

feminist collections

women's studies library resources in wisconsin
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FROM THE EDITORS

The guest editorial which follows was written by our colleague, Linda Shult. Linda has worked in the office since the fall of 1981, and as half-time assistant to Susan Searing (Cathy Loeb's "other half") since January 1983. She has labored long and hard to get our office on the path towards automation (in addition to her many other contributions). We decided recently that it was time to apprise our readers of this critical work going on behind the scenes, and invited Linda to tell the story. We welcome your response to this editorial, as well as any stories you might want to share with us of your own tussles with a computer.

* * * * *

LIVING WITH THE COMPUTER

Three of us went to pick up the Apple when it arrived in October of 1981 at the local computer store. A combination of excitement and apprehension ran through us as we first put our hands on the machine -- or rather on the boxes containing the machine and its related equipment. We carried the various parts back to our office, carefully unpacked them, and followed the manuals as well as we could in putting the thing together. (It was to be prophetic that no one was willing to help us set it up; once we had paid for the computer, it seemed, we were on our own.) Sure enough, it actually worked -- it beeped and whirred and printed things on the video screen and on the little thermal printer. How exciting! A real computer in our midst! What great plans we had for this wonder of modern technology.

It was Linda Parker, the Librarian-at-Large at the time, who had decided that our office must have a computer. She had visions of database searching in the field of women's studies (a relatively uncharted field at the time), as did another staff member, Carolyn Platt, who had previous experience with bibliographic databases. There were also plans to use the computer for our ever-expanding mailing list, and the largest project, of course, was to be management of the overwhelming backlog of citations gathering daily for our New Books on Women & Feminism publication. What a time-saver this machine should be.

Of course, nothing is ever quite as easy as it sounds, and with computers, the time required for developing computer literacy and getting the machine to do what you want it to can seem like gross waste. The word processing program we were using for letters, reports, etc. was extremely cumbersome -- it was often faster and easier simply to use the typewriter rather than stumble through with Supertext. The tiny thermal printer with its strangely-shaped characters quickly had to give way to a letter-quality printer whose output was much more legible. The data management program that was meant to handle New Books input had some annoying limitations as well; for one thing, it would print only in capital letters, and we could imagine our readers straining with reddened eyes through a lengthy publication in such unvarying print. We managed to use the Apple for inputting our mailing list to a program at the campus computing center, but the cost in dollars and hours necessary to set up and maintain it began to seem exorbitant.

So the search began for the appropriate software (programs) to meet our needs. Gaining control of the gargantuan New Books project was seen at this point as the primary need. Therefore, data management was the type of program we needed most -- a program that would allow us to input all types of bibliographic information; that would sort that information alphabetically and by subject; and that would also allow us to search our computer files for a particular author or book title or ISBN number.

Unfortunately, libraries have not been the primary customers computer people have had in mind as they have developed the bewildering array of programs for microcomputers. Businesses and education, yes. But a program to handle bibliographic information? If the program we looked at allowed both upper and lower case characters, chances are it would not allow more than 40 characters for a title or an annotation. If a program allowed virtually unlimited length for a title field, it most likely wouldn't permit more than three different fields. Where would we put publisher, date, price information?

By this time the new librarian, Susan Searing, had been on the job long enough to be getting impatient with what the computer would not do. Since I was the only one in the office who had actually taken a computer course and had been dealing with the mailing list and the search for workable programs, Susan decided that getting the computer beyond the "clever gadget" stage should be one of my job priorities. The frustrating search for appropriate software continued until we finally realized that the Apple -- geared primarily for games and educational software -- was probably not the computer we needed. Several more sophisticated computers had come on the market during the interim, for a slightly higher but not-too-unreasonable price. We gathered the opinions of several campus micro users on a particular software package (this time we were going to do it right and select the software first) and saw a demonstration of it on an IBM-PC. PFS:File seemed to be able to handle most of our specific needs for bibliographic input. After examining several of the other new generation of micros, we swallowed hard and in July of 1983 went for the "Baby Blue," the IBM-PC. Due to an outstanding deal offered to the University by a local computer outlet, it even became feasible for us to purchase the XT version (the hard disk, with much greater storage capacity). We were now truly in the big-time.

Of course, it still has not been all that easy to automate our total office operation. We soon discovered that our fancy letter-quality printer, a serial (one-bit-at-a-time) machine, doesn't get along all that well with the IBM-PC, which was made primarily to work with parallel (8-bits-at-a-time) printers. Calls for help to the respective computer and printer manufacturers (try getting through to anyone who really knows anything at IBM!) proved futile. And of course, we had already bought the computer -- not much help available from the retailer at this point either.

Meanwhile, we had to find a new communications program so that our machine could talk with the large Sperry 1100 which held our mailing list captive at the computing center, and so that we could call up databases across the country for computer searches. We found such a program, but there is still a problem getting all the IBM functions to work while we are communicating. And of course, we have had to wade through the fat manual that supposedly explains the DOS, the Disk Operating System that makes the whole machine work. If

you've ever heard horror stories about incomprehensible computer manuals or dealt with some yourself, you can imagine how simple it has been to figure out the DOS.

Somewhere along the line we realized we also needed a word processing program. Cathy Loeb, the office computer skeptic, had suddenly turned into a computer fanatic, and nothing would do but that we immediately find a program to handle the massive amount of writing/editing she undertakes regularly as co-editor of our Feminist Collections newsletter. Susan, likewise, was anxious to be able to "word process" reports, proposals, and memos.

We ultimately selected Proofwriter -- thanks once more to several campus recommendations, a tutorial trial, plus the fact that the program's developer is in Madison (and thus available in a pinch for assistance, as distant manufacturers are not). Cathy has already exercised the program thoroughly, testing its abilities with footnotes, margin controls, indented paragraphs, etc., and Sue has mastered the production of (shudder!) form letters.

We're still definitely in the learning stages: this is the first issue of FC produced on the computer; New Books No. 8 is in process on the IBM; and student assistant Porter O'Neill is figuring out how to use the computer for some of the material in Feminist Periodicals. The labels on the envelope carrying this issue of FC were printed via our own little IBM mailing list program. Though we haven't done any programming of our own, we have learned how to install boards and memory chips in the innards of the machine, and have begun to master the mysteries of directories and paths and trees and backing up files.

Our grand hopes for the future include providing indexing and perhaps even producing cumulative editions of New Books. We hope to be able to handle office budget work and other records on the computer. The IBM should make it possible to easily update topical bibliographies, and possibly to computer typeset our newsletter. We undoubtedly have much learning yet to do (we seem to discover something new about the machine every day), so it is invaluable to have access to other local users who have struggled through many of the same problems. And we are actually beginning to see results accrue from the immense time and effort expended in getting our office automated.

-- Linda Shult

FEMINIST VISIONS ---

The 1980s mark the second decade of the feminist film movement. Although it is too early for any definitive characterization of women's films in the '80s, announcements of recent releases from over 20 film distributors seem to suggest a trend in the direction and focus of new women's films that offers new possibilities for their use in the classroom.

A recent study of the first ten years of feminist filmmaking¹ describes two

1. Jan Rosenberg, Women's Reflections: The Feminist Film Movement. Ann Arbor, MI: UMI Research Press, 1983.

types of documentaries that characterized the '70s: the social issue documentary and the personal portrait documentary. By 1977, most of the 250 films that made up the feminist film movement fell into these categories. These films defined women's issues (like abortion, day care, health care, women's work) in terms of the shared, socially structured limitations and discrimination that women suffer as a group. The vast majority suggested a broad unity in all women's experiences despite their social, economic, racial, and historical differences.²

From the announcements of recently released women's films, it seems that the energy of many feminist filmmakers continues to be directed toward producing issue or portrait documentaries. But unlike films of the '70s, these new films have begun to explore and analyze the diversity of women's experiences and the local points of structured oppressions and limitations that affect different groups of women differently: black women in the United States, black women living under apartheid in South Africa, pregnant women, women with disabilities, immigrant women. While releases since 1980 do continue to suggest commonalities in women's experiences,³ the grounds for unity are not always readily apparent and might even be problematic.

These films challenge their audiences to recognize the real and consequential differences among women of different races, classes, abilities, sexual identification, and historical situation. They call on audiences to integrate this awareness of difference into discussions of the position of women in their societies and into the formulation of plans and policies for social change. And they try to produce a sense of unity with all women that preserves and acknowledges the significance of differences among them.

The following list of new feminist films suggests the scope of this trend.

* * * * *

Sewing Woman--A Tale for All Immigrants. (1982. 15 min. Arthur Dong. Deepfocus Productions. \$30 rental.) Based on oral histories of a Chinese immigrant woman, this film follows the story of her life from an arranged marriage at 13 through immigration and work in the garment factories of San Francisco.

The Earth Is Our Home. (1980. 28 min. Elizabeth Papapoff. The Media Project. \$49 rental.) This film draws from the memories of older women of a Paiute tribe, the last keepers of many tribal survival skills, to reconstruct a "Paiute material lifeway": the objects and tools produced by the tribe for its physical needs and sustenance.

2. Notable exceptions include the work of the International Women's Film Project -- for example, The Double Day (1975) and Simplemente Jenny (1977).

3. For example, in one film Nicaraguan women in arms are described as "living metaphors for female reinvention"; similarly, a portrait of two Asian-American poets is described as "a film about tenderness and anger between mothers and daughters." See "Women in Arms" and "Mitsuye and Nellie" in the list which follows.

Some of These Days. (1980. 60 min. Elaine Velazquez. The Media Project. \$100 rental.) A profile of four women grappling with the process of aging in America. The individuality and idiosyncracies of the women challenge societal notions about "femininity" and the older woman.

Colour. (1982. 30 min. Warrington Hudlin, Denise Oliver. Black Filmmaker Foundation. \$75 rental.) A psychological portrait of two Black women, one light-skinned, the other dark. Through the use of dramatized interviews and flashbacks, the film reveals how color-class-caste discrimination within the black community has shaped the characters' emotional lives.

Women in Arms. (1980. 59 min. Victoria Schultz. Hudson River Productions. \$100 rental.) Filmed in Nicaragua shortly after the overthrow of the Somoza dictatorship by the Sandinist National Liberation Front, this film examines the part played by women in the struggle against Somoza and in the reconstruction process that is changing Nicaraguan society.

Pregnant But Equal: The Fight for Maternity Benefits. (1982. 24 min. Judy Pomer. Icarus Films. \$45 rental.) This film examines problems with enforcing the law that makes it illegal for employers to discriminate against pregnant workers. A case study of one group of factory workers and their fight for maternity benefits illustrates how women workers can gain the equal rights to which they are entitled. The film stresses that organization is the key factor in the defense of women's rights.

