

These include a useful chronology of Frances Moore Brooke; a selection of her work pre-dating *Emily Montague*; Lorraine McMullen's account of the novel's reception; and a generous list of excerpts from the work of previous critics, including Carl Klinck, George Woodcock, W.H. New, Barbara Benedict, and Katherine M. Rogers.

Best of all, under the heading Critical Essays, she has included four contemporary essays, here printed for the first time. Each one of these essays, by Pam Perkins, Faye Hamill, Laura Moss, and Cecily Devereux, offers a contemporary critical reading of the work. Perkins links Brooke and Emily, her heroine, to the long line of women who wrote of their travels in North America. Hamill discusses the author's creativity, her skill in integrating her Canadian experience into her work as well as the frustrations she experienced as a practiced woman of letters in a society that was far from the busy London cultural milieu she loved. Moss writes of the Imperialism of Brooke's day when "commerce, here and elsewhere, is inextricably linked to the propagation of English national culture." *The History of Emily Montague*, she says, combines elements of an emigration manual with lessons in social behaviour and projects a constant undertone of empire building. Brooke's own convictions are far from simple, and because of them the novel, though superficially in the popular sentimental mode, is gratifyingly complex. Cecily Devereux, writing of "Britishness and Otherness," considers colonialism as well, with her emphasis on Brooke's portrayal and perceptions of French Canadians and the opportunities and stumbling blocks for both races in their uneasy union.

These new essays are particularly informative and wide ranging in their implications. Beyond their application to *The History of Emily Montague*, they point to rewarding opportunities for fresh critical approaches to other texts. Contemporary stresses

on Theory and the concerns of Post-colonial scholars as a base for critical readings suggest new avenues of investigation throughout the entire Canadian literary field. Moss's well-edited volume is one of a series that Tecumseh Press instituted some time ago, each volume a salutary combination of text and criticisms, old and new. It is gratifying to read the list of other titles now in preparation for the series. Tecumseh Press, the series' General Editors, John Moss and Gerald Lynch, as well as each volume's individual editor, deserve the enthusiastic thanks of all Canadian Literature scholars.

BLACK TIGHTS: WOMEN, SPORT AND SEXUALITY

Laura Robinson.
Toronto: HarperCollins Publishers
Ltd., 2002.

BY DIANE NAUGLER

I have to start this review by confessing that I've been waiting for this book to come out since I first heard about it last year. Laura Robinson is an accomplished Canadian sports journalist who doesn't leave her feminism on the copy room floor. Her previous book *Crossing the Line* (1998) explored the epidemic of abuse in and around Canada's junior hockey system and questioned why it took the Graham James case for the sports establishment to wake up to such a long-standing problem that knows no gendered bounds.

In *Black Tights* Robinson takes on a contemporary North American sport culture that simultaneously sexualizes, objectifies, constrains, and makes suspect sporting female bodies. Her thoughtful and varied analysis is always compelling and often outright riveting. Detailed and

nuanced interview excerpts from familiar names such as Justine Blainey and Silken Laumann are fresh and challenging. Robinson's call for sports activism, particularly a charter challenge on behalf of Canadian girls and women who, she demonstrates, are systematically denied equal access to sport, is invigorating.

Black Tights is organized into three inter-linking sections. In Part I, "Denying the Whole Woman," Robinson maps the genesis of our contemporary sport culture and the economic and epistemic concerns which shape it. Part II, "Exploiting the Whole Woman," details the restrictions and exploitations these concerns place on female bodies (and here Robinson is at her journalistic best). Part III, "Restoring the Whole Woman," calls for increased emphasis on mixed gender sporting environments and for gender equity in funding for all levels of sport in Canada. Unfailingly, her arguments are textured and mindful of the mutually constitutive relationships between sport and other social arenas.

Throughout *Black Tights* Robinson insists that full female participation in sport, and the resulting potential to experience the freedom of embodied physical strength and grace, is necessary to both personal and cultural understandings of healthy sexuality. While Robinson herself carefully acknowledges advances made by and for sporting women, a quick flip through the "Sports Illustrated" issue sitting in your doctor's office (or arriving in your mailbox) will demonstrate the timeliness of this provocative text. *Black Tights* is a great read for good sports, sports fans, and those who like to curl up on the couch with a good book.