the basic factors of productions, all of which will require fundamental changes to every society and every economy in the world.

Newland might well have dealt first with the last area of concern she identifies: women in families. She draws attention to the diversity of family forms, within a single social system such as the United States, and from one society to another; to the change particularly on this continent from the extended to the nuclear family, and from the so-called typical family of male wage earner, female homemaker and young children, to a variety of structures among which the family headed by a woman has become fairly common. She discusses the changes in relationships within the family, and the shift that seems to be taking place in responsibility from sons to daughters. She restates the axiom that poverty and dislocation will continue to be unhealed sores on the body politic until policy-makers concentrate honestly on finding a cure.

The selection of readings at the back of the book is extensive, but is somewhat disappointing in that American materials predominate, no doubt because more has been written on the subject of women's rights and present condition in the United States than anywhere else in the world.

The Sisterhood of Man reads easily, is free of the jargon of the statistician and the sociologist, and presents its message reasonably and moderately. If it lacks the passion of the great liberators, it convinces with its ability to present more than one side of a case and its understanding that great results can come from small beginnings. It is neither a jeremiad nor a doctoral thesis. It does draw together and give shape to what is known of the place of women in widely different cultures, economies and political ideologies; and it looks toward a better future.

Woman and Nature: The Roaring Inside Her, by Susan Griffin, Harper & Row, 1978, pp. 264.

Jean Wilson

The dedication to this book declares:

> These words are written for those of us whose language is not heard, whose words have been stolen or erased, those robbed of language, who are called voiceless or mute, even the earthworms, even the shellfish and sponges, for those of us who speak our own language.

And appropriately, for she is perhaps the most articulate of us all, *Woman and Nature* is also dedicated to Adrienne Rich. Susan Griffin has realized Rich's dream of a common language in a heady, incantatory brew of poetry and prose that brilliantly parodies patriarchal thought with respect to nature.

This is prose that literally sings, though the song is at first subdued because mainly the cold, logical, monotonous patriarchal voice is heard in a description of its perception of the world and of man and woman's otherness. At first, woman's voice is heard only in ironic parenthetical asides:

> Yes, nature is merciless and insatiable, it is said, red in tooth and claw, it is written.
>
> (And it is also written that nature lives and breathes by crime. Hungers at her pores for bloodshed. Aches in her nerves for sin. Yearns for cruelty. That she kindles death out of life, and feeds with fresh blood the innumerable and insatiable mouths suckled at her milkless breast. That she takes pain to sharpen her pleasure. That she stabs, poisons, crushes and corrodes. That nature is weary of life. That her eyes are sick of seeing, her ears heavy with hearing. That she is burned up with creation. That she labors in the desire for death.)
>
> And it is stated that woman's nature is more natural than man's, that she is genuine with the 'cunning suppleness of a beast of prey,' the tiger's claw under the glove, the naiveté of her egoism, her uneducability and inner wildness.
>
> And the scope and movement of her desires and virtues are said to be incomprehensible.
>
> *And we learn to be afraid*
>
> ("Woman! The very name's a crime," it is written.)
>
> *of our nature.*

Gradually, however, woman's voice becomes loud and impassioned, overwhelming the patriarchal one until it climaxes in a solo at the end of the book.

> And she wrote, when I let this bird fly to her own purpose, when this bird flies in the path of his own will, the light from this bird enters my body and when I see the beautiful arc of her flight, I fly with her, enter her with my mind, leave myself, die for an instant, live in the body of this bird whom I cannot live without, as part of the body of the bird will enter my daughter's body, because I know I am made from this earth, as my mother's hands were made from this earth, as her dreams came from this earth and all that I know, I know in this earth, the body of the bird, this pen, this paper, these hands, this tongue speaking, all that I know speaks to me through this earth and I long to tell you, you who are earth too, and listen *as we speak to each other of what we know: the light is in us.*

Woman and Nature is divided into four main sections. In the first, Griffin simply catalogues patriarchal speculations, discoveries and judgments about the nature of matter, 'or the nature of nature,' simultaneously and chronologically cataloguing how woman has been categorized throughout history and then comparing patriarchy's treatment of natural resources and of various animals to its treatment of women. The pieces on cows, mules, and the show horse are particularly revealing and amusing in this connection. Griffin goes on to demonstrate how, by carefully contrived logic, woman has been set apart from nature, from herself and her own power, and thus, of course, from man, since woman has been 'proven' to be inferior physically, socially and intellectually. But then there is a description of the 'passage' of woman from passive acceptance of man's vision of her and nature's roles, to where she begins to recognize her need to recreate the world and history in her own words and her own image. Finally, she does just that. Patriarchy's judgments are systematically overturned, eroded in the description of 'her vision: now she sees through her own eyes (wherein the world is no longer his).'

Griffin is attempting and ultimately succeeds in restoring to us our common language. *Woman and Nature* is an idiosyncratic and personal book, but it is also an eloquent assertion on behalf of all women that we do have our own language and our own vision.

Changing of the Gods: Feminism and the End of Traditional Religions, by Naomi Goldenberg, Beacon Press, 1979, pp. 152, hardcover, $13.75.

Merle Wallis Bolick

Certain changes cannot be made in a religion without changing its basic structure. According to Naomi Goldenberg, who teaches religion at Ottawa University, extending equal rights and privileges to women is just the kind of change that would undermine the entire structure of Judaeo-Christian belief. She asks the question, 'How could women represent a male