

with the American Lutherans whose pride was in their colleges and universities." Dr. Roy became a "loyalist," both by conviction and, later, in the knowledge that she would not be welcome as a Faculty member of the new university. The controversy engulfed Waterloo College. What was at stake was not only financing, but also the conviction that once a part of the University, Waterloo Lutheran would speedily become simply a service resource for the Arts courses that would be essential for the overwhelmingly important mathematics and engineering faculties in the new institution. Finances were, of course, crucial for the loyalists and the final outcome something of a miracle. The whole conflict was complicated by the fact that Dr. Hagey, President of Waterloo College, moved over to become President of the University of Waterloo, with every expectation of taking the College with him.

The fate of Waterloo College in relation to the new university was only a part of the unrest among Ontario Universities at the time. The Association of Colleges and Universities of Canada, headed by Dr. Gibson of Queen's, was also working against the founding of any new university in Ontario and the entire picture was complicated by its activities. However, out of the struggle, and thanks to the negotiating skills of Dr. Overgaard, a highly influential Loyalist Lutheran, Dr. Delton Glebe, chairman of the Lutheran Board and the advice of their lawyer, Malcolm Robb, the loyalists won their case. Waterloo's affiliation with Western was severed and Waterloo Lutheran University was chartered. Of course they lost faculty to the University of Waterloo, but they also found candidates happy to apply for positions at Waterloo Lutheran. Money was forthcoming, both federal and provincial, and the Ontario expansion of universities began in earnest: York in 1959 and shortly after, Trent, Brock, Laurentian, Windsor. In the years that followed, Waterloo Lutheran became well

known for its rigour and the overall distinction of its Honours English course. When in 1973 the university became Wilfrid Laurier University, its student enrolment was 2,299; its reputation was secure.

Flora Roy is unique among Canadian academics. She shepherded her department through perilous times without compromising her standards or adjusting them to meet the noisy demands of fad or faction. The successes and devotion of her students are her continuing testimony.

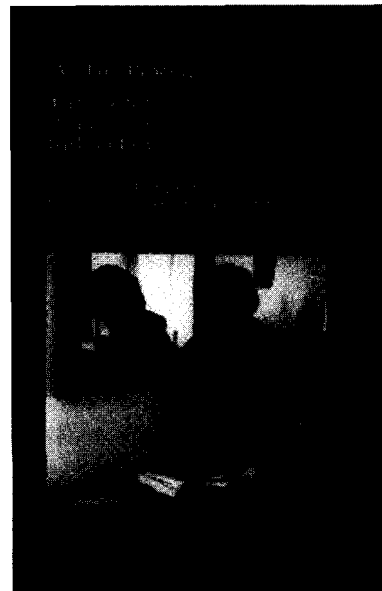
Clara Thomas was one of the two first women to be hired by York University. She has been with York since 1961, the year Glendon opened. She is now a retired Professor Emeritus. This year York did her the honour of naming the libraries' Archives and Special Collections the Clara McCandless Thomas Archives and Special Collections, York University.

"ALL THIS READING": THE LITERARY WORLD OF BARBARA PYM

Frauke Elisabeth Lenckos and Ellen J. Miller, Eds.
London: Associated University Press, 2003

REVIEWED BY HEATHER CAMPBELL

In her "Foreword", Hilary Pym Walton describes *All This Reading: The Literary World of Barbara Pym* as a "loving collection" (9) and indeed there is a current of real affection that unites these essays. The arrangement of the collection supports the sense of personal and professional tribute: it begins with a short introduction and a brief biography, and closes with a chronology. The body of the work is divided into two sections: eight critical articles are followed by nine short essays that



strike a much more personal note. The scholarly material, therefore, is effectively framed by the biography and the reflections and reminiscences.

The articles in the first section, "Reading in Barbara Pym's Novels", explore the subject of reading in Pym's work from a range of perspectives. Three of the essays take an autobiographical approach: Anthony Kaufman proceeds from a reading of Pym's early journals to argue that in the novels she "was able to transform her feelings of rejection, anger, and depression into brilliant social comedy" (89); Orphia Jane Allen finds the later novels to be both metaphor and vehicle for Pym's developing self-identity, and particularly her gradual acceptance of illness, aging, and impending death; and Ella Wymard discerns in the novels Pym's own disappointment in the degree of comfort and solace offered by formal religion to those who suffer in private. She observes that for Pym "writing is itself a ceremonial act" (116) and the novelist has a clearer and more immediate understanding of the reality of everyday human existence than does the church. Barbara Everett reads Pym in the context of the Modernist movement, and considers the claim of the various novels to be defined as "minor" or "major." Frauke Elisabeth Lenckos finds that the novels them-