A Wives' Tale. (1980. 73 min. Sodie Bissonnette, Martin Duckworth, Joyce Rock. Document Associates, Inc. \$100 rental.) As wives of Canadian miners support their striking husbands, their activities enable them to gain a new sense of self-worth and of their right to speak on their own behalf. They find themselves fighting not just the company, but also their own traditional isolation in the home and their husbands' resistance to change. This film documents the transformation of the personal and public lives of these women, a transformation which endured beyond the strike.

Mitsuye and Nellie. (1981. 58 min. Allie Light and Irving Saraf. Light-Saraf Films. \$75 rental.) A portrait of two women whose poetry expresses the immigrant experience of Asian-American women in a society contemptuous and suspicious of "orientals." It is about generational conflicts and the breaking down of stereotyped images of Asian-American women.

South Africa Belongs to Us. (1982. 57 min. Chris Austin, Peter Chappell, and Ruth Weiss. Icarus Films. \$65 rental.) This film about black women in South Africa was shot secretly with the help of two black women journalists. The film makes clear the devastating impact of apartheid on black women and the black family.

See What I Say. (1981. 24 min. Linda Chapman, Pam Leblanc, and Freddi Stevens. Filmmakers Library, Inc. \$45 rental.) Feminist singer Holly Near works to break through the barrier that separates the hearing and deaf communities, sharing the concert stage with Susan Freundlich, who incorporates mime, dance, and American Sign Language into the translation of lyrics.

The Last to Know. (1981. 45 min. Bonnie Friedman. New Day Films. \$75 rental.) This film addresses the fact that nearly one-half of the estimated ten million alcoholics in the United States are women, yet their special problems are almost totally ignored. Concealed by families, protected by friends and physicians, these women are kept invisible and they themselves are often the last to know.

-- Elizabeth Ellsworth

[Elizabeth Ellsworth is a lecturer in the Women's Studies Program at the University of Wisconsin-Madison, teaching Mass Media and the Sexes, and Women in Film. She is completing a dissertation on the political uses of film within the feminist community.]

DISTRIBUTORS

Black Filmmaker Foundation, 1 Centre St., New York, NY 10007. (212) 619-2481.

Deepfocus Productions, 1548 Lombard St., San Francisco, CA 94123. (415) 776-9049.

Document Associates, Inc., 211 E. 42nd St., New York, NY 10017. (212) 682-0730.

Filmmakers Library Inc., 133 E. 58th St., Suite 703A, New York, NY 10022. (212) 355-6545.

Hudson River Productions, P.O. Box 315, Franklin Lakes, NJ 07417. (201) 891-8240.

Icarus Films, 200 Park Ave. South, Suite 1319, New York, NY 10003. (212) 674-3375.

Light-Saraf Films, 131 Concord St., San Francisco, CA 94112. (415) 469-0139 or 584-3521.

The Media Project, P.O. Box 4093, Portland, OR 97208. (503) 223-5335.

New Day Films, P.O. Box 315, Franklin Lakes, NY 07417. (201) 891-8240.

SPECIAL COLLECTIONS

Almost everyone we know is a book collector. Even a friend who asserts that good books, like good feelings, must be passed around and shared keeps a small shelf of volumes she'll never part with. But over the years, some women have gone beyond the hoarding of personal favorites and have become systematic collectors. Their contribution to feminist scholarship cannot be measured.

Recall, for example, Aletta H. Jacobs, the first female physician in the Netherlands, the founder in 1878 of the first birth control clinic in the world, and an activist in the international women's suffrage and pacifist movements of her day. Jacobs developed the Gerritsen Collection, a rich collection of some 4,000 books and periodicals, now housed at the University

of Kansas and reproduced on microfiche. In the mid-20th century, Miriam Y. Holden, a prominent clubwoman in New York City and champion of the rights of women and minorities, amassed a private collection of some 6,000 volumes that now resides at Princeton University. In our own time, we watched Laura X turn her Berkeley home in the late '60s and early '70s into a library of primary materials on the women's liberation movement -- materials later dispersed to the University of Wyoming and Northwestern University, and microfilmed under the title Herstory.

For some time, we have had in mind an article on local feminist book collecting. Our inquiries discovered a consensus that in Madison one of the more revered private collections was in the hands of Sue Goldwomon, a local activist. Sue was quite willing to talk with us about her collecting passion. She ably demonstrates that private collections need not gather dust until they find their way into libraries or archives, by sale or donation. Collectors can serve as community resources, offering their books for research, consciousness-raising, and entertainment. They experience both the joy of ownership and the satisfaction of preserving important areas of women's culture.

A CONVERSATION WITH SUE GOLDWOMON

CL: Why don't you start by telling me when you began buying feminist and lesbian-feminist books?

SG: There was a period from about junior high until about 1970 or '71 when I didn't read any books at all. I just sort of lost interest in reading. I lost interest in school; I was really bored. I came to college, I didn't read. I finally stopped buying the books; eventually I flunked out of college. I came out in 1968 --

CL: How old were you?

SG: Twenty. In 1971 I got involved with a lesbian group here in town, and right then was when a lot of the lesbian writings in the women's movement really started to happen with any great frequency. That's really the time that I got into it, kind of from the very beginning.

CL: Do you remember the first lesbian book you read?

SG: The first was probably Patience and Sarah.¹ It was called A Place for Us; that was its original title.

CL: Do you remember how it affected you?

SG: Well, it was really amazing to read a book about women who loved each other and cared about each other and were some sort of role models. It was something that I could finally identify with. I started then to voraciously look for and read everything that I could find. I got hold of Barbara Grier's The Lesbian in Literature² bibliography.

CL: So did you experience a real change in your whole feeling about the place of books in your life?

1. Isabel Miller (pseud. of Alma Routsong), A Place for Us. New York: Bleeker Street Press, 1969. Title changed to Patience and Sarah. New York: McGraw-Hill, 1971; New York: Fawcett Crest, 1983.

2. Gene Damon (pseud. of Barbara Grier) and Lee Stuart, The Lesbian in Literature: A Bibliography. San Francisco: The Ladder, 1967. 2nd ed., Reno, NV: The Ladder, 1975. 3rd ed., Tallahassee, FL: The Naiad Press, 1981.

SG: Oh yeah -- suddenly I was very interested in them.

CL: Were you surprised?

SG: No, it just felt right. It was really exciting. I would go to the library -- Memorial Library -- I would go to the card catalog with my Lesbian in Literature bibliography, and then I would go look for the books. It was so disappointing, because a great majority of them were gone, even by then, and have never made their return. People had ripped them off.

CL: And A Room of One's Own (Feminist Bookstore) wasn't around at that time?

SG: Oh no.

CL: So how did you find books?

SG: I also went to the Public Library. But I got in a thing of going to used book stores to look for them, and that's really been the biggest gold mine. I have a pretty large collection of old lesbian novels, from the '50s and into the '60s -- paperbacks with the lurid covers. They're great; they're wonderful! The stories are not always the best -- not always so supportive, not always so positive. They don't do much to help you feel good about yourself today. But from a perspective of seeing how lesbians were at that time. . . . And I don't mean the ones written by men --

CL: That's what I was going to say, weren't a lot of these novels written by men?

SG: A lot of them were. . . . One of the good things about Barbara Grier's bibliography is that she has a system of codes, and the books by men were marked "Trash" mostly.³ There are a lot of trashy books about lesbians, but I don't have many. The trashy ones are easier to find than the other ones, but most of them are not worth reading at all. There are not very many good ones, and they're very hard to find. I have spent hours and hours. . . .

CL: What was your favorite used book shop?

SG: The place that was the best for me was Schroeder's Books in Milwaukee. You go in this place and it's just books everywhere. All these old, dusty books, a lot of them falling apart, ninety percent of which probably never should have been written in the first place. There's nothing alphabetized. You go and you spend half a day, or a day, with your list, looking through every single one -- there are thousands, I can't tell you how many books -- piles and stacks and shelves and boxes. . . . When you find something, though, it's really exciting! You kind of memorize the authors, and you memorize the titles, and also just sort of look in general, because the titles are dead giveaways -- Women in the Shadows . . . The Third Sex . . . and you kind of pick them out like that.

CL: Do publishers' names provide any clues?

SG: Sure. Pyramid Books, Lion Press, Fawcett Crest, Fawcett Gold Medal, Midwood Tower, Popular Library Eagle Books. . . . These publishers don't publish anymore. They were issuing mass market paperbacks at the time, and a lot of them put out kind of sleazy books. . . . You know, The Strange Women: "They were trapped by their forbidden love" -- Monarch Books. This book is written by Marion Zimmer Bradley, who is a science fiction writer, under the

3. These entries -- over 1000 of them -- were deleted from the second and third editions of The Lesbian in Literature, according to Grier, "because they were paperback original novels authored by males for a male audience. . . ."

4. Miriam Gardner (pseud. of Marion Zimmer Bradley), The Strange Women. Derby, CT: Monarch Books, 1962.

name Miriam Gardner.

CL: Why don't you pull some more favorites off your shelf?

SG: O.K. This one I haven't even read; this is undoubtedly a terrible book --

CL: -- Unnatural, by Sloane Britain -- "Two women sharing a love that was unnatural. . . . A vivid and searching novel of forbidden love in the twilight world of the third sex. . . ." ⁵

SG: Or here's Three Women, "An intimate picture of women in love -- with each other. Tender, yet deeply revealing. A courageous excursion into a forbidden world. . . ." ⁶

CL: What about his one, The Day We Were Mostly Butterflies? ⁷

SG: It's a butch/femme story, and there's also this gay man. It's actually a very funny book --

CL: "The evening Miss Moffat became seriously involved with a corpse."

SG: This isn't really the gay liberated love story, you know. This book is not appreciated by many women who don't know anything about the gay side of the lesbian movement, but only know about the women's side. I mean, yes, there are stereotypes, but the humor in it is great.

CL: I also think it's important to remember what lesbians' lives were like before the women's movement.

SG: Oh yes. Many of the older books are not very positive. The more positive ones were things like The Price of Salt by Claire Morgan -- a really wonderful book. What a great book! Naiad is going to put it out after the first of the year; they finally got the rights to it. This is terrific; this book has been out of print forever and ever. It used to come out in these pocket book editions.

CL: Do you have a copy?

SG: Sure. I had a couple of other ones too; this is the only old copy I have left.

CL: Held together by a rubber band!

SG: Yeah. I also have an illegal copy that I bought in Europe when I was there two years ago. It may have been done in Britain, I don't know.

CL: Where did you buy it?

SG: In Amsterdam, in the women's bookstore. It was very cheap, especially for something like this that isn't available. I was so excited. I went, "Wow! Look! one that isn't falling apart!"

CL: Now why is this a great book?

SG: It is one of the early positive lesbian stories. Now you have women who used to publish, who have started publishing books again, like Valerie Taylor, Ann Bannon, or Paula Christian, whose older books have been made available by Naiad Press or Timely Books in the last couple of years and who are also writing new books, now that they have discovered that there is a market for these books, an audience of people who want them.

