Pacifist which chronicles the impressive and rich life of a woman who felt she was "just ordinary." At the end of this biography, in 1995, Muriel is 87 years old, and continues to organize and speak, and inspire all who come in contact with her.

The story of Muriel's life is a fascinating account of the making of a "subversive leader" of the Canadian peace movement. She learned to be positive and determined from her mother, who was a member of the Women's Christian Temperance Movement. During her formal schooling, Muriel joined the Student Christian Movement at McGill University and was exposed to socialist teachings and Quaker philosophy. The small group discussions encouraged careful listening to different points of view, and being open to debate. At the New York Union Theological College in the early 1930s, she learned about the links between communism and Christianity.

Muriel was fortunate to find a life partner who shared her political beliefs, and supported her involvement in many social justice groups. Together they joined the League for Social Reconstruction, a forerunner of the Cooperative Commonwealth Federation which later became the New Democratic Party. In the 1960s they both left the United Church, disillusioned by the church's stand on nuclear disarmament, and joined the Quaker faith. The marriage portrayed here is also a positive role model, with both partners balancing and supporting each other's skills and enthusiasms.

Through Muriel's many affiliations, the book shows the development and deepening of one person's social awareness, as well as the many opportunities to learn and share political skills. Once her three children had started school, Muriel progressed from volunteer work with the Home and School Association, to paid employment in adult education. She preferred sitting in a circle with a group and coming to consensus, rather than following the hierarchical Robert's Rules of Order. In 1960, she was a founding member of the national women's peace organization, the Voice of Women (VOW). At VOW she brought together her beliefs in feminism and pacifism, and demonstrated her remarkable skills in organizing and leadership.

A central message of feminism is that true social change requires a change in the tools used to effect change. Muriel's story is exemplary because she demonstrates feminist leadership at its best: rather than adopting a charismatic or dramatic style, she "combined skills of attention to detail, patience and good humour. She had a talent for consensus which conveyed to people her genuine belief in their ability to reach a common understanding and to decide on the best course of action."

Her style was one of quiet persuasion and encouraging others' voices. Muriel was president of VOW from 1967 to 1971, at the height of anti-Vietnam war movement. Ever tireless, she moved on to become a chairperson of a citizen's coalition in Halifax/Dartmouth, then a federal NDP candidate, then a founding member and president of CRIAW (Canadian Research Institute for the Advancement of Women), then an international ambassador for peace. In spite of her criticisms of government policies, she eventually received a number of public honours, and seven honorary doctorates.

As the history of a political activist, the book is useful in tracking the development of social movements in Canada. Particularly for those who came of age in the '60s, it is useful to learn about an anti-war movement that pre-dated Vietnam.

Throughout the book are testimonies to Muriel from many of the women (and a few men) who worked with her in so many different organizations. The picture that emerges is one of a woman who is much loved and respected, but also of a woman who represents the best of what it means to be politically active and committed to social justice for an entire lifetime.

FETTERED FOR LIFE OR LORD AND MASTER: A STORY OF TODAY

Lillie Devereux Blake. New York: Feminist Press, 1996.

BY VERONICA ABBASS

Fettered For Life, a lost novel by nineteenth-century American writer Lillie Devereux Blake, was recovered and published by the Feminist Press to make the novel "accessible to the public and to academic discussion." This edition of *Fettered For Life* contains the original 1874 text of the novel and a comprehensive afterword by Grace Farrell, which attempts to explain why the novel deserves to be recovered. It is the afterword that will be of interest to the academy.

Unfortunately, *Fettered For Life* is not a great novel; it is, at times, not even a good novel. As the title suggests, the focus of *Fettered For Life* is marriage. Numerous minor characters appear in *Fettered For Life* to support Blake's desire to present a realistic portrayal of marriage in a patriarchal society as physically and mentally dangerous to women. The novel provides many horrific examples of marriages where a woman is fettered for life to a husband who abuses her. However, Blake sacrifices too many of her female characters to prove her point, while, at the same time, she works hard to maintain the reader's interest in the main plot: the vicissitudes of Laura Stanley's romantic relationship with Guy Bradford.

