

## *Editorial: A room with two views*

Long before Virginia Woolf articulated the need for "a room of one's own," women writers knew they needed a place in which they could reassemble their forces before rejoining the male-dominated world of editing, publishing, and criticism. Feminists have recently clarified the strategies worked out in those "rooms" – those spaces of creative concentration. Criticism today is alive with feminist buzz-words: "subtexts," "metafictions," "marginalization," "empowerment." In this issue of *CCL*, we present comments on the ways women writers' concerns and techniques readjust when the book produced in the "room of one's own" is designed for young readers.

Indeed, when women write for children, they enter a room with two views. One is the feminist view of a world in which the lives of girls and women conflict with a male establishment. The other is the view of children of both sexes, reading their way into enlightenment – *if* the reading fills all their needs, for fun, fancy, and escape, as well as for instruction.

When *CCL* sent out a call for articles on Canadian women writers and their work for children, we got more than we expected. We have decided to run two issues on this topic, and within each issue the theme of doubleness will get recurring emphasis. In this issue we present two articles each, on Nellie McClung and Catherine Parr Traill. Carole Gerson's presentation is double too: she looks back at the children's books written by women in the past, and forward to the research that can be done on these books in the future.

Another issue of *CCL*, coming soon, will give further instances of the furnishings of the Canadian "room with two views" – the book that looks at woman's life on one hand, and at the needs of the child audience on the other.