

There is a distinct lack of contemporary critical analysis in *By a Lady*. Tippet does not question the exclusion of women artists from the canon of art history. The tone of the book is similar in nature to material written in the 1970s, when critical feminist thinking in the field of art history was just beginning to come to the fore. Instead of questioning the canon, she tries to emplace women within it. Tippet's writing smacks of formalism, a school of thought in which a work of art is judged in a cultural and social void, considered only for its formal elements, and placed within a qualitative hierarchy.

Tippet's analysis of contemporary art in the final chapter creates the illusion that the zenith has been reached and that nothing more needs to be done or said about the art of the past two decades. This creates a serious analytical problem for art historians surveying the twenty years since the feminist revolution of the 1970s. Has the feminist revolution achieved its goals? Into what discourse does the art of contemporary women artists of the post-modern age fall? Tippet claims that most recent critics adopted "deconstructive jargon" as their main methodological and philosophical approach to Canadian art. Tippet quietly asks in her conclusion that all women's art be considered within the context of the circumstances in which it was created. She does not acknowledge that this would not be possible if the feminist revolution was not an ongoing critique of a still-perpetuated canon. The practitioners of the discourse may have changed their vocabulary, but it is still a lively and growing method of enquiry, not a defunct methodology.

What is needed in current Canadian art historical scholarship is a resource book or archival guide of names, dates, and general biographical and bibliographical information on the women that art history has neglected. *By a Lady* does not fulfil this need. Although an interesting and well-researched beginning, it does not put forth enough information about these women artists that needs to be available.

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Passion and Conviction: The Letters of Graham Spry. ROSE POTVIN, ed. Canadian Plains Research Centre, University of Regina, 1992. xii, 278 p. (8 p. of plates) ISBN 0-88977-070-0.

Graham Spry's legacy as the father of public broadcasting in Canada is well established. Margaret Prang's article, "The Origins of Public Broadcasting in Canada" in the *Canadian Historical Review* in 1965, documented and revered the lobbying success of Alan Plaunt and Graham Spry and their Canadian Radio League. Many have reiterated this admiration over the years. Anyone concerned with the fate of public broadcasting regularly, and fondly, evokes the memories of Plaunt and Spry.

Alan Plaunt died in 1941 but Spry continued a life-long mission of monitoring Canadian broadcasting. In the early 1970s, Spry helped to revive the Canadian Radio League as the Canadian Broadcasting League. Until his death in 1983, he wrote and spoke widely about his fears and hopes for Canadian broadcasting. Lectures in Graham Spry's honour are given annually at Carleton University and on CBC Radio's "Ideas" series. A photograph of Spry adorns the lobby of the CBC Head Office building in Ottawa—he is the only non-CBC president so honoured.

Lobbying for, and watching over, public broadcasting does not pay well and Graham Spry held an eclectic variety of jobs throughout his lifetime. He began as a reporter with the Winnipeg Free Press, and briefly was the publisher of the "New Commonwealth." Spry was an active supporter of the CCF, running for election unsuccessfully in 1934 and 1935. To recoup his finances in the 1940s he became Managing Director of Standard Oil in London and personal assistant to Sir Stafford Cripps of the British War Cabinet. From 1947, Spry was Agent-General for Saskatchewan in London, retiring to Ottawa in 1968.

Now a memoir, of sorts, *Passion and Conviction: The Letters of Graham Spry*, has been published for Graham Spry, by the Canadian Plains Research Centre at the University of Regina. The memoir consists primarily of excerpts from the Graham Spry papers at the National Archives of Canada. These excerpts are connected by a narrative that explains their context. Precise dates are usually not given and the author of each excerpt can be difficult to discern. A citation for each excerpt would have been welcome. Footnotes could concisely and unambiguously provide this context and thereby alleviate the need for explanation in the narrative.

Rose Potvin was a friend and admirer of Graham Spry and this book was obviously a labour of love for her. This is not a conventional biography but rather a compilation that allows the Graham Spry papers to tell their own story. In the introduction, Rose Potvin aptly describes these papers: "He was open and honest to his friends and especially to his wife. He told of his hopes, aspirations, frustrations and disappointments, as well as his interests and accomplishments. He recorded his innermost feelings, dreams and concerns in his diaries. His writing was clear, descriptive and detailed, sometimes passionate, and often full of humour. Finally, his friends, in their letters, provided the opinion of others" (p. x). Her selections, editing, and linking narrative enable the vitality of Graham Spry's personality and intellect to speak directly to the reader.

Graham Spry's friends and acquaintances were often as literate and engaging as Spry, and together they were a formidable force in Canadian life of the twentieth century. They included Frank Scott, Tommy Douglas, King Gordon, Eugene Forsey, and Lester Pearson, among many others. They had a wide-ranging vision and an admirable energy for building better lives for Canadians, and yet had good fun all the while. Many of them might also benefit from the style of memoir in *Passion and Conviction*. Graham Spry retained carbon copies of his outgoing correspondence, as did many others of his generation. These collections document the dynamic of their interchanges and this type of memoir allows that dynamic to express itself. Rose Potvin has allowed the archival record to speak for itself and deserves congratulations for the obvious respect that she has for the archival record.

Biographical outlines for many of Spry's correspondents are provided and are most useful. Curiously, however, the book does not offer such a biographical outline for Spry himself. Given his multidimensional career, such a biographical outline would have been most valuable. Also, the index only allows the reader to trace the references to his friends and colleagues but not to Spry's career itself.

Rose Potvin has ably shown with this memoir that Graham Spry fully deserves the reverence that many have accorded him. In *Passion and Conviction*, Spry's personal and intellectual abilities spring to life wonderfully. Rose Potvin's labour of love is justified and many public personalities would be fortunate to be so well served.

This style of archival publishing deserves to be copied and repeated. *Passion and Conviction* therefore warrants our attention, both because it documents an inspiring and important Canadian and because it offers an excellent model for archival publishing.

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Labour's Apprentices: Working Class Lads in Late Victorian and Edwardian England. MICHAEL J. CHILDS. Montreal and Kingston: McGill-Queen's University Press, 1992. xxiii, 223 p. ISBN 0-7735-0915-1.

It is no easy task to write the history of childhood. If women's voices were muffled in the past, children were virtually mute. History as we practice it cannot exist outside the boundaries set by our documentary heritage, yet the extent of records relating to children is severely limited.