CL: What's the oldest lesbian book you've got?

5. Sloane M. Britain, Unnatural. New York: Midwood Tower, 1960. Titles changed to The Delicate Vice. New York: Midwood Tower, 1963.

6. March Hastings, Three Women. New York: Universal Publishing & Distributing, 1958.

7. Louise W. King, The Day We Were Mostly Butterflies. New York: Curtis Books, 1963.

8. Claire Morgan (pseud. of Patricia Highsmith), The Price of Salt. New York: Coward-McCann, 1952; Tallahassee, FL: The Naiad Press, 1984.

SG: Oh. . . I don't honestly know. Probably Radclyffe Hall. . . . Here, for example, The Unlit Lamp.⁹

CL: What's the date on that one?

SG: Third printing, 1929.

CL: Where did you find it; do you remember?

SG: I found it out at Larry's Warehouse out on Syene Road, on the south side of Madison. And this I bought at the Altrusa Club book sale -- Radclyffe Hall, The Well of Loneliness, 1929, inscribed "Myrtle _____, Vilas Avenue, Madison, from her friend Amy _____." ¹⁰ And there's Olivia by Dorothy Bussy, 1949. ¹¹ And Dusty Answer, Rosamond Lehmann, 1927. ¹² And this one I love -- Diana: A Strange Autobiography, by Diana Frederics, 1939. ¹³ We Too Are Drifting by Gale Wilhelm, 1935. ¹⁴

CL: Would you say you're still on the lookout for old editions?

SG: Oh yes. In fact Three Women I found in the last couple of years. It's much harder to find them now. It's ten years later than when I really started to look seriously for these books. Any place that has old books is going to have fewer of the old ones and the old ones are going to be in worse condition. And there's a much greater interest now than there was ten years ago. There have been several other editions of The Lesbian in Literature; there have been other bibliographies of old books about women and about lesbians.

CL: And there are also now quite a number of dealers in rare and out of print books by and about women.

SG: Yes, and many of them charge way too much for the books. To me, the important thing is not to see how much money you can rake off. . . . Or, I don't know, maybe there are women who are into "I have the biggest rare book collection. . . ." My thing is, yes, we have to realize that there aren't very many copies of these things anymore, but the trick is to find them; it's important to have the books, to read the books, and to make sure that the books don't get destroyed, to make sure there are still existing copies of these books, and to have them available for other women to read.

CL: What about buying new books? At the time you started looking, there were only mainstream bookstores, no Room of One's Own.

SG: When I used to go away, I used to look. At the time I started collecting, my sister lived in New York and there was a bookstore called Labyris Books; I used to go there. I went to California, and they had a wonderful women's bookstore called ICI-A Woman's Place -- they're still there. I bought lots of books on the West Coast, because it was much easier to get them.

9. Radclyffe Hall, The Unlit Lamp. London: Jonathan Cape & Harrison Smith, 1929; repr. London: Virago Press, 1981.

10. Radclyffe Hall, The Well of Loneliness. London: Jonathan Cape, 1928; repr. London: Virago Press, 1982.

11. Dorothy Strachey Bussy, Olivia. New York: Sloane, 1949; repr. New York: Arno Press, 1975.

12. Rosamond Lehmann, Dusty Answer. New York: Reynal & Hitchcock, 1927; repr. New York: Harcourt Brace Jovanovich, 1975.

13. Diana Frederics, pseud., Diana: A Strange Autobiography. New York: Dial Press, 1939; repr. New York: Arno Press, 1975.

14. Gale Wilhelm, We Too Are Drifting. New York: Random House, 1935; repr. New York: Arno Press, 1975.

CL: Did you make special trips?

SG: No, but when I went places, I went to the used bookstores, the women's bookstores, and the lefty bookstores.

CL: But did you do any new book buying in Madison before A Room of One's Own came?

SG: Yes, at the Madison Book Coop. University Bookstore would pick up on more mainstream kinds of things -- things like Sisterhood is Powerful by Robin Morgan.

CL: But to find small press publications. . .

SG: You went to the Madison Book Coop. And if you ever got something like off our backs, they used to have ads for books, lots of self-publishing that you could write away for.

CL: Were you a charter subscriber to off our backs?

SG: No, I wasn't. I'm not a big subscriber; I usually buy off the stands. Amazon Quarterly I had on subscription, Conditions, Sinister Wisdom, Lesbian Connection, Dyke. . . . I have complete runs of both Scarlet Letter and Whole Woman in my collection (produced in Madison). You know, it's important to have the local publications.

CL: What else do you have in the way of local publications?

SG: Poetry books. I have a great poetry anthology that was done by the old Madison Women's Center called In Touch.

CL: How do you find out about new books?

SG: I talk to people; I go to the bookstores; I read reviews. The review section is always the first thing I turn to in any paper I pick up. I sometimes buy The New Women's Times Feminist Review or that kind of thing, but, more generally, I just take it out of whatever I read. Generally speaking, when these books come out, I go out and buy them right away, so I have a huge collection of first edition paperback lesbian books by all the small press feminist publishers -- that's what I have a lot of. But it's less a deliberate effort to get the first edition than that it's important to me to get the books right away and see what the presses are doing.

CL: Why don't you go on from here and talk about your favorite early feminist presses?

SG: The Women's Press Collective was wonderful. They put out Pat Parker and Judy Grahn and Alice Molloy.¹⁶ They put out their stuff in paperback, they made the books very accessible, they got out what they wanted to say -- they were really the first ones who made an effort to put out any women of color -- and they were strongly feminist, and also often strongly lesbian. Naiad Press came along in there. They made right off a commitment saying "We are going to put out lesbian books, period." And that's really good; I think we need that. The ones that came later like Persephone -- which I think was wonderful, and I'm so sorry that they're gone -- they didn't say all the time, "We're putting out lesbian books," but they did for the most part, and that, too, had to do with their founders and their perspective. The people who did Amazon Quarterly put out The Lesbian Reader, which is a nice collection of the best

15. Robin Morgan, Sisterhood Is Powerful: An Anthology of Writings from the Women's Liberation Movement. New York: Random House, 1970.

16. Some examples are: Pat Parker, Pit Stop (Oakland, CA: Women's Press Collective, 1973); Judy Grahn, A Woman Is Talking to Death (Oakland, CA: Women's Press Collective, 1974); Alice Molloy, In Other Words: Notes on the Politics and Morale of Survival (Oakland, CA: Women's Press Collective).

of Amazon Quarterly.¹⁷ And then there were Daughters, Inc., and Diana Press.

CL: What do you see as being the role of the feminist presses?

SG: Just deciding that you're going to publish women and only women. I think is very very important. The big male publishers, you know, what do they really care? If it's trendy, fine. But the minute they decide it's either too radical or there's something else that they'd rather publish -- "these women's books just aren't selling" -- then they go away. And in the meantime, they've put all of our presses out of business, and we have nothing. That situation has happened already in the past with feminist literature, and I, for one, find it to be a very dangerous trend. I don't want to see that happen again. And it's one of the reasons why I feel that it's so important to have this collection of books. It's important to have reminders of what we can do. It's important to buy the books to support the presses; it's important to read them to see what women are doing now, how women are saying things now, to learn about ourselves, to get reinforcement, to see sides of things that we never knew about. And I really think it's important to lend your books.

CL: Has word gotten around about your collection?

SG: Yeah, to some extent it has. I've occasionally had people write to me about books, but that's unusual. Around here I'm really the only one with this kind of collection.

CL: What's your lending policy?

SG: I've given my books to people for research projects. . . . I don't lend my books to any woman who walks in off the street, and I give people my book lecture: "Don't do this, and don't do that." But in general, I do lend my books to people and only when I have bad experiences with someone or when the book gets too far gone do I stop lending. Some of my books are in tatters -- not from neglect, but just from being read. I mean, they're not books anymore, they're collections of pages with rubber bands around them!

CL: How are your books organized?

SG: By author and genre -- fiction, poetry, short stories, essays, anthologies, biography, autobiography, nonfiction. And pamphlets -- like this one, Feminism in the Eighties by Charlotte Bunch, which is a new one;¹⁸ Love Your Enemy?, a debate between heterosexual feminism and political lesbianism - that one I got a couple of years ago when I was in England.¹⁹ Then in my closet are a lot of periodicals; that's where I have the complete runs of things like Amazon Quarterly, Scarlet Letter, and Whole Woman; and special issues of periodicals, like WIN. I had a lot more of them. I sent boxes and boxes to the Lesbian Herstory Archives.²⁰

CL: When was that?

SG: When Reagan was elected. I have no doubt that there's some kind of file on me somewhere. . . . Reagan scares me, and I felt that the things that I didn't think I was really going to use, didn't use very often, and nobody else

17. Gina Covina and Laurel Galana, eds., The Lesbian Reader: An Amazon Quarterly Anthology. Oakland, CA: Amazon Press, 1975.

18. Charlotte Bunch, Feminism in the '80s: Facing Down the Right. Denver, CO: Antelope Publications, 1981.

19. Love Your Enemy? The Debate Between Heterosexual Feminism and Political Lesbianism. London: Onlywomen Press, 1981.

20. An article on the Lesbian Herstory Archives appeared in Feminist Collections v.2, no.4, Summer 1981.

was really using either -- better to send them to the Archives, where on some level I felt that they had a greater chance of being protected somehow. Or have them -- since now there's a whole network of archives -- take what they needed and send what they didn't need to some other archives and spread these things around. I kept the periodicals that were closest to my heart, or that I looked at sometimes, or that people seemed in general to have more interest in.

CL: So what got sent off?

SG: Oh, off our backs, a whole box; Big Mama Rag; Spectre, which was put out by the radical commie dykes of Ann Arbor -- which consisted of two women, as it turned out!

CL: Have you sent the Archives any of your personal mementoes at all?

SG: I've sent T-shirts and buttons. I sent them a great pillow case, my SisterLove pillow case, and the whole story about how I got it -- you know, where I got it, and whom I was with at the time.

CL: What about personal journals?

SG: I don't write personal journals; letters are really the only thing that I write; I have boxes of them in the closet. I also collect things about my friends -- pictures, newspaper articles, etc.

CL: Do you keep scrapbooks?

SG: No, I keep files; I have lots of files. I also keep things like programs from concerts and lectures that I go to. . . .

CL: It seems that you have a pretty strong sense of preserving this history. Do you think you had that sense right from when you started reading again, or that it developed later?

SG: I've had it all my life. I'm a saver; I'm a collector. I have boxes of stuff from my childhood.

CL: So really you're saying that collecting feminist books and such is in line with your general disposition.

SG: It's just an extension of how I always do things.