Laura Stanley, the novel's heroine, has the potential to be one of literature's great feminist heroines. Laura, who admits that she "always had 'ideas'" that run contrary to the nineteenth-century attitude toward women, has difficulty translating her

ideas into actions. Although she does escape seduction and ruin, (the very real fate of many "young and beautiful" women who run away to a large city to earn their living), Laura's goal to become an independent woman and an accomplished and successful artist proves to be of secondary importance: despite the fact that she encounters plenty of evidence to the contrary, she believes in and looks forward to the perfect marriage. However, while Laura Stanley's story follows a conventional pattern, Frank Heywood's story does not. Heywood, whose expression communicates "an indefinable something hard to interpret, yet felt by all who knew him," is introduced early in the novel to play the role of Laura's friend and protector. By the time he reveals his secret to Laura, it is obvious that he plays the role that Laura Stanley is meant to play in *Fettered For Life.*

The fairy tale conclusion to *Fettered For Life,* a convention of many nineteenth-century novels, is an unsatisfactory ending to a novel that is consistent in providing unsatisfactory endings to too many of the most significant episodes in the novel. Furthermore, considering the novel's message, it is frustrating that the characters begin conversations concerning the "woman question" that are left unfinished or insufficiently explored, sacrificed to the demands of social calls, doorbells, or waiting carriages. These conversations, as well as many vignettes or separate stories that are intended to contribute to the main plot, lack closure and do not fit seamlessly into the novel.

Although *Fettered For Life* is finally disappointing, Grace Farrell's afterword is not. Farrell's excellent essay, complete with notes, discusses both *Fettered for Life* and the nineteenth-century culture in which it was written. Farrell presents a strong argument for why Lillie Devereux Blake's "work is well worth remembering." She encourages us to see Blake as a forerunner and *Fettered For Life* as "one of the important missing links of women's literary tradition." According to Farrell, Blake anticipated Virginia Woolf's *A Room of One's Own,* as well as twentieth-century feminist theories on gender differences. *Fettered For Life* "may well have helped pave the way" for Kate Chopin's *The Awakening.* The afterword makes it easier to understand why the Feminist Press chose to recover and publish *Fettered For Life.*

BARMAIDS: A HISTORY OF WOMENS WORK IN PUBS

Diane Kirby. Melbourne: Cambridge University Press, 1997.

BY SHERRILL CHEDA

Niceness is out, and now that it is good for women to be bad, we will see more books about "bad" girls and women with titles such as *Bitch: In Praise of Difficult Women* by Elizabeth Wurztel (1998), and *Toronto's Girl Problem: The Perils and Pleasures of the City, 1889–1930* by Carolyn Strange (1995). We will also see more scholarly social and cultural research about women's employment in unusual or less than socially sanctioned work environments. As Kirkby states in the introduction to her book, *Barmaids*: "It is the story of how women's work behind the bar has figured in wider public discussions, and of the way women workers have had to negotiate the cultural meaning attached to being a barmaid. It is a study of the dynamics of work and leisure, of sexual difference and sexuality in the work place, of pubs and drinking cultures and the creation of a gendered and radicalized national cultural identity."

Ironically, in Australia, historically both women and Aboriginal people were forbidden by law to drink in pubs so women were working behind the bar, serving white men in an environment where they were excluded as customers. So while women's work in the pubs is a cultural activity as well as an economic activity, the cultural activity of socializing and drinking together as patrons was closed to women and non-whites until after the Second World War.

Kirkby, beginning in the nineteenth century, weaves the cultural history of Australian innkeeping with the history of Australia and women's roles as innkeepers, hotel servants and barmaids, amply illustrated with superb archival photographs. Using primary documents and secondary sources, Kirkby documents women's working conditions and health as well as the wider society's concerns about their respectability. The strongest and most vocal opponents of women working as barmaids during the nineteenth and early twentieth century were the women-dominated temperance organizations.

As the twentieth century began, barmaids were beginning to organize themselves into unions to improve their wages and working conditions. Kirkby documents their plight through the decline in business of the 1930s depression era to the boom during the 1940s wartime, when women and men in the armed services drank together through to the more relaxed post-war pub culture where state laws prohibiting Aboriginal people from drinking were dismantled.

By 1968, barmaids had won the battle for equal pay and the 35 hour work week. In the last 30 years, as the rest of the culture changed, so did pubs and women's work. Although *Barmaids* draws primarily on Australian historical material, the issues raised about workers, work, power, sexuality, and sexual difference have implications beyond the limitation of national boundaries. This is a social history of work mixed with the cultural history of one occupation and a study of the meanings embedded in both. As such, it should be valuable to researchers in this area and college and university libraries.