

Windsor has been plagued for years with inadequate museum facilities. Unfortunately, the exhibition's impact is lessened by its setting: upstairs in the François Baby House. Visitors must walk around work tables and duck into corners; as an additional disadvantage, the second floor is inaccessible to the handicapped. The captions, for the most part are well-written and clear, in addition to being bilingual. Some consideration should be given to changing their colour for further exhibits; black writing on blue background appears washed out and is difficult to read. In spite of these drawbacks, the staff has, as usual, risen above the circumstances to present a refreshing and long overdue look at this topic.

Documents are supported by a wide variety of artifacts such as a spinning wheel, teapot, candle mould, mourning veil, rolling pin, and cross-stitch samplers. This is, after all, a museum exhibit: artifacts are its strong point. The exhibit revolves around the theme of a quilt. As the poster for the show states, "like a patchwork quilt, the blocks of women's history can be sewn in many colours and arranged in many patterns." In order to involve children in the exhibit, blank squares of material are available for them to "make a pattern, or draw something that reflects the modern woman as you see her." The squares are sewn together and already, a sizeable quilt is available for viewing. This contrasts nicely to the log cabin-patterned quilt hanging on the wall.

Taken as a whole, "Her Stories" presents a novel look at some of the women who helped to shape this area's history. It does not attempt to tell the complete story—it could not do so. As the poster suggests, "every woman has a past, and there are many more stories to be told."

Linda Chakmak
Windsor Public Library

Crossing the Bar: A Century of Women's Experience "Upon the Rough and Troubled Seas of Legal Practice" in Ontario. THE LAW SOCIETY OF UPPER CANADA. Mounted at the Law Society of Upper Canada Museum. Toronto. 25 March - 27 August 1993. No published catalogue.

This exhibition, staged in the historic setting of Toronto's Osgoode Hall, surveys the first century of women's participation in legal practice in Ontario. Located in a room upstairs from the Law Society's main reception area, it is difficult to find due to the lack of external signage. A series of pre-nineteenth century artifacts usher the visitor along the hall leading to the room where most of the material is hung around three walls, in chronological sequence. Glass-topped display cases in the centre of this room present themes such as the early twentieth-century debate over women's brain size.

The wall panels remind us that the modern practice of law generates a profusion of written words. This dense exhibit includes legislative extracts, newspaper and journal articles, letters, books, pamphlets, and conference programmes. There are also posters, prints, photographs, clothing, and symbolic objects, such as the large ceramic pig presented at a reunion of Osgoode's class of 1969. The nine women members dedicated the pig to their male colleagues as testament to the sexism of the student paper *Obiter Dicta* during their law school days.

An exhibit that covers a period of one hundred years, from the admission of the first woman to the bar in 1897 to current controversies over racial and sexual diversity in the legal profession, cannot but skim the surface. This is why the main panels, which contain black-on-white large-sized text outlining historical periods, are useful anchors. The contents that they frame remind us that, although the number of women studying, practicing, and judging the law today may seem high, the passage to the bar for women has been arduous and gradual.

The stage is set in the exhibit's first section "The Dawn of Time," displaying legal images of women before the nineteenth century. The most common of these in western culture is the blindfolded figure of Justice, who was presented in earlier times as the clear-sighted Themis, Greek goddess of justice, or the Roman symbol of Justitia. The impartial, arbitrary character of law is evident in the engraving *The Trial of Effie Deans*, from an 1818 novel by Sir Walter Scott. Here the fictional drama of the condemned Effie and her distraught family transpires before sombre rows of male court officials, who appear indifferent. The court spectators, many of them women, weep, pray, talk, and display great emotion. A child stands watching at the corner of the picture. The emotional, irrational, chaotic feminine collides here with the masculine rationality of the law.

The Trial of Effie Deans suggests themes that recur in the periods of Ontario history depicted in "Crossing the Bar." In the late nineteenth century women sought admission to the profession, which in turn had to grapple with women's "difference." Contemporaries commenting on women entering law include this item in an 1896 issue of the *Canadian Law Journal*: "As a matter of taste it is rather a surprise to most men to see a woman seeking a profession where she is bound to meet much that would offend the natural modesty of her sex."