CL: Except now there's a political rationale for it!

[Sue Goldwomon was born and raised in Milwaukee and attended the UW-Madison, where she finally received her B.A. in Psychology after six and one-half long years. She has been active in many feminist and lesbian organizations and projects, including singlehandedly distributing women's music throughout Wisconsin under the name of Lunacy Distributors. She is currently a member of the collective which produces "Her Turn," a women's news and information program on W.O.R.T. radio in Madison. In addition, she works part-time at A Room of One's Own Bookstore and is involved in planning the Midwest Women in Print Conference to be held in Madison in June 1984. Sue was interviewed by Cathy Loeb on November 4, 1983.]

WOMEN IN PRINT

"WOMEN AND WORDS/LES FEMMES ET LES MOTS": VANCOUVER, JUNE 30-JULY 3, 1983

Imagine a four-day conference including Lillian Hellman, Kate Millett, Adrienne Rich, Germaine Greer, Marge Piercy, Denise Levertov, Toni Morrison, Leslie Marmon Silko, Florence Howe, Alice Walker, Rita Mae Brown, May Sarton, and Ntozake Shange. Add to this another two or three dozen women with equally well-established reputations as film producers, fiction writers, poets, playwrights, editors, publishers, and reviewers.

Such a conference actually took place when 500 women gathered at the University of British Columbia, Vancouver, between June 30 and July 3 for the "Women and Words/Les femmes et les mots" conference. As far as I know, only three women -- a Japanese woman, a German woman, and myself -- were not from Canada. The Canadians had poured in from Montreal and Toronto, from New Brunswick and Nova Scotia, from the Prairie Provinces and the West Coast.

The Program consisted of 42 sessions, several of which provided simultaneous translations, although it should be noted that the French invariably spoke English. Participants -- all women -- could choose from many types of programs. It is difficult to provide a representative list, but I'll try. In the session, "Criticizing Women's Writing and the Literary Tradition," Louky Bersianik was one of five participants -- Bersianik wrote L'Eugelionne, considered the Canadian equivalent of The Second Sex or Sexual Politics. In a workshop "How to Write a Good Review," Margaret Atwood and Carol Shields (two novelists that even Americans have read) exuded warmth and comradeship as they talked about writing reviews (and being reviewed) -- I filled ten pages of my notebook with do's and don't's. Several sessions dealt with publishing: "Relationship Between Writer and Publisher" (including Linda McKnight, president of the prestigious Canadian publishing house McClelland & Stewart); "How to Improve Promotion and Distribution of Women's Books"; and "Producing Feminist Publications: Two Case Studies," at which editors of La vie en rose and Broadside presided. Opportunities for hearing new points of view were provided by "Writing from a Native Woman's Perspective," "Lesbian Writing," "Ethnicity, Race, and Women's Writing," and "How Class Affects Women's Writing."

There were workshops on autobiography, short fiction, drama, and the long poem; other sessions focused on translating, comparing English and French theatre, writing and politics in Canada; still others looked at feminist bookselling and the history of feminist presses and magazines. At one meeting,¹ women came together to form the Canadian Feminist Booksellers Network.

Two evening programs were open to the public.² Again, choices had to be made. One night I heard Louky Bersianik, Joy Kogawa,² Kristjana Gunnars and Dorothy Livesay; on the second evening I chose the program that included Phyllis Webb, one of Canada's most respected poets, and the Quebecoise writer, Nicole Brossard, one of the most innovative fiction writers today.

How did all this happen? The conference program tells how:

At the first meeting on February 10, 1982, we were an eclectic six who arrived with a combination of writing, publishing, editing, printing, and organizing skills. Some of us hadn't met before but we'd been intrigued by Betsy Warland's idea

1. "'Women and Words' Conference Examines Omission of Women from Communications." Media Report to Women v.XI, no.6 (Nov./Dec. 1983): p.1.

2. A well-known poet who won the Governor-General's award for fiction in 1981 for her novel, Obasan, about Japanese Canadians.

of a country-wide conference. So we told two friends and they told two friends -- and that first nucleus of women mushroomed into the West Coast Women and Words Society which was inaugurated with a bottle of champagne in June, 1982.

On Sunday afternoon I tiptoed out of the Special Member's Meeting which had already gone two hours overtime. The vote had been overwhelming in favor of turning "Women and Words" into a national society with another meeting planned for the fall of 1984.

I'll keep you posted.

-- Carol Fairbanks

[Carol Fairbanks is Professor of English at the UW-Eau Claire. A book she co-authored with Sara Brooks Sunberg, Farm Women on the Grasslands of Canada and the United States, has just been published by Scarecrow Press.]

NEWS FROM UW- RIVER FALLS ---

The adult learner is a primary focus of the Women's Resource Center at UW-River Falls, as over 50% of our student population is 23 years or older. Each quarter during registration we co-sponsor an Adult Learner Brunch with the Admissions Office. New students on campus over the age of 25, as well as veterans, are given the opportunity to meet each other, resource faculty, and staff. In conjunction with the brunch this past fall, we offered a study skills workshop with components in math anxiety, writing and study skills, and time management.

Since we do not have a Women's Studies Program on this campus, a major portion of the effort at the WRC is directed at providing support and information to community and campus women. We host brown bag luncheons and other programs on a variety of topics related to women. This fall, talks on sexual harassment, eating disorders, women and work, stress management, and the adult student, and a class on assertiveness training were among our offerings.

January will focus on the topic of chemical dependency with speakers on chemical dependency and the family on January 17 and a presentation on chemical use prevention with a speaker from the Hazelton Foundation on January 18th. We will sponsor a Women's Week the last week in March with a variety of on-campus programs. Included will be a Saturday Women's Day on March 31st, a speaker on "Abuse on Campus" earlier that week, and a presentation by Susan Searing, Women's Studies Librarian-at-Large for the UW System, on "Women's Studies Issues" on March 27th.

We have been working closely with the Student Senate to make a campus escort service available to women living in residence halls on campus as well as off campus. We expect this service to be available in early January.

We also offer a variety of support groups, including "Adult Learner", "PMS" (pre-menstrual syndrome) and "Single and Divorced Women." The Center is open daily from 8:00 to 4:00 to students and community women.

-- Paulette Chaffin

[Paulette Chaffin is Director of the Women's Resource Center, UW-River Falls.]

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Deirdre Beddoe, Discovering Women's History: A Practical Manual. London: Pandora Press, 1983. 232p. bibl. index. illus. pap., \$7.95, ISBN 0-86358-008-4. LC 83-8131.

Mary Louise Briscoe, American Autobiography 1945-1980; A Bibliography. Madison: University of Wisconsin Press, 1982. 365p. index. \$30.00, ISBN 0-299-09090-6. LC 82-70547.

Valmai Kirkham Fenster, Guide to American Literature. Littleton, CO: Libraries Unlimited, 1983. 243p. index. \$23.50, ISBN 0-87287-373-0. LC 82-23985.

Hesung Chun Koh, Korean and Japanese Women: An Analytic Bibliographical Guide. Westport, CT: Published under the auspices of the Human Relations Area Files by Greenwood Press, 1982. 903p. \$65.00, ISBN 0-313-23387-X. LC 81-80305.

Cynthia Navaretta, Guide to Women's Art Organizations and Directory for the Arts. 2nd ed. New York: Midmarch Associates, 1982. (Address: Box 3304, Grand Central Station, New York, NY 10163) 174p. pap., \$8.50, ISBN 0-9602476-3-7. LC 79-83876.

New York City Commission on the Status of Women, Women's Organizations: New York City Directory. New York: The Commission, 1982. (Address: Dept. D, NYC Commission on the Status of Women, 52 Chambers St., Suite 207, New York, NY 10007) 136p. pap., \$5.95, ISBN 0-9610688-0-9.

Rick Rubin and Greg Byerly, Incest: The Last Taboo. New York: Garland Publishing, 1983. 181p. \$25.00, ISBN 0-8240-9185-X. LC 82-49181.

Barbara G. Walker, The Woman's Encyclopedia of Myths and Secrets. San Francisco: Harper & Row, 1983. 1,124p. illus. \$29.95, ISBN 0-06-250926-8; pap., \$19.95, ISBN 0-06-250925-X. LC 83-47726.

"Compulsively readable" is Harper & Row's apt choice of adjective for Barbara Walker's opus, The Woman's Encyclopedia of Myths and Secrets. Nearly 1000 pages in length, this illustrated volume blends mythology, anthropology, religion, and linguistics to create a fascinating overview of cultural origins. Many, if not most, of the 1,350 entries are names -- gods and goddesses, creatures of myth and folklore, saints and martyrs -- but events, places, customs, and common symbols are also covered in treatments running from one or two sentences to several pages. Sources of information are

consistently documented in footnotes. The author's feminist perspective flavors the commentary and enlightens, amuses and occasionally shocks the reader. Unfortunately the volume lacks an index. For browsing, however, it is unsurpassed, and because many of the facts contained therein are hard to come by in standard sources, it should prove a useful addition to library reference collections.

Hesung Chun Koh's mammoth Korean and Japanese Women has two objectives: to provide the first guide for English-speaking researchers to materials on Korean and Japanese women, and to present a new "bibliographic methodological model for women's materials." The work covers some 580 items -- largely but not solely secondary sources -- dating from 1789 to 1979. Computer-produced and highly complex, this bibliography is not a source to recommend to the novice researcher. Most readers will be thoroughly bewildered at first, but after spending some time with the volume, they will appreciate the author's rigorous selection and meticulous analysis.

Each entry is subjected to multidimensional indexing, by time periods, places, subjects, units of study (from the sociocultural -- individuals, households, and communities -- to the material -- pottery, tombs, and tools), and "data quality control factors." This last dimension represents a pioneering attempt to help readers critically evaluate the data in the materials cited, by providing profiles of authors and outlines of their research designs and methods. Koh leaves final judgment of this information to the reader -- to assess, for example, whether a native male sociologist doing field observations might see matters more or less clearly than a foreign female journalist conducting interviews. Koh's innovative subject indexing goes beyond a keyword approach, resulting in several indexes of unprecedented depth and flexibility.

Unfortunately the published printout is legible but hardly eye-pleasing. And the tortured organization of the volume makes sense only after careful study; appendices, for instance, are found at the beginning of chapters. Nonetheless, Koh's effort to establish a new, more useful format for bibliographic control of women's studies materials deserves close examination by scholars in many fields to determine if its categories and methodology can be widely applied across disciplines.

Among other recent reference publications are two exemplary directories. Guide to Women's Art Organizations and Directory for the Arts, by Cynthia Navaretta, is now in its second edition. The sub-title conveys the breadth of its coverage: "Multi-arts centers, organizations, galleries, groups, activities, networks, publications, archives, slide registries, emergency funds, artists' colonies, grants and fellowships, health hazards, art business resource and information agencies." Briefly annotated entries are organized for the most part into chapters by field of art -- visual arts, dance, music, theatre, architecture and design, crafts, film and electronic print media, and writing. Addresses are current as of July 1982. The only drawback to this handy volume is the rather surprisingly poor design: the pages are dense with type, with too little space between entries to permit easy scanning.

