

The enthusiasm and dedication to his subject evident in Bolotin's crisp writing style is reflected in a judicious choice of photographs from among the several hundred glass negatives that survived. Supplementing these images, many of which are displayed in full- and double-page borderless spreads, are other photographs from a variety of personal and institutional sources. There is some loss of detail through the halftones, but generally, due to the sharpness and evenness of the negatives, the reproductions are very readable. A series of maps arranged by an amplification of their scale provides a useful but limited aid to placing the photos in their geographical context.

Although Bolotin has devoted a lot of attention to Grand Forks and the role of the Kinsey brothers in portraying a part of its evolution, he has not compared, due to space limitations, the contributions of other Klondike photographers with the Kinseys' work. E.A. Hegg and the Kinseys' competitors, Giesman & Klienart, are the only other photographers mentioned by name. There is an annotated bibliography, with Pierre Berton's *Klondike* praised as "the single best publication available on the Klondike," but, paradoxically, despite the information-packed text and photographs, no index. None of the information in the text is documented through footnotes and no complete listing of the Kinsey & Kinsey photographs was included. Although there are useful internal clues, some of the photographs have not been dated. The circumstances surrounding the author's discovery of the negatives, which might be valuable comparative information for archivists and historians, are not revealed.

Bolotin, after two years of research, ably reconstructed from the Kinsey & Kinsey photographs the town of Grand Forks as it existed through their eyes. *Klondike Lost* literally reveals the absolute power of the documentary photograph to corrupt history absolutely. There can be no loss greater to the historian than photographic evidence cut by the edges of a glass negative or the finite resolution of the photographers' lens. Distance from subject, angle of view, available and artificial light, subject posing, all influence the deductions and conclusions established by the historian. Though he has not commented upon these obvious limitations, Bolotin has read these images and used them to show, for better and worse, the changes that occurred in a small but significant part of the Klondike.

David Mattison
Vancouver

Canadian Women's Studies/les cahiers de la femme. 1980. Vol. 2, No. 3. Special Edition: Photography/la photographie. Edited by Laura Jones and Monique Brunet.

In the autumn of 1979 Laura Jones, Toronto photographer, gallery operator and *soi-disant* amateur historian, published a short article in *Photo-Communiqué* (vol. 1, no. 4) entitled "Rediscovery: Women in Photography". In that article, she sought to present some of her research notes on nineteenth century women photographers. The present special issue of *Canadian Women's Studies* is in some way an extension of that earlier article, for examples are now included of women photographers working in Canada in several areas of photographic arts, including cinema and video. Yet, the same problems that existed in Jones' earlier article are still present and in fact are compounded by the existence of over twenty-five contributors. The results are most uneven.

The material falls into five general categories: biographical sketches and interviews; articles on the history of photography; criticism of the work of particular photographers; short portfolios; and ephemera. It is unfortunate that much of the material falls into the last category, even if that was not the original intent.

The editors' object is quite straightforward: to make better known and understood many of the women photographers who have worked or who are working in Canada.

This in itself is laudable; but the fulfilment of this ambition leaves much to be desired. Because so little good historical and critical writing has been produced on Canadian photographers in general, let alone women photographers, this issue could have filled a gap. Instead, it has fallen into an abyss: it is a hotch-potch of material, poorly arranged and poorly thought-through. One has the impression that, quite simply, many items were included to pad out the issue to the required thickness. This is especially true of the English language articles. The issue is about evenly divided between French and English language work, but the differences in approach, style, subject matter, and treatment are very great. Where the French language articles centre on criticism or are journalistic rapportage about current events and contemporary photographers, cinéastes, and video workers, and are comparatively long, the English language articles are generally historical (there isn't a single historical French article) and are comparatively short. In fact, they can be ludicrously short: under a photograph on page 10 is the remark "By Sally E. Wood who owned a photographic studio in Knowlton, Quebec, 1906-07", which constitutes the entire "article". The photograph is that of a woman, and is credited to the Notman Photographic Archives, McCord Museum, Montreal. Is it Sally Wood herself? Or is the photograph *by* her? Or, as the credit line implies, by Notman? Did Sally Wood work for Notman? Is it then a self-portrait? Or is the portrait from Sally Wood photography held by the Notman Archives? Such (forced) questions would not arise if the editors had had the simple courtesy of informing the reader what it was that he was looking at.