The next two periods covered in the exhibit display "The First Generation" (1920s and 1930s) and the "Next Generation" of the forties and fifties. The first women lawyers confronted the barriers of social taboo—access to schools, courtrooms, and clubs—and established new standards of dress, intellect, and demeanour for women. "The Closet at the End of the Stairway" deals with the chronic problem of inadequate washroom and robing space for women lawyers. In 1937, renovations to Osgoode Hall included space for a separate robing room, but correspondence indicates that the Women's Law Association of Ontario had to intervene for the room to be furnished.

The career of Margaret Hyndman spans these years. Called to the bar in 1926, she was the second woman appointed King's Counsel, in 1937. Artifacts from her career include the silk gown sewn by her sister Janet Hyndman, who modelled it on a man's K.C. gown, with a lace jabot imported from England. As it is hanging in the open, one can peer around at its back, worn by many years of work. A formal portrait of Hyndman was taken on the occasion of her 1951 appearance before the Judicial Committee of the Privy Council in the *Margarine Reference* case. The story goes that she had been told a personal appearance would not be necessary, and so had to patch an outfit together (including a bellboy's vest) after being summoned. Required to wear a wig, she had pinned her long hair underneath its unflattering weight in spite of the prevailing hot weather. When the justices advised she could remove the wig, she understandably declined. Hyndman's lively eyes and stray hairs escaping from the wig provide the subtext for this staid portrait.

The final chronological series deals with the contemporary period "Closer to Home: The Sixties On." In 1988 a question posed by law professor Mary Jane Mossman signified the challenges for the future: "what impact will the advent of a significant number of women in the legal profession have on the practice of law, on legal rules and concepts, on the roles lawyers play in our society? More importantly, will women who become lawyers be just like men who are lawyers, or will they bring a new dimension to lawyering?" The women characters in *The Trial of Effie Deans* bore little influence on its outcome. This exhibit succeeds in its aim of surveying women's passage into law in Ontario over the last century. Certainly our image of women has been transformed by their gradual acceptance into the legal profession. It remains to be seen what the twenty-first century holds for the law.

Wendy J. Atkin
Carleton University

Aitnanu - This is how we live. CANADIAN MUSEUM OF CIVILIZATION. 30 September 1993 - 1 May 1994. 128 p. catalogue.

On 30 September 1993, to the sounds of the Innu (Montagnais) rock band, Kashtin, and the spectacle of traditional dancing, the Canadian Museum of Civilization in Hull, Quebec, opened the exhibition, "Aitnanu - this is how we live." Centred on the daily life of Hélène and William-Mathieu Mark, this is a photographic exhibition of the Marks's annual cycle of life on the land and in their village of La Romaine on Quebec's Lower North Shore. The Mark family is typical of many members of the Innu nations communities whose lives consist of balancing the pressures of living in two worlds, one traditional and one modern.

Montreal photographer Serge Jauvin spent a year in 1982-1983 living with the Mark family. The project, supported by the band council of La Romaine, the Conseil des Atikamekw et des Montagnais, and others, indicates the importance this aboriginal community attached to Jauvin's work. The exhibition has been touring Canada and France since 1986. For its presentation at the Museum of Civilization, artifacts made by the Mark family were added to recreate an Innu bush camp. As a lasting record, the Museum published a book, *Aitnanu: The Lives of Hélène and William-Mathieu Mark*, recorded and photographed by Serge Jauvin, edited by Daniel Clément (Hull, Quebec, 1993), the exhibition curator and the Curator of Eastern Subarctic Ethnology at the Museum. The 120 photographs in the book are accompanied by extensive personal accounts from Hélène and William-Mathieu Mark concerning traditional Innu life. These narratives discuss hunting, canoe building, social relations between men and women, religious beliefs, and cultural survival in the face of modern pressures. The personal accounts are less forthcoming when it comes to discussing the social problems facing the Innu.

The exhibition was selected from Jauvin's archives of 25,000 negatives, the visual record of this project. The 365 black and white photographs are divided into twelve calendar panels, one for each day of the year Jauvin spent with the Mark family. Each photograph is accompanied by a brief tri-lingual caption in English, French, and Innu. The photographs are successful in depicting the complexities of