Of more limited scope geographically, but topically more diverse, is Women's Organizations: New York City Directory, from the NYC Commission on the Status of Women. Classified by subject, each organization is briefly described,

including address, phone number, and name of a director, officer or other contact person. This pocket-sized book can serve as a model for other metropolitan communities and will be useful to visitors to the Big Apple as well as its residents.

Deirdre Beddoe's marvelous Discovering Women's History: A Practical Manual focuses tightly on British women's history from 1800 to 1945. Aimed at amateur researchers and study groups, rather than professional historians, the handbook cites secondary sources but stresses the variety of primary materials that can be consulted, including oral history. This emphasis on primary documents and living resource people will to some extent limit the book's usefulness to U.S. readers -- especially unfunded researchers -- who will be unable to access these sources.

Among the recent crop of specialized bibliographies for women's studies is Incest: The Last Taboo. It is the first book-length bibliography to appear since incest became a topic of great concern within the women's community and among social service professionals. Rick Rubin and Greg Byerly list over 400 readings, emphasizing publications of the last decade. Monographs and dissertations, audiovisual materials, and articles in popular magazines are covered in separate chapters; the remaining chapters cover articles in the fields of psychology, sociology, law, anthropology, medicine, and literature. Its interdisciplinary scope will make this bibliography a useful tool for women's studies students.

Finally, in light of the renewed interest in integrating women's studies into the general curriculum, it seems appropriate to call attention to two new sources that do not focus exclusively on women, but whose authors have made successful efforts to meet the needs of women's studies scholars. The first is Valmai Fenster's Guide to American Literature. On the surface, Fenster's work is a traditionally organized guide to the study of literature in the U.S., highlighting bibliographies, genre indexes, survey texts, and the like. In the chapter listing classic surveys, however, she has included sections on ethnic literature and women's literature. The bulk of the volume is devoted to describing primary and secondary sources for the study of 100 individual authors, and of this number 30 are women--a number far exceeding women's representation in other such handbooks.

Equally deserving of praise is Mary Louise Briscoe's American Autobiography 1945-1980. Briscoe's work supplements Louis Kaplan's A Bibliography of American Autobiographies (University of Wisconsin Press, 1962) and is therefore destined to become a classic, oft-reached-for tool. The author identifies the names of women authors with an asterisk, a device feminist scholars will appreciate.

Many reference books announced for fall publication have not yet arrived at the library. If the New Year brings a bundle of new sources, this column will cover them in forthcoming issues.

-- S.S

PERIODICAL NOTES

NEW PERIODICALS

Hurricane Alice. Spring 1983-. Executive Editor: Martha Roth. Quarterly. Subscriptions: \$9; \$7 (students, low-income, seniors). Single copy: \$3.50. Subscription address: 207 Lind Hall, 207 Church St. S.E., Minneapolis, MN 55455. (Issues examined: v.1, no.1, Spring 1983; v.1, no.2, Fall/Winter 1983/84)

HA seeks "to provide a forum for certain kinds of feminist writing that aren't publishable in more traditional or professionally oriented journals," including reviews of culture, women's stories, letters. Included in the first two issues are: a story by a woman who lives separately from her children; an article on the Cullberg Ballet; poetry by Alice Walker; reviews of recent feminist books, film, theater; and more. The issues are in newspaper format, 12 and 16 pages in length.

IWAA [International Women Artists Archive] News. 1983-. Editor/Publisher: Rosemary Anderson. Bimonthly. Subscriptions: \$6 (indiv.); \$12 (inst.). Single copy: \$1.25. Subscription address: P.O. Box 1033, Hadley, MA 01035. (Issue examined: v.1, no.5, Sept./Oct. 1983)

The IWAA collects reproductions of women's art and also offers a resource center and a library. IWAA News offers writing and artwork by and about women artists, including articles and reports, book reviews, and listings of competitions and other opportunities. Eight pages in length, the fifth issue features artist Tamara de Lempicka, along with articles on the Center for the History of American Needlework and keeping track of artwork and shows, announcements, and letters. According to the editor, IWAA News will triple in size in the next year.

Law & Inequality: A Journal of Theory and Practice. June 1983-. Editor: Jane Binder. Published by law students of the University of Minnesota. Semiannual. Subscriptions: \$6. Single copy: \$3 plus \$1.50 postage and handling. Subscription address: University of Minnesota Law School, 229 19th Ave. South, Minneapolis, MN 55155. (Issue examined: v.1, no.1, June 1983)

Catharine A. MacKinnon is faculty advisor to this new journal, which will depart significantly from the traditional legal journal format to include experiential, literary and community-based articles in addition to social, empirical and traditional doctrinal writings. The journal's first volume focuses on gender inequality. In this first issue are articles on equal rights, women's entry into nontraditional occupations, abortion, homosexuality.

Maize: A Lesbian Country Magazine. Spring/Summer 1983 [i.e., 1983]-. Editor/Publisher: Beverly Brown. Semiannual. Subscriptions: \$6. Single copy: \$3. Subscription address: Box 568, Preston Hollow, NY 12469. (Issue examined: v.1, no.1, Spring Summer 1983)

For lesbians only, Maize seeks to cover lesbian experiences with agriculture, natural resources, food, healing arts, mediation, cooperative economic

experiments, and appropriate technologies, subjects they see as "intimately intertwined with one another, with anti-racist and anti-patriarchal struggles, local and global affairs, and with the critical questions lesbians must confront. . . ." Included in this first 32-page issue are articles on a solar greenhouse project, the Seneca Women's Peace Encampment, agribusiness and women's reproductive future, and the lesbian geography of rural change.

Of a Like Mind. Hallows 1983-. Editor: Lynn Levy. Quarterly. Subscriptions (with membership in OALM): \$7-\$21 sliding scale. Subscription address: c/o R.C.G., Box 6021, Madison, WI 53716. (Issue examined: v.1, no.1, Hallows 1983)

"Of a Like Mind is a women's spiritual network dedicated to bringing women together following a positive path to spiritual growth. Its focus is on Goddess religions, women's mysteries, paganism and our earth connections." In this first issue are articles on goddesses, wellness, dreams, astrology, tarot, and women's spirituality, along with reviews and announcements.

Pink Ink. July 1983-. Editor: Dean Haynes. 11/year. Subscriptions: \$12.50; \$15 (U.S.). Single copy: \$1.50. Subscription address: P.O. Box 287, Station H, Toronto, Ontario M4C 5J2, Canada. (Issues examined: v.1, no.2, July 1983; v.1, no.2, August 1983; v.1, no.3, September 1983)

Pink Ink seeks to provide a national forum for lesbians and gay men in Canada. The editors write in their first issue, "A primary commitment of Pink Ink is the equal involvement of men and women in all aspects of the magazine. . . . While lesbians and gay men share a common oppression, we will also address the oppression of lesbians as women." Published in newspaper format, these first very substantial issues vary in length from 36 to 52 pages, and include letters, news, feature articles, interviews, poetry, and reviews.

Rebirth of Artemis. 1982-. Editor: Lorraine Moreau-Laverriere. Subscriptions: \$4.50. Single copy: \$3. Subscription address: ASTRA Publications, 24 Edgewood Terrace, Methuen, MA 01844. (Issues examined: no.1, 1982; no.2, 1983)

Subtitled "a selection of poetry written by women about women," the first two issues of this journal offer work by 27 and 37 women respectively.

Sage: A Scholarly Journal on Black Women. April 1984-. Editors: Patricia Bell-Scott and Beverly Guy-Sheftall. Semiannual. Subscriptions: \$15 (indiv.); \$25 (inst.). Reduced rates for charter subscriptions. Subscription address: P.O. Box 42741, Atlanta, GA 30311-0741. (Press release)

Sage intends to provide an interdisciplinary forum for the discussion of issues relating to Black women. Each issue will contain feature articles and critical essays, interviews, reviews, research reports, and conference announcements. Education, mother-daughter relationships, health, and black feminist theory will be the focus of the first four issues.

Samya Shakti: A Journal of Women's Studies. July 1983- . Annual.
 Subscriptions: \$10 (international postal order or bank draft). Subscription address: Director, Centre for Women's Development Studies, B-43, Panchsheel Enclave, New Delhi-110017, India. (Issue examined: v.1, no.1, July 1983)

This first issue focuses on the relevance, the experience and the future of women's studies, including overviews of women's studies in the U.S. and India, international women's conferences, the status of women's colleges, women's history, women in literature and ritual, the social sciences, and women and development. Also includes several biographical profiles and book reviews. The second issue will focus on women's role in movements.

Trouble and Strife. Winter 1983- . 3/year. Seamail subscriptions: \$11.50 (indiv.); \$29 (inst.). Airmail subscriptions: \$16 (indiv.). Subscription address: 30 Brudenell Ave., Leeds LS6 1HD, England. (Issue examined: no.1, Winter 1983)

"We hope that this magazine will provide a new centre for . . . radical feminism. . . exploring in depth issues which are of direct and current relevance to the Women's Liberation Movement in Britain. . . . An important part of our commitment to open debate is to develop links with radical feminist publications in other countries world wide. . ." (Editorial). In this first issue (56p.) are articles on the Greenham Common Women's Peace Camp, fat and feminism, Redstockings, psychoanalysis and feminism, a British conference on Lesbian sexuality, and Thatcherism as anti-feminism; a letter on anti-semitism and racism; a book review; and an interview. T & S welcomes unsolicited articles, but does not plan to publish poetry or fiction.

Woodswomen News. June 1982- . Editor: Jane Eastwood. Semiannual.
 Subscriptions (with membership in Woodswomen): \$10. Subscription address: 2550 Pillsbury Ave. South, Minneapolis, MN 55404. (Issues examined: v.1, no.1, June 1982; v.2, no.1, Spring/Summer 1983; v.2, no.2, Fall/Winter 1983)

Woodswomen is an organization providing outdoor trips for women, led by women guides. The newsletter serves as a forum for the membership to share outdoors experiences and news. The three issues under examination vary in length from eight to sixteen pages, newspaper format. The most recent issue includes articles on trips to Nepal and Greece, Project ELF in Wisconsin, a women's peace encampment in St. Paul, along with announcements, a review, and more.

SPECIAL ISSUES OF PERIODICALS

American Bar Association Journal v.69, October 1983: "Women in the Law."
 Available from: American Bar Association, 1155 East 60th St., Chicago, IL 60637. Subscriptions: \$20 (non-members). Single copy: \$5. (Issue examined)

Report on a nationwide survey of women lawyers; articles on problems faced by women entering the legal profession and the unwritten code for success; an interview with Justice Sandra Day O'Connor; and profiles of 12 successful lawyers.