selves explore the position of the female reader, and ask the question “Is reading good for women?” Helen Clare Taylor and Katherine Anne Ackley would both respond in the affirmative: Taylor finds libraries to be instrumental in the development of the intellectual and emotional independence of Pym’s women characters, while Ackley observes that Pym’s characters depend on reading as a source of strength, comfort, and humour. Anne Pilgrim explores the demands made upon the reader by the allusiveness of Pym’s writing; she admires Pym’s courage in risking misunderstanding even as she offers deeply textured layers of meaning, and especially irony, to the reader who has command of the literary canon.

The nine essays in the second section, “Literary Encounters”, chart a wide range of ways in which Pym’s novels both derive from and provided a variety of literary connections. Barbara Dunlap suggests the work of Charlotte M. Yonge as a useful pre-text to Pym’s fiction; Dale Salwak reflects on the growth of Pym’s literary reputation; and Janice Rossen posits Philip Larkin as Pym’s most effective reader, based on the growth and importance of their friendship. Jan Fergus remembers affectionately a college class in which Pym surprised and delighted an eclectic group of students, and Jane Nardin takes her own introduction to Pym’s fiction as a starting point for some gently ironic observations on the literary critic both in and out of the novels. Paul de Angelis contributes thoughts and correspondence from his time as Pym’s publisher, while Ronald Blythe offers the reflections on the Oxfordshire seasons that Pym contributed to his anthology *Places*, commissioned by Oxfam, during the last months of her life. And on the most personal level, Hazel Holt remembers her years as Pym’s close friend and reader, while John Bayley writes movingly of the comfort he derived from reading Pym’s novels while nursing Iris

Murdoch through her descent into Alzheimer’s disease.

Taken together these essays are a felicitous union of the scholarly and the personal. The wide range of materials and approaches ensures that the collection will be of interest to both scholars and lay readers, and the standard of writing and scholarship is uniformly high. The affection apparent in the writing in no way detracts from the scholarly rigour of the articles, and the tribute never descends into sentimentality. Mrs. Walton closes her foreword with a confident speculation on “how much they would have pleased her.” I’m sure she is right. It is an excellent collection.

Heather Campbell is Associate Professor of English and Women’s Studies at York University. She is currently researching autobiographical writings by women in the seventeenth century.

MAMMA MIA! GOOD ITALIAN GIRLS TALK BACK

Maria Coletta McLean, Ed.
Toronto: ECW Press, 2004

REVIEWED BY MARION LYNN

Talking back! Being sassy! Strutting your stuff!

These methods have always existed as ways of resistance for women. Women have been speaking out against the status quo in poetry, drama, songs and stories throughout history. This “speaking out” can be found in music from the nineteen-twenties, dance from the nineteen-fifties, and movies and plays throughout the decades. Defiant behaviour—at the individual, cultural and social levels—brings about change for women in perhaps more

effective ways than legal challenges and policy critiques. And it can be entertaining as well as subversive.

This collection of “speaking out” and “talking back” stories, written by Canadian women of Italian origin, reflects a form of resistance and defiance that is not commonly viewed as the private face of families of first and second generation Canadians. Like many other cultural groups within the Canadian mosaic, Italian Canadian families are assumed to be shaped by macho and patriarchal men who control the lives of submissive and tradition-bound women. These families are seen as places where the males learn to be dominant men marrying virgins from their own culture, and where the females are kept pure and obedient, so they will get husbands and produce sons.

Not so—according to these stories collected by Maria Coletta McLean. These writers were born in Italy or in Canada, are from their twenties to their seventies, and live in small towns and large cities from Vancouver to Halifax. They feel both privileged and constrained by their Italian heritage. They reflect the experiences of many Canadians with roots somewhere else in the world, identifying with the “old world” of their parents and grandparents, and yet yearning to be just like everybody else, like the *mangiacakes*, who seem to live uncomplicated lives. Although particular in their own ways, a number of themes run through the stories: intergenerational relationships; the centrality of food; physical appearance as difference; curses passed on from mother to daughter or through the evil eye; and religion as the final arbiter of what it is to be a “good girl”.

“I grew up in the warm centre of a ravioli universe.” Although unable to speak much Italian, this woman states that she “knew the names of all the pastas and the pastries.” However, loving the smell, texture, taste, spices and ritual in preparing Italian food, is counter-balanced with the desire to be the same as other kids in