the value of the work would have aided the practitioner and the researcher alike.

The compiler has prepared a bibliography which demonstrates the complexity of the
issue and the response of those groups involved in trying to help the victims and the
situation. It is useful for Canadians to have the material of Canadian interest and origin
marked with an asterisk.

Gwynneth Evans
(Ms. Evans is Head of the Reference and Bibliography Section of the National Library of
Canada.)

Sourcebook on Canadian Women. By Philomena Hauck. Ottawa: Canadian

This annotated list of sources, incorrectly entitled a sourcebook, is an interesting and
accessibly presented compilation of Canadian English-language materials about
women. Delightful, though unidentified, illustrations are scattered throughout. The
list includes 472 titles divided into 10 major subject divisions: 'Women's Rights',
'Women and the Law', 'Work and Day Care', 'Health and Fitness', 'Biography', 'Books for
Liberated Children', 'Periodicals', 'Audio-Visual Material', and 'General Bibliographies
and Information Sources'.

The most extensive section is entitled 'Literature by and about Women'. Although
this section is well annotated and of considerable length, there is some ambiguity
concerning the selection criteria used. At first glance, the title implies that the compiler
has included works about women that are written by women. The inclusion of works
such as Alice Munro's Lives of Girls and Women strengthens this impression. However,
it is clearly dispelled by the inclusion of authors such as Brian Moore and Sinclair Ross.
The focus of this section is further confused by the listing of many works which are not
necessarily about women, even though the central characters in them are women. For
example, Moore's Judith Hearne, a novel about loneliness, and Ross's As For Me and My
House, a novel about the dry and dirty Thirties in rural Saskatchewan, use women
characters to illustrate their themes. The use of this literary technique does not neces-
sarily characterize a novel as 'about women'. Despite these comments, most of the
section is a well-selected guide to Canadian women authors.

The Author's Note is indicative of her feminist perspective and provides some insight
into the focus of the bibliography. It is to be expected that personal value positions will
influence the selection of titles. Unfortunately, the author has also incorporated her
perspective into the annotations. A startling example can be found on page 2, where the
last chapter of To See Ourselves: Five Views on Canadian Women, which includes
interviews with young women who express their contentment with the status quo, is
characterized as 'most disturbing'. Indeed! Many other instances of highly subjective
comments lead the reader to distrust the otherwise excellent annotations. The uncon-
verted may enjoy and benefit from the preaching.

The bibliography has the appearance of a publisher's catalogue with illustrations,
photographs of covers, a format which scatters the titles over the page, and annotations
which are highly descriptive of the content. Yet, all the necessary bibliographic infor-
mation is included with each title. There are two indices: author / title and addresses of
publishers. In general, the bibliography succeeds as a popular and selected guide to
sources on Canadian women. Its irregular format is a pleasant change from the more usual and formal presentation of bibliographic information.

NANCY LEITCH
(Ms. Leitch, of Calgary, Alberta, has long been interested in women's rights and is a regular reviewer of bibliographical works relating to Canadian women.)

Briefly Noted


Unlike its counterpart in English, the smaller body of Black drama in French has so far drawn little critical attention. Waters expresses a hope that his work will help change that – and it may, for the book is a valuable addition to scholarship. In his useful Introduction (over a third of the book's length), Waters traces the history of Black Francophone drama, commenting on its roots, influences, themes, and styles. Among other things, we are able to see that although these writers may be as far apart geographically as Africa and the Caribbean, they share a common ground in their major concerns and forms of expression. The bibliography itself, in addition to the usual publication details, gives descriptions of each of the 150 plays, thereby briefly illustrating much of what is argued in the Introduction. Waters also provides a list of the plays by theme and one by date of publication and country of origin. What his little book does, in the end, is make us look forward to the larger critical study on which he is working.

RICHARD PLANT
(Prof. Plant teaches contemporary drama at Queen's University and has published the Bibliography of Canadian Theatre History and Canada's Lost Plays, vol. 1.)


The McMaster Labour Studies Programme, established in July 1976, is encouraging research into working conditions, problems, and institutions in the Hamilton region. This work is a bringing together of six chapters in the field of labour history. Each chapter begins with an encapsulated overview, which gives an historical perspective of Hamilton at the time. This is followed by an annotated listing of appropriate sources. The inter-relationships of people, towns, industry, and other activities are so close, that this will be a most useful bibliography to consult for many topics.

BETH MILLER


A handy and sturdily-bound little book that will fit into a decent-sized pocket, this work includes sections on 'Materials and Techniques' (including the alphabet, typography, bookbinding, and illustration), 'History of Books and Printing', 'Nonprint Media', 'Periodicals', 'Associations', 'Libraries', and 'Dealers', as well as sections on 'Generalia'.