Contact/II: A Bimonthly Poetry Magazine v.5, no.27/28/29, Fall-Winter 1982/Winter-Spring 1983: "Women Writing On." Available from: P.O. Box 451, Bowling Green Station, New York, NY 10004. Subscriptions: \$8 (indiv.); \$14 (inst.). Single copy: \$6. (Issue examined)

This 106-page special triple issue is packed with reviews, articles (on Audre Lorde, Judy Grahn, Laura Riding, Carolyn Forché), poetry by over 40 writers, and drawings and photographs. Tucked in at the end as a supplement is a small poetry collection by Mei-Mei Berssenbrugge entitled "Pack Rat Sieve."

Denver Quarterly v.17, no.4, Winter 1983: "Literary Images of Women." Guest Ed.: Sieglinde Lug. Available from: University of Denver, Denver, CO 80208. Subscriptions: \$8. Single copy: \$2. (Issue examined)

Offers fiction by Marilyn Taylor and Jean Liebenthal; poetry by eight writers; and articles on Lessing, feminist criticism, the female novel of development, ethnic women writers, Drabble and Chopin, Edith Wharton, and "woman as familial center in modern American fiction."

Journal of Educational Thought v.17, no.2, August 1983: "Women's Studies and Higher Education." Available from: Faculty of Education, The University of Calgary, 2500 University Dr. N.W., Calgary, Alberta, Canada T2N 1N4. Subscriptions: \$15 (indiv.); \$20 (inst.). Single copy \$7. (Issue examined)

Offers articles on women's studies in Canada, the U.S., Great Britain, New Zealand, and Australia, and a 13-page annotated bibliography of English-language sources (1970-82) for "studying women at home and abroad."

New Pages: News and Reviews of the Progressive Book Trade no.7, Winter 1983: "Women in Print: A Special Section." Ed. by Mary Biggs. Available from 4426 S. Belsay Rd., Grand Blanc, MI 48439. Subscriptions: \$12. Single copy: \$2.50. (Issue examined)

Articles include: "The Feminist Press as Revolutionary Coffee Klatsch" (Mary Biggs); "A Conversation with Charis Bookstore"; and "So Long, Big Daddy: Feminist Self-Publishing" (Charlotte Mills). Also offers annotated listings of women's presses, women's periodicals, and other resources.

Southern Quarterly: A Journal of the Arts in the South v.XXI, no.4, Summer 1983: "Contemporary Southern Writers: I." Ed. by Peggy Whitman Prenshaw. Available from: Southern Station, Box 5078, University of Southern Mississippi, Hattiesburg, MS 39406. Subscriptions: \$7. Single copy: \$2.50. (Issue examined)

This is the first of two special issues on Southern women writers whose first novels or collections of short stories were published after 1945. Critical articles discuss the work of Anne Tyler, Alice Walker, Gail Godwin, Beverly Lowry, Shirley Ann Grau, Lisa Alther, and Ellen Douglas. Also included are a checklist of sources by and about the seven authors under discussion, and an interview with Southern women writers.

ITEMS OF NOTE

WOMEN AS AN UNDERSERVED POPULATION is a slide-tape program developed by the Committee on the Status of Women in Librarianship (COSWL) of the American Library Association. Suitable for library education, staff development workshops or professional programs, it is intended as a guide for identifying and overcoming barriers to serving women in libraries. The program is available for purchase for \$50 from: COSWL, American Library Association, 50 East Huron, Chicago, IL 60611. Rental is \$15 plus postage from ALA Interlibrary Loan at the same address.

The recently published GUIDE TO FILMS ON REPRODUCTIVE RIGHTS describes and evaluates 60 films, videotapes and slideshows on issues such as abortion, birth control, childcare, women's health care, lesbian and gay issues, sterilization, reproductive hazards in the workplace and the environment, sexuality, teenage pregnancy, and family and household arrangements. A joint project of Media Network and the Reproductive Rights National Network, in cooperation with the Film Fund, the 24-page Guide defines reproductive rights as "rights that would help grant us the freedom to control our own reproductive and sexual lives." Detailed advice on how to organize a successful film screening is also included in the Guide, which is \$2 (plus \$1 postage) from: Media Network, 208 W. 13th St. New York, NY 10011.

WOMEN'S ISSUES and SIGNIFICANT WOMEN AND THEIR CONTRIBUTIONS are two subject catalogs of doctoral dissertations and masters theses made available free of charge by University Microfilms. "Women's Issues" lists 1250 recent (1982-83) dissertations and theses from across the disciplines, with citations to Dissertation Abstracts or Masters Abstracts. "Significant Women" covers a longer time period, from at least the '50s through 1983. Write: University Microfilms International, P.O. Box 1764, Ann Arbor, MI 48106; or call: 1-800-521-0600/3042.

WOMEN'S PERIODICALS IN THE STATE HISTORICAL SOCIETY OF WISCONSIN LIBRARY is an annually-updated listing of all women's periodicals added to the collection of the society's library since July 1974. This listing serves to update the major reference source for women's periodicals in the collection, Women's Periodicals and Newspapers from the 18th Century to 1981 edited by James P. Danky (G.K. Hall, 1982). All titles listed, with a few exceptions, are, or will be, microfilmed by the Society and copies of the film may be purchased or obtained on interlibrary loan. Request the current (September 1983) listing from: James P. Danky, Newspapers and Periodicals Librarian, State Historical Society of Wisconsin, 816 State St., Madison, WI 53706.

LESBIAN CATALOG FOUR (Fall/Winter 1983-84) has been published by Womanbooks, a New York City feminist bookstore. Edited by Judith McDaniel, the 16-page annotated listing covers books, journals and magazines, newspapers, special issues of periodicals, and records and cassettes on a wide range of topics, with special guides to works by and about lesbian women of color, Jewish lesbians, physically challenged lesbians, aging lesbians, and working-class lesbians. Order for \$1 from: Womanbooks, 201 W. 92 St., New York, NY 10025.

MORE RARE AND OUT-OF-PRINT BOOKS FOR WOMEN'S STUDIES. Paulette Rose Ltd. has available a number of catalogs attesting to their "profound sense of

commitment to collecting and offering the writings of women authors." Titles include "George Sand" (List 82-3), "Women's Lives" (List 81-2), "Twentieth-Century Literary Women" (List 82-2) and "Mostly Women--A Backward Glance at the 17th, 18th and 19th Centuries" (List 83-2). Write Paulette Rose at 360 East 72nd St., New York, NY 10021, or call (212) 861-5607. "Women in Art: Artists and Others" (Catalogue 20) is a 1983 listing from Blue Rider Books. The third in a series, this catalog offers out-of-print and scarce books by and about women critics, curators, teachers, collectors, painters, sculptors, printmakers, illustrators, photographers, and applied artists. Write: Blue Rider Books, 65 Mt. Auburn St., Cambridge, MA 02138. Barbara Bilson Books, specializing in modern first editions and out-of-print books, has available a Fall 1983 listing of "Books By and About Women Authors" (Catalogue Two). The catalog lists 224 works of biography, autobiography, letters and memoirs; fiction; poetry and drama; and non-fiction, essays and literary criticism. Write: Barbara Bilson Books, 2619 Pearl St., Santa Monica, CA 90405, or call (213) 450-4744. Independent Woman Books, which has specialized in old, rare and out-of-print lesbian fiction, biography and paperbacks, is unfortunately closing down, unless a buyer is found. A list of titles still available from Independent Woman Books can be requested from Christine Pattee, 23 Bristol St., Wethersfield, CT 06109. (Additional dealers in rare and out-of-print books for women's studies are described in FC Fall 1981, Winter 1983, and Fall 1983.)

WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES ---

Three new titles have been added over the past quarter to our continuing series, "Wisconsin Bibliographies in Women's Studies." "New Reference Works in Women's Studies, 1982/83" is a two-and-one-half-page listing of the best women's studies reference works published in the last year. All were reviewed in previous issues of Feminist Collections. "Women in Scientific and Technical Careers: A Basic Bibliography" is a four-page annotated reading list of books and articles for women considering careers in science or technology. "Women and Power: A Bibliography of Feminist Writings" is a four-page annotated list "meant to provide a provocative, interdisciplinary sampling of recent works on power relationships in women's lives, from a feminist perspective." All three bibliographies were compiled by Susan Searing. To request any of these titles, write: Women's Studies Librarian-at-Large, 112A Memorial Library, 728 State St., Madison, WI 53706.

BOOK REVIEWS ---

Janet Isaacs Ashford, The Whole Birth Catalog: A Sourcebook for Choices in Childbirth. Trumansburg, NY: The Crossing Press, 1983. 313p. \$28.95, ISBN 0-89594-108-2; pap., \$14.95, ISBN 0-89594-107-4. LC 83-838.

The morning that I write this Wisconsin Public Radio reports that the birth rate in the state is rising. The number of new titles on bookstore shelves and articles in popular publications about pregnancy and parenting is also obviously growing. There is increasing debate about new ideas, new research findings, new and amazing obstetric techniques, resources, and options.

Enough to confuse us all. But one of the new books, The Whole Birth Catalog, can serve as a guide to this avalanche of materials. This book is virtually a library in itself, as well as an informative manual and even a delightful picture gallery about birth. The Catalog will be useful for parents and expectant parents, childbirth educators, health care professionals and practitioners, organizers and activists, and librarians.

Author Janet Isaacs Ashford is editor and publisher of Childbirth Alternatives Quarterly and was co-founder and director of Long Island Childbirth Alternatives, a consumer organization. She writes, "I have learned about birth through giving birth, through attending other women's births, through talking with mothers, through reading, and through my work as an editor of a childbirth newsletter." Her talent as a professional artist is also evident in this volume.

Contributing editors Priya Morganstern, Susan Rivard, and Mary Scott each hold degrees in health professions and have broad experience in alternative health organizations and the traditional medical system. The entire book was reviewed for medical accuracy by Susan Rivard, licensed midwife and co-founder of the Seattle Midwifery School.

The result is a volume which combines a high level of accuracy with a compassionate, enthusiastic, and personalized style very much in the tradition of the past decade of women's health writing pioneered by Our Bodies Ourselves.

The Whole Birth Catalog is comprised of four major sections -- "Being Pregnant," "Giving Birth," "Living in a Family," and "Working for Change," followed by an extensive index. Over 50 subsections treat topics such as fetal development; nutrition, drugs and hazards during pregnancy; pregnancy after 30; cesarean section; birth centers; nurse and lay midwives; home birth; stillbirth and infant death; infertility; abortion; organizations and organizing; and lesbian mothers. These subsections vary in length from two to about ten pages.

