

# feminist collections

a quarterly of women's studies resources  
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## FROM THE EDITORS ---

From the time of this office's founding in 1977 through 1982, we were in the happy situation of being able to provide all of our publications to a growing readership free of charge. We were forced to institute subscription fees for readers outside Wisconsin in 1983, when our mailing list exceeded 1,800 names. For four years we held out-of-state fees to their 1983 levels and continued to offer free subscriptions within Wisconsin. Inflation has finally caught up with us, and this policy must now change.

Beginning with the new year, we must raise our out-of-state subscription prices; reluctantly, we will start charging in-state fees as well. It is an unhappy fact of our times: in the current budget climate, we can no longer send free copies of our publications to readers not affiliated with the University of Wisconsin System. However, the new fees reflect a continuing subsidy, since they do not fully recover the costs of printing and postage. We still rate off-campus outreach a high priority and trust that by putting our publishing program on a sounder financial footing, we'll be better able to serve all our constituencies.

As of 1987, subscriptions will be:

- \* Free to individuals and organizations affiliated with the University of Wisconsin;
- \* \$5.00/year for individuals and nonprofit women's programs in Wisconsin (\$15.00 outside Wisconsin);
- \* \$10.00/year for libraries and other organizations in Wisconsin (\$30.00 outside Wisconsin).

There will be a \$5.00 surcharge for surface mail and a \$10.00 surcharge for airmail outside the United States.

Our new fees compare favorably with those of other women's studies periodicals, and a subscription will, as in the past, bring readers not one but several publications: quarterly issues of Feminist Collections and Feminist Periodicals, semiannual issues of New Books on Women & Feminism, and other special bibliographies and directories produced throughout the year. We think that's still a bargain, and we hope our readers agree.

-- C.L. and S.S.

## FEMINIST VISIONS

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The College (Obstacle) Course: Explorations in Subtle Forms of Sexual Harassment in Academia. 26 