

who were widows, divorcees or deserted wives responsible for dependent children. Georgina Binnie-Clark, Cora Hinds and a score of women asked why single women were excluded as "Homesteaders." The unrelenting government response was "she can't," women would fail as farmers. Georgina Binnie-Clark set out to prove she wouldn't, investing her own capital to obtain a farm. *Wheat & Woman* describes her troubles and triumphs: struggles with unreliable and unskilled hired hands on whom she must depend, weather, vagaries of marketing and even prairie fires but balanced by the support of neighbours and the fact that she survived. The book is full of her insights into her problems and her efforts. Susan Jackel tells the Binnie-Clark story beyond 1908. For the rest of her life until her death in 1947, Georgina Binnie-Clark moved back and forth from England to Canada, supporting herself by a career in journalism (not yet well documented) and farming. She is remembered by her neighbours in Lipton, Saskatchewan, as a fierce but kindly eccentric. Neither the federal nor provincial governments ever conceded that single women should be entitled to free homesteads; but by the 1930s free land was no longer given to anyone.

Georgina Binnie-Clark had already published in 1910 *A Summer in the Canadian Prairie* (London, Musson) — the fictionalized account of how she and her sister first came to visit their brother in the West. Although it is heavily larded with advice to emigrants, it is a livelier book than *Wheat & Woman*. The Binnie-Clarks suffered culture shock to find that they could not feel completely at home in a British Dominion. Like English gentelwomen from Susanna Moodie on, they are startled by the egalitarianism of Canadian society.

We can be grateful to the University of Toronto Social History series for producing many interesting reprints. One wonders why they chose this one. It is Binnie-Clark's weaker book. If it was chosen to illustrate the woman's homestead movement, the farmer of *Wheat & Woman* might be likened to the woman preacher in Samuel Johnson's epigram, "it is not well done but you are surprised to see it done at all." I doubt how much service this does to women's history. As Gerda Lerner said (in "Placing Women in History" in *Liberating Women's History* (1976) p. 357) ". . . history of 'notable women' does not tell us much about those activities in which most women engaged, nor does it tell us about the significance to society as a whole of women's activities." On the other hand, if *Wheat & Woman* is meant to illustrate an area where women could and did perform a male stereotyped function, let us look at some other such areas. Examples might be the Grenfell mission nurses performing medical services in the wilds or the women missionaries such as the Bishops' Messengers of the Anglican Church in the West who filled the priestly role. Such memoirs and letters may be languishing in an archives somewhere.

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Exhibits. GAIL FARR CASTERLINE. Chicago: Society of American Archivists, 1980. 60 p. illus. (Basic Manuals Series) ISBN 0 931828 18 X \$5.00 Members, \$7.00 Non-members.

Gail Casterline's manual sets out the essential considerations of concept and design, preparation and mounting, publicizing and protecting, dismantling and evaluating an exhibition, with due attention to questions of funding and budgetary control. Vital factors of conservation and security and highlighted. The need for establishing controls during all stages and maintaining records, after the exhibit is dismantled, is identified but not emphasized. Appendices are used to list further details of locating funding sources, supplies and equipment, design assistance, etc., and a bibliography suggests further reading.

Brevity of text precludes a more thorough coverage of many questions and may justify the absence of peripheral details (such as use of a 'poster-catalogue' in lieu of more elaborate publications). Choice of format also, very unfortunately, excludes an adequate treatment of color and texture, vital factors in a successful exhibition. Headings and sub-headings assist the quick location of the various sections. However, the importance of key guidelines could have been more emphatically presented. Checklist summaries would have been one means of highlighting them. Readers may be troubled by other flaws in the presentation. Explanatory captions are applied in apparently random manner to illustrations and for some the quality of reproduction severely limits their value. Others seem adrift from the text, neither juxtaposed to the appropriate section nor tied verbally.

Casterline directs the manual to the inexperienced exhibitor. Passing mention is made of the benefits to be derived from visits to exhibits for purposes of critical study and learning about techniques and equipment. The novice unable to visit an exhibit could use the manual's illustrations as the subject of analysis, by assigning oneself the task of identifying and commenting on examples of the points listed below and suggesting at least two means of improving each:

- reduction ratios, focus and contrast in lighting where photographs are used as illustrations
- photographs versus line drawings
- juxtaposing and relating text and illustrations
- explanatory captions
- spatial relations in layouts and the drawbacks of clutter.

Anyone who has prepared an exhibition is well aware that it is impossible to please everyone, although it may be possible to satisfy a large proportion of the public. The viewer's attention span is limited and selective. Perhaps Casterline is wise to provide us with a survey of the field and suggestions for further reading when we feel ready to go on. Our interests are given momentary satisfaction at the time of reading but we are not overwhelmed by exhaustive detail. Not everyone will be entirely happy with the manual, but it *is* a compact compendium of information and a source of valuable guidance for beginners in display.

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Labouring Children: British Immigrant Apprentices to Canada, 1869-1924.

JOY PARR. Montreal: McGill-Queen's University Press, © 1980. 181 p. illus. ISBN 0 7735 0517 2 \$25.95.

Canada, as a country of immigrants, has produced few good studies of immigrants and their absorption into the Canadian community. In an earlier period, nativist Canadians savaged the immigrants and warned that they would never become Canadians. Second generation immigrants responded and chronicled, often at excessive length, the rise of a small ethnic middle-class which successfully competed in the big league. In more recent times, the trend has been for most commentators to adopt the concept of exploitation to characterize the experience of the newcomers. Naive and unwary immigrants fleeing poverty, ignorance and class stratified societies are presented as turning to virgin America in the fervent hope of a new life — perhaps a life as comfortable as present day suburbia. These recent historians, however, find that the immigrant experience was quite different and their emphasis is placed on illustrating the ensuing trials and tribulations encountered by the immigrants. Joy Parr's study, although better in many respects than