More than 1000 items are reviewed and listed in this encyclopedic volume, including books, magazines, journals, reprints, brochures, posters, clothing and home-sewing patterns, equipment for birthing and for children, records, and films. Publications and other items come from a wide spectrum of sources, ranging from the American Medical Association to alternative presses, mainstream publishers, individuals, home or cottage industries, professional and consumer organizations. Many items are shown in photographs, drawings, or reproductions.

A typical section includes one or more reviews of books or other printed materials, each providing complete bibliographical information and an address and price for ordering. A brief summary of content, with both positive criticism and reservations, is followed by a short excerpt from the item under review, giving a "taste" of it. Some sections also offer an informational article. For example, "Should You Have an Amniocentesis?" explains the procedure, lists the reasons it is done, and illustrates technique and equipment. A section may also list several additional publications for further reading.

Ashford has a strong commitment to childbirth alternatives, to providing readers with information often not encountered in the traditional medical system. This perspective is apparent in her choice of titles. For example, "Controversies in Childbirth" discusses obstetrical practices, drugs in labor, and cesarean section, while "Alternatives in Childbirth" describes family-centered care, home birth, and midwifery -- all certainly controversial in some quarters! However, though her own perspective is quite evident, Ashford is never polemical in her presentation nor less than fair and balanced in her treatment of controversial issues.

The Catalog is written in clear and accessible language with a minimum of medical jargon. The reviewers indicate which materials are particularly suited to readers with limited reading skills; some Laubach Literacy publications are included, for example. A few Spanish-language materials are reviewed; otherwise the coverage is restricted to sources in English.

Entries are generally well cross-referenced and readers are directed to consult the index for specific related topics. However, there are occasional gaps. For example, there is no cross-reference from "Psychology of Pregnancy" in the "Being Pregnant" section to "Psychology and Sociology of Childbirth" in the "Childbearing in Perspective" section. And at least one book is reviewed by two different contributors in two different sections without a cross-reference. But these are minor flaws in a useful and delightful book.

Ashford and her publisher, The Crossing Press, have committed themselves to issuing a revised and updated edition of the Catalog every 18 to 24 months, "as long as there are enough sales and interest to warrant it." Ashford invites readers to submit materials, ideas, reviews, and artwork for possible inclusion in the next edition. In the meantime, Childbirth Alternatives Quarterly will serve to update the present edition.

This is a very moving book. Probably only a reviewer would intentionally read straight through it to arrive amazed and somewhat overwhelmed at the conclusion. Nonetheless, the librarian, student or expectant parent who consults the Catalog as a reference source should perhaps be cautioned against the very real danger of unwittingly being drawn into its fascinating totality.

-- Carolyn Keith

[Carolyn Keith is coordinator of health education and advocacy at Bread & Roses Women's Health Center, Milwaukee, where she writes the newsletter Irregular Periodical (available by subscription). She has been a co-founder of the Women's Crisis Line, Endometriosis Association, Task Force on Battered Women, and other women's services. Her writing has been published in about two dozen women's, professional, and other publications. Currently she is a doctoral student in Urban Social Institutions at UW-Milwaukee. She also has three children at college.]

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Sinister Wisdom 22/23, 1983: "A Gathering of Spirit: North American Indian Women's Issue." Guest editor: Beth Brant (Degonwadonti). \$6.50. Available from Sinister Wisdom, P.O. Box 1023, Rockland, ME 04841.

According to the 1980 census,¹ there are approximately 1,420,400 American Indians, Alaskan Natives, and Aleuts in North America, representing approximately 200 different tribes.² In this special issue of Sinister Wisdom, editor Beth Brant has gathered and arranged the writings of 60 Indian women from 40 different Indian nations. The collection is illustrated with historical and contemporary photographs and reproductions of drawings, paintings, and sculpture. The assemblage of this handful of literature by Indian women is itself an accomplishment. While Indian cultures' emphasis on oral tradition has in itself created a barrier to written expression, so also has the non-Indian publishing world. Material written by American Indian authors has no marketplace in the American literary scene.

In her introduction, Beth Brant refers to herself as a weaver, a storyteller. In her role as weaver, she has selected the varying experiences of Indian women, weaving the pain and suffering together with the joy and contentment. Hers was an arduous task of arranging and pairing the fibers of her weave. There needed to be a strong framework to create a sturdy but beautiful art piece. The collection builds a strong emotional momentum, with its interspersing of writings by women of many tribes. My own feeling, however, is that a tighter framework -- organizing the material by theme, tribal affiliation, or geographic region -- would have given the anthology greater impact. In the absence of such a framework, the reader will find it helpful to turn to the "Notes on Contributors" for background on the authors.

It appears that the editorial task was both an awakening and a learning experience for Brant, herself a Bay of Quinte Mohawk. It was a gathering of insight into the lives of American Indian women. In that sense, it was for her a gathering of spirit, invoking a flickering of hope that in the future more Indian women writers will have greater opportunities to write and will succeed in having their works published.

The concerns of Indian women are many. Only a few can be highlighted in a journal seeking voices from so many diverse native cultures from throughout the land. Fewer still can be brought out in this brief review. The women represented here range in age from 21 to 65. Some are lesbian; some are heterosexual. Among them are both experienced writers (e.g., Paula Gunn Allen, Linda Hogan, Wendy Rose, Bea Medicine, Joy Harjo) and women never before published. Some of the women have had their family and tribal histories passed down to them intact. Others are still searching. Brant describes the volume's contributors as follows:

We have a spirit of rage. We are angry women. Angry at white men and their perversions. Their excessive greed and

1. Statistical Abstract of the United States: 1982-83, by the U.S. Bureau of the Census (Washington, D.C.: GPO, 1982), p.32.

2. Carol Lee Sanchez, "Sex, Race and Class Intersections: Visions of Women of Color," Sinister Wisdom 22/23 (1983), p.151.

abuse of the earth, sky, and water. Their techno-christian approach to anything that lives, including our children, our people. We are angry at Indian men for their refusals of us. For their limited vision of what constitutes a strong Nation. We are angry at a so-called "women's movement" that always seems to forget we exist. . . . We are organizers, we are freedom fighters, we are feminists, we are healers.
(Introduction)

Among the issues which are addressed in these writings are womanhood, puberty, rites of passage in the Indian world, lesbianism, motherhood, poverty, alcoholism, intertribal marriage and oppression. While in many of the poems and stories there are illustrations of life situations common to all women, in some pieces the reader must have knowledge of specific tribal and intertribal cultural and social traditions. One regret I have about the collection is that many of the writings with which the non-Indian woman may most readily identify are those which primarily express the pain, anger, and frustration of Indian women, rather than joyous affirmation of their cultural heritage.

Cultural events elicit emotional responses from Indian audiences, as in "Navajo Sings" by Nan Benally, "Green Corn Festival" by Merry Harris, "Pow-Wow" by Vickie Sears, and Nila NorthSun's "The 49." The Indians' way of changing an ominous situation into a humorous one comes through in "Stories from the Res." by Nila NorthSun. One can feel the tenderness of a child's love for her mother in "Mother With Child" by Lenore Keeshig-Tobias. Growing pains and acceptance into Indian womanhood are displayed in Audrey La Forme's "The Lamp in the Window."

Beth Brant's "A Long Story" brings to life the helplessness, terror and misery experienced by turn-of-the century Indian parents whose children were abducted by government agents in an effort to force assimilation. At the conclusion, the piece leaps from 1891 to 1979, drawing a parallel between these earlier kidnappings and Brant's own loss of child custody as a result of her lesbianism.

It is small wonder that today Indians are the smallest minority group in the United States. We have been made hostages in our own country. The relocation of entire tribes and families by the government is depicted in Lynn Randall's "Grandma's Story." Janice Gould's poem, "Dispossessed," speaks to the fact that things are no longer the same if and when we are finally able to come home.

Problems of alcohol addiction continue to afflict Indian lives as seen in Kateri Sardella's "Urban Dwellers," a tale of two small children fending for themselves and their two younger brothers -- their father dead, their mother off at the bars. Alice Bowen's poem, "Circumstance," evokes "sweet, red wine," asking that it "make me forget/the decay of heart/that raped the land/killed our intimate friends" (p.66).

Intermarriage brings the clash of cultures to the forefront. A mother's struggle to explain the term "half-breed" to her child is witnessed in "A White Man's Word" by Debra Swallow. The treatment of "half-breeds" as outcasts can be seen in Doris Seale's poem, "His Half-Breed Wife." The end of an intertribal marriage between a Shoshoni-Bannock man and a Dakota woman

leads to the children's loss of their Dakota heritage and estrangement from their Dakota mother in "A Family Matter" by Elizabeth Cook-Lynn.

In a speech entitled "Sex, Class and Race Intersections/Visions of Women of Color," Carol Lee Sanchez describes Indians' perceptions of the dominant culture and the many ways in which its value system clashes with Indians'. She admonishes all non-Indians to learn from the accumulated wisdom of Indian nations and to play a part in combatting the negative media coverage which American Indians receive.

"Keep a Dime" by Deborah Swallow is a poem which depicts the life of an activist Indian woman as she works for Indian rights and continues to retain her Indian culture.

The women in this volume know who they are, what obstacles they must conquer. Most find strength and courage in the words of their grandmothers. In "Amazons in Appalachia," Marilou Awiakta addresses an ancestral woman: "Grandmother, I need your courage. Sing to me about your life." The Grandmother responds,

Women share in all of life. We lead sacred dances. In the Council we debate freely with men until an agreement is reached. When the nation considers war, we have a say, for we bear the warriors. (p.115)

The ultimate message of this landmark collection is that we are still here. We have survived and will continue to contribute to today's dominant society while still retaining our cultural heritage. In the words of Beth Brant:

We have lost our children. We have lost stories. Our spirit holds loss, held in the center tightly. . . . And the core, the pivot, is love. . . . Our hands live and work in the present, while pulling on the past. . . . Our hands make a future. (Introduction)

-- Janice Beaudin

[Janice Beaudin is a Winnebago Indian who is currently Public Service Librarian at College Library, University of Wisconsin-Madison. She has done research on the Winnebago tribe and continues to be active in intertribal affairs.]

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A LENS ON THE PAST: TWO NEW STUDIES OF EARLY BRITISH FEMINISM

Katharine Rogers, Feminism in Eighteenth-Century England. Urbana: University of Illinois Press, 1982. 291p. bibl. index. \$18.95, ISBN 0-252-00900-2. LC 81-16236.

Hilda L. Smith, Reason's Disciples: Seventeenth-Century English Feminists. Urbana: University of Illinois Press, 1982. 237p. bibl. index. \$18.95, ISBN 0-252-00912-6. LC 81-14834.

