Brontë's *oeuvre*. Helen Cooper's contribution on Elizabeth Barrett Browning provides an excellent insight into how a woman writes and thinks but it would have benefited from the placing of the poet's work in a political and historical setting.

The consideration of 19th century poets is concluded by three essays on Emily Dickinson. Adrienne Rich's critical essay on Dickinson is a perfect blending of personal reflection, historical setting, the life of the poet, her critics, and original analysis of the poet's work, including an in-depth exegesis of 'My life had stood — a Loaded Gun.' In the next selection, Albert Gelpi also concentrates on 'a Loaded Gun' but he tries, not entirely successfully, to apply Jungian theory to Dickinson.

In 'The Silver Reticence' (modernist poets), Jeanne Krammer has the excellent 'The art of silence and the forms of women's poetry,' which breaks new ground and also considers Dickinson: 'Perhaps the most subtle use of

silence in poetry, and at the same time the most familiar to us, comes through the devices of linguistic compression: ellipsis, inversion, syntactic substitution, the omission of connectives in favour of dramatic juxtapositions of word and image and complicated processes of sentence embedding.'

Black poets are not excluded from this collection and Gloria Hull gives us, in her 'Afro-American women poets: a bio-critical survey,' a good beginning sketch of major American Black poets.

Susan Gubar's brilliant and scholarly essay 'The echoing spell of H.D.'s *Trilogy*' quite inadvertently ties together the writing of all the poets in this collection, using the imagery of women confined (on shelves, in jars, shells, boxes and bowls) together with the search for the female principle.

The last part of the book (contemporary poets) is entitled 'The Difference made me bold,' and May Swenson, Gwendolyn Brooks, Sylvia Plath, Anne Sexton, Marianne Moore, Margaret Atwood, Denise Levertov and Muriel Rukeyser are discussed. Sandra Gilbert's 'A fine, white flying myth: the Life/Work of Sylvia Plath' also explains the confinement of Plath and all women 'in plaster, bell jar, a cellar or wax house' and their attempts to escape. Suzanne Juhasz's excellent and perceptive unit on Anne Sexton points out that 'sanity might bring peace to the woman, but it would destroy the poet.'

Ending with an outstanding bibliography and notes, this book, a perfect companion piece to *Naked and Fiery Forms: Modern American Poetry by Women, a new tradition*, is an excellent resource for teaching courses on women poets, both at the undergraduate and graduate levels. It could also be used selectively in community colleges. This is one of the best critical books in the field of Women's Studies — a joy to read.

The Landau Strategy
Suzanne Landau & Geoffrey Bailey, Lester & Orpen Dennys Limited, 1980, pp 175, hardcover \$10.95

Jean Wood

Ms. Landau certainly knows how to market. This book has received extensive coverage in a number of Canadian women's magazines recently. I did not like the book so I have to ask myself: 'Why does it have such an appeal? Why such coverage?' . . . or is it just that Ms. Landau is very good at marketing.

The quote on the inside cover seems to sum up the approach of the whole book: 'Women must learn to seize opportunities for self-advancement in the same way so many successful men do: coolly, purposefully, directly. Men have been reared to recognize that top jobs are expropriated, won. It's about time women did too.'

One of the major problems with the book for me is its examples. They are largely from the advertising, sales and marketing side of business. The executives operating in these fields are pictured as razor-sharp cookies who are wowed by women carrying expensive briefcases and gloves (yes, gloves; always carry gloves when going to an interview!!) and who are waiting at every minute to trip them up, or maybe worse. Although I am sure such business executives in the tough world of New York exist, I have rarely met one.

The average business executive in Canada is just average. Sure he has norms and rules which must be met; sure he has his corporate language; but he is rarely a giant waiting to 'expropriate' the next job.

The reality in most organizations where women work in large numbers: banks, insurance companies, retail outlets, law firms — is that promotion is based largely on who you know, length of service and a creative (though not too creative) conformity to the rules. Following the Landau strategy in industries such as these would, I think, likely cause executive cardiac arrest and mutterings of 'hard bitch', and 'aggressive, pushy broad'.

Deciding that I was being altogether too cynical about this book, I asked a few job-hunting friends to comment, and this proved valuable. There is no doubt

that the key success word in selling this book is 'STRATEGY'. For most women the words 'strategy' and 'tactic' have almost mystical powers. These women have just turned up at work each day, completed an honest day's toil and hoped the future would somehow resolve itself. No strategy there. So to this extent Landau and Bailey provide some structures and clues. They are building on the well-known lack of career planning in most women's lives and they do it through the marketing techniques they are familiar with.

As a primer for the woman who has never planned the process of selling herself in the market place, the book has some minor merit. However, it is not going to take that woman to the stage of coolly, purposefully and directly seizing opportunities.

As ever, Ms. 'Aspiring Executive', you're on your own for that!!!!

Women's Studies Films at the Toronto Board of Education

Susan McGrath, Pat Kincaid & Myrna Mather

The Teaching Aids Department of the Toronto Board of Education has approximately 60 films relating to Women's Studies. These films are acquired as the result of a reviewing and recommending process. The Teaching Aids Department and the Board's Women's Studies Consultant cooperate to bring in films for previewing. The Women's Studies Consultant, with the assistance of other consultants, coordinators, teachers, students, and — until recently — a sub-committee of the Board's Women's Liaison Committee, preview the films. A new committee, the Teachers' Advisory Committee on Sex Role Stereotyping, has been formed and its film sub-committee will be taking over the previewing function of the Women's Liaison Committee. No film is purchased unless the Women's Studies Consultant and/or the other reviewers recommend the film.

A number of the films are listed below with the permission of the Teaching