This is the nub of the problem. The editors cannot be criticized for having failed to undertake research in particular areas, or for not having posed particular questions, for they did not set out to produce a synthesis of women and photography in Canada. This special issue of *Canadian Women's Studies* is not scholarly, nor is it presented as having scholarly pretensions. But the editors have not kept faith with their readers: they set out to provide information about a subject which is poorly documented, but too often succeed only in confusing matters by not giving the information one expects to find. In short, sources and collections of photographs are generally unnamed and documentation on the photographers is rarely identified. If the aim of this special issue of *CWS* is to promote interest in Canadian women photographers the editors could have helped matters by not forcing their readers to reinvent the wheel, or to undertake the same research as have the various authors. Photographs are occasionally, but not consistently, credited; captions generally don't exist. The editors know that a photograph can only rarely speak for itself; and if they don't they should. Only rarely do authors attempt to place their subjects in a historical context; and the attempt at a general article on women photographers in nineteenth century Canada falls far short of even a basic introduction. Individual photographers themselves are not placed in any sort of context: who are Dawna Arscott, Janine Carreau, Louise Abbott, or Lori Spring? We are told nothing about them — who they are, or why they do the work they do. They should all be introduced to Danielle Desmarais, whose article on Susy Lake and Raymonde April could be used as a model. And, despite the *caveat* by the editors that it was not possible to include everyone, could they not have found some non-stills workers in Toronto or Vancouver? Is there not a history of women photographers in Quebec — where is Mrs. Livernois?

There are some high spots: Henri Robideau's article on Mattie Gunterman is clear and concise, Antonia McGrath's article on Elsie Holloway is solid, though short, and many of the French articles are worthy additions — though they will quickly date. Finally, Synne Struthers Swanick's "Women & Photography (Resources)" is a good introduction to basic research tools. Would that the next batch of authors producing the next special issue of women and photography in Canada learns how to use it. But I

don't think they'd best use Peter Robertson's *Relentless Verity* photographs, for the truth is that there isn't a woman in the lot.

Andrew Rodger
National Photography Collection
Public Archives of Canada

The Shattered Illusion: The History of Ukrainian Pro-Communist Organizations in Canada. JOHN KOLASKY. Toronto: PMA Books, 1979. xii, 255 p. ill. ISBN 0 88778 189 6 \$15.00 bd.; ISBN 0 88778 190 X \$7.95 pa.

Many vital issues from Canada's multicultural past have been assiduously ignored by our professional historians because the relevant documentation exists in one or another of our "unofficial" languages — and is therefore inaccessible to researchers who are only "officially" bilingual. One glaring case in point is their neglect of the significant Ukrainian Canadian involvement in this country's leftist movement. It might have been expected that *The Shattered Illusion* would have redressed this balance. Unfortunately, this book does not meet with these expectations because its author, John Kolasky, has not been concerned with the redressing of Canadian history for the benefit of those not conversant in Ukrainian but rather with the airing of his own bitter disillusionment in the Ukrainian Canadian "pro-communist" cause.

In the pursuit of his own particular ethno-centric biases, Kolasky single-mindedly misplaces "the major emphasis of the study . . . on the period from World War II to the decade of the 1970s." Consequently, he allows for only one chapter (all too cleverly dismissed as "The End of an Era") to cover the whole period from 1891 to 1939. Notwithstanding his admission that "the formative years were important," Kolasky does not adequately inform us of the extent that the Ukrainian Canadian component participated in the successive reinforcement of the fortunes of the Socialist, Social Democratic, Workers' and Communist Parties of Canada. Nor does he really enlighten by showing how this group was (or was not) able to structure its own parallel or "mass" organizations to the services of the Canadian masses as well as to the needs of its own ethnic membership. Yet we do know that its nationally based organization — the United Labour Farm Temple Association (ULFTA; est. 1918) and the Workers' Benevolent Association (WBA; est. 1922) — formed one of the principal reserves in leadership, manpower and material resources from which the Communist Party drew heavily during the first difficult decades of its beleaguered existence. In having so curtly disregarded these developments, Kolasky has thrown away a marvellous opportunity to add a new dimension to our understanding of Canadian history.

Instead, he chooses to focus upon the arid intra-community squabbles between the pro-communists and the essentially right-wing Ukrainian nationalists that emerged about the time of the banning of the ULFTA in 1940. Thereafter, the chronological thread in Kolasky's "historical" narrative is lost as he hashes and rehashes the theme that the ULFTA and its successor organizations — the Ukrainian Association to Aid the Fatherland (est. 1941), Association of Canadian Ukrainians (est. 1942) and Association of United Ukrainian Canadians (AUUC; est. 1946) — unconditionally submitted themselves to the will and machinations of the USSR without regard for the fact that it was bent on "Russifying" the Ukrainian nation trapped within the borders of its empire. In sum, Kolasky's "history" of the Ukrainian Canadian pro-communist organizations quickly reduces itself into a despairing Ukrainian nationalist polemic directed against the AUUC "lackey" of the Soviet Union that ceases to interest the reader who is emotionally uninvolved.

Both the sources and methodology used in *The Shattered Illusion* are highly suspect because of the author's obvious subordination of historical scholarship to his didactic