1982 was a mighty good year for feminist scholarship. With the publication of Hilda Smith's Reason's Disciples: Seventeenth-Century English Feminists and Katharine Rogers' Feminism in Eighteenth-Century England, serious investigation into the evolution of early British feminist ideologies has finally come into its own. Earlier tendencies of feminist criticism leaned toward biography (feminist individualism, e.g.); strictly tonal qualities of feminist texts (female anger and stridency); and, inevitably, the gender-politics (one might say) which significantly influenced the publication and dissemination of women's writing in a male-dominated literary milieu. As interesting as these rather obvious concerns may have been, particularly to feminist aficionados, we are happy to now see them superseded by more useful critical emphases.

Hilda Smith, a feminist historian, has written an eminently readable study of selected women writers of the Restoration and early 18th century; and we look forward to the publication of her annotated bibliography of 17th-century women writers, based on Donald Wing's Short-Title Catalogue (MLA, 1982). Smith's Disciples explores the ideological underpinnings in works by 12 feminist authors: the irrepressible Margaret Lucas Cavendish, the Duchess of Newcastle; Quaker zealot Margaret Fell Fox; two medical writers involved in the late-18th-century midwifery dispute, Elizabeth Cellier and Jane Sharp; Hannah Woolley, a writer on gentlewoman's deportment; Bathsua Makin and Mary Astell, the earliest of published British feminist disputants; Elizabeth Elstob, preeminent Saxonist of her day; and four poets, Anne Kingsmill Finch (the Countess of Winchilsea), Lady Mary Chudleigh, Elizabeth Singer Rowe, and Sarah Egerton. Organized chronologically over five chapters, Smith's book begins with Newcastle's poetry of the 1650s and ends with feminist poetry of the early 18th century; her selections are limited largely to two genres, poetry and the discursive essay.

Before Smith's study, students of pre-18th-century British feminism and nascent liberal thought looked to such critical works as Susan Staves' Players' Scepters: Fiction of Authority in the Restoration (University of Nebraska Press, 1979); Ian MacLean's Renaissance Notion of Woman (Cambridge University Press, 1980); Betty Travitsky's Paradise of Women: Writings by Englishwomen of the Renaissance (Greenwood Press, 1981); Alice Clark's Working Life of Women in the Seventeenth Century (original edition, 1919; reprint, Routledge & Kegan Paul, 1982); B.G. MacCarthy's Women Writers (original edition, 1946; reprint, Norwood Editions, 1980); and Myra Reynolds' Learned Lady in England 1650-1760 (original edition, 1920; Gordon Press, 1976), a compilation of biographical sketches soon to be supplanted by the forthcoming Dictionary of British and American Women Writers 1660-1800, edited by Janet Todd. Selections of primary sources have appeared in Mary Mahl and Helene Koon's The Female Spectator: English Women Writers Before 1800 (Indiana University Press, 1977) and in Jean Brink's Female Scholars: A Tradition of

Learned Women Before 1800 (Eden Press Women's Publications, 1980). Some lively feminist criticism of the period has been published in Restoration (Ann Messenger on Anne Finch's poetry, e.g., in the Spring 1981 issue) and in feminist journals, particularly the new Tulsa Studies in Women's Literature.

Smith's book focuses on a single system of thought, namely, rationalism, which she identifies as the principal ideological link among early British feminists. (This ideological conjunction of feminism and rationalism, it might be noted, was discussed earlier by Rae Blanchard in "Richard Steele and the Status of Women," Studies in Philology, July 1929.) Smith hypothesizes that ideological solidarity among opposition women writers of the 17th and early 18th centuries existed in their overall argument that females were domestically, socially, and psychologically conditioned by a masculine culture whose values for the feminine were both repressive and inconsistent with wholly agreeable liberal principles of the day, widely disseminated by influential Cartesian advocates. This emergence of a new spirit of inquiry and individualism, which Smith calls the "liberating effects of rationalism," created an intellectual environment which made feminist agitation possible.

Smith's principal conclusion is that 17th-century feminism was largely a stunted effort. Her early British feminists were largely forgotten, she feels, because theirs was really not a consolidated enterprise (ideologically, perhaps, but surely not practically speaking). Written in a condition of what she judges to be relative "historical isolation," their work was all but overlooked by their feminist successors in the 18th century. The absence of continuity between this early form of feminism and later movements owed something both to its "inability to suggest broader political goals and the sentimental tendencies of 18th-century thought that undercut these writers' rational arguments" (p.201).

The strengths of Smith's book lie in (1) its tightly-focused thesis; (2) its useful overview of the period, especially for new students of British feminism (her discussion of Astell and Egerton is choice, though one questions her reading of Egerton's "masculine mask" and manly posing); and (3) the book's usefulness in filling an obvious gap in feminist criticism, as well as in the scholarship of the period as a whole, a usefulness which, of course, ensures an immediate audience for her book. But because Smith's criteria of inclusion are not clearly stated at the outset, one is left wondering why very relevant (and large) units of belles-lettres are overlooked, such as Restoration courtesy literature written by men for women (e.g., conduct manuals by Allestree and Brathwaite); profeminine texts by such male allies of woman as Nahum Tate, Daniel Defoe, John Locke, and John Dunton; legal texts of the day on woman's socio-domestic status; the important poetry of "Ephelia," Katherine Phillips, and Aphra Behn; and the practical contribution of women to the London book-trade and to the most successful new literary form of the turn-of-the-century, journalism. But most startling of all, one notices that relevant and significant scholarship by Jeslyn Medoff, Felicity Nussbaum, Ruth Perry, Barbara Brandon Schnorrenberg, and Susan Staves, goes unacknowledged and unused in this book. Even if Disciples is a rewriting of Smith's Ph.D. dissertation (University of Chicago, Department of History, 1971), one surely holds the author to work that would have given her analyses solid historical anchoring.

Katharine Rogers' Feminism in Eighteenth-Century England continues the

author's record in feminist criticism, a record consisting of The Troublesome Helpmate: A History of Misogyny in Literature (University of Washington Press, 1966); Selected Poems of Anne Finch, Countess of Winchilsea (Ungar, 1979; more pedagogically convenient than Myra Reynolds' excellent scholarly edition of Finch's poetry); and Before Their Time: Six Women Writers of the Eighteenth Century (Ungar, 1979; a reprinting of selected primary sources).

Rogers' book is an intelligent reconstruction (sometimes delightfully anecdotal) of what she refers to as the 18th-century "feminist consciousness" and its literary manifestations. Organized conceptually into seven chapters and supplemented by an Appendix of 110 biographical sketches of British women writers (curiously, "Ephelia" and Egerton are overlooked), Rogers' study consolidates some of her earlier work which appeared in Woman in the 18th Century, and Other Essays edited by Paul Fritz and Richard Morton (S. Stevens, 1976); Shakespeare's Sisters: Feminist Essays on Women Poets edited by Sandra Gilbert and Susan Gubar (Indiana University Press, 1979); and in such journals as Novel, Genre, and Eighteenth-Century Studies.

A more ambitious, scholarly book than Smith's, Rogers' Feminism scours the literature of an entire century (all genres) to find evidence for the hypothesis that throughout the 18th century (at least until the 1790s), British women enjoyed a more "improved position" than their Restoration sisters due to shifting social beliefs about women as a distinct social group. Rogers suggests that more positive attitudes toward the feminine were grounded in the liberating effects of three sociocultural strains: (1) the residual rationalism of the Restoration; (2) the emergence of subversive political ideology in revolutionary France and America, which carried strong cross-cultural influence; and (3) the softening effects of sentimentalism which idealized British womanhood. While used differently by writers as temperamentally opposite as, say, Mary Astell and Anne Finch, these three tendencies in the culture cumulatively contributed to a general stimulation of inquiry into woman's status by writers of both sexes.

Rogers conveniently segregates 18th-century feminist writers into two groups: (1) rationalists and radical subversists, those agitators and disputants who systematically strove to alter patriarchal institutions (Astell, Chudleigh, Lady Mary Wortley Montagu, Mary Hays, Priscilla Wakefield, Mary Ann Radcliffe, and, most vividly, Mary Wollstonecraft); and (2) sentimental feminists, principally romance-writers and purveyors of the female sensibility who, likewise, explored woman's status, but did so via the affections, not reason (here, Rogers places women novelists mostly, like Mary Walker, Charlotte Smith, Ann Radcliffe, Fanny Burney, Charlotte Lennox, Elizabeth Griffith, and Sophia Lee).

The book's finest section, Chapter V on feminist radicalism, surveys the work of opposition women writers who consciously strove to overturn "aristocratic" notions of the feminine, as well as the institutions which sought to perpetuate such notions. Rogers wisely acknowledges the influence of liberal theorists William Godwin, Thomas Paine, and Adam Smith. The French and American revolutions had many British sympathizers, of course, some of whom, like Wollstonecraft, were decidedly unsentimental, militant writers. Like Restoration polemicists discussed in Smith's Disciples, radical feminists of the late 18th century sought to change such male-designed institutions as marriage, family, law, and education. Rogers' discussion of Wollstonecraft's

powerful Vindication of the Rights of Woman (1792), unarguably the prototypical feminist pronunciamento in Western thought, correctly interprets it within earlier Restoration traditions of combative feminist rationalism.

Rogers' final section, "Consolidations and Moderate Progress: How Women Saw Themselves at the End of the Eighteenth Century," concludes that the feminism of the 18th century was seriously undermined, especially toward the end of the century, by a dampening conservative reaction, manifested by (1) an emerging sentimentalism about woman; and (2) an endorsement of "feeling" over thought, a priority which weakened the early preeminence of intellectual authority. Rogers also points out that the influential Bluestockings quite deliberately disassociated themselves from their middle-class, radical sisters ("redstockings," perhaps?). Even Hannah More, the "Blues'" most political writer, found Wollstonecraft's Vindication too extravagantly polemical and aggressive to bother with, much less endorse. Perhaps such socio-ideological differences in early feminist ideology deserved more explicit discussion by Rogers. While the elegant "Blues" created a more palatable, because more refined, feminism by developing a forum in which writers of both sexes might enjoy the wit of the other, they also altered the course of feminism by making it only fashionable; hence, they succeeded in popularizing it, surely the first visible sign of the deterioration of any originally subversive movement. And even while the "Blues" challenged aristocratic stereotypes of "femininity" in their writing, many capitulated to such stereotypes in their public lives.

Rogers' conclusions might have been even more persuasive had she gone forward into the first few decades of the following century as a way of testing her hypothesis and measuring any subsequent influences of 18th-century feminism, as she perceives it.

Both books will be well received by students of feminism, as well as other disciplines which investigate historical change and literary history. For those of us already acquainted with the ideological evolution of early British feminism, we shall have to wait for the completion and publication of Barbara Brandon Schnorrenberg's present work, which seeks to develop an overarching schematization of British feminist thought.

-- Maureen Mulvihill

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