factors. Second, it tends to pose male dominance as a social system, with a self-contained logic (comparable to a mode of production like capitalism). And because biology provides the difference between men and women, this system called patriarchy tends to rest on biological determinants rather than historically evolved social relations.

Both of these tendencies are epitomized in much of the work in *Capitalist Patriarchy*. Eisenstein poses patriarchy as a mode of (biological) reproduction comparable to the capitalist mode of production, which supplies 'order and control' to capitalism (as if sources additional to proletarianization were needed!). She argues, for example, that it is in 'defence to patriarchal hierarchy and control' that women, who are cheap labour, are not fully integrated into the economy. In fact, they are cheap labour partly *because* they are not integrated. Even more short-sighted and ahistorical is Heidi Hartman's contribution to the book. She argues that male unions were as responsible as other factors for women's segregation in the work force. (Dixon's brief analysis stands in marked contrast: 'proletarian anti-feminism was not the result of stubborn sexism alone; it was principally due to the lower wages paid women and the resulting competition between men and women in the labour market' (31).)

Nancy Chodorow's article on mothering, Linda Gordon's on changing forms of control over woman's reproductive capacities and Mary Ryan's on changing notions of femininity save the collection. All show how forms of male dominance are products of different organizations of production.

While *Capitalist Patriarchy* is a step backward, *Feminism and Materialism* is ten steps forward. The book is a scholarly attempt to develop an historically specific concept of patriarchy, which begins with an analysis of the relations of production. The first theoretical article, by McDonough and Harrison, argues that patriarchal relations are shaped by relations of production, that patriarchy operates through class relations, and that 'patriarchal oppression of women in the family is (most) crucially connected with the need to control their fertility and sexuality' (26). The next article, by Annette Kuhn, extends the discussion to consideration of the psychic relations in the family, between men and women. The role of the state in women's oppression is also considered here. A fine article by Mary McIntosh describes the ways in which the state maintains both the social conditions of biological reproduction, through the support of the nuclear family household, and woman's role as cheap wage worker dependent on her husband. The other articles, some largely theoretical and some mainly empirical, are almost uniformly strong. This book may be the most important one to come out of the Women's Movement.

True Daughers of the North: Canadian Women's History—An Annotated Bibliography, by Beth Light and Veronica Strong-Boag, OISE Press, Forthcoming Spring, 1980.

Barbara Roberts

It is traditional to tell undergraduates in history that 'each generation writes its own history.' Until recently, that meant each generation of men, for the most part, because it was so hard to unearth materials to use to write the history of women. This never made much sense: we are half of humankind, half of society. Yet the invisibility of source materials has been a powerful deterrent.

We need be invisible no longer, thanks to the work of a small group of people interested in women's history who have created numerous compilations of and guides to sources for women's history in Canada. *True Daughters of the North* represents the highest achievement of such creative compilation to date. Strong-Boag and Light have put together an exhaustive collection of published sources, references and research materials relating to women's history in Canada. They include bibliographies, primary sources and secondary sources by subject. In *True Daughters* materials are grouped into the traditional time-topic frames of history: New France, British North America, Canada 1867-1917, Post World War I. The organization of the bibliography makes it easy to use. Indeed, accessibility is one of the authors' primary concerns. Too often, they say, women's history has been 'the preserve of a relative few.' From this perspective alone, the work of Light and Strong-Boag is one of the most important contributions to women's history in Canada.

There is another reason for its importance. *True Daughters* is modestly titled a bibliography, but it is far more. The introduction traces the problems of doing women's history without access to sources, and the development of women's history in Canada. It discusses not only the available sources but also the important debates—current and developing—in the writings. This introduction points out some of the implications of women's history for the Canadian historical tradition as a whole, as well as for more specific topics within the discipline: ethnic studies, labour history, family and household studies, and the history of sexuality.

The information in this guide makes it invaluable to those working in most areas of Canadian history, in addition to its obvious value in women's history. Further, the clarity and grace which I have come to associate with the work of Light and Strong-Boag makes *True Daughters of the North* that all-too-rare item: a delight to have and to use.

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Mouse Woman and the Muddleheads, by Christie Harris, drawings by Douglas Tait, McClelland and Stewart, 1979, pp. 131, cloth $10.95.

Jillian Ridington

Christie Harris spent a quarter of a century writing scripts for the CBC before she turned to interpreting the myths of the Northwest Coast native tribes for young people. *Mouse Woman and the Muddleheads* is her tenth collection of these myths, and her third in the Mouse Woman series. Her experience and professionalism show. Like her other works, this book is clearly and evocatively written. Because Harris never condescends to her young readers, the stories can be enjoyed by those of us who are too old for 'children's books,' but still responsive to a good tale well told.

I am reading of Mouse Woman's adventures in a small cottage overlooking the Gulf of Georgia, a setting not too distant from their locale. The November sky is dull. Lines of cloud melt into the tops of islands, and colours of land, sea and sky blend into a blue-grey spectrum. Amid much subtlety and shadow, Harris' world of half-myth, half-reality, of spirit beings who take on human forms, of events and places shrouded in time and these coastal mists, is easy to believe in. And Harris' respect for the material and mythic cultures of the Tsimshian and Haida peoples shine through the Mouse Woman stories, transforming them from archaic tales into meaningful messages.

The book contains seven stories. Mouse Woman, the tiniest and wisest of grandmothers, is the mediator in each. She is a 'narnauk,' a spirit being capable of transforming herself into any form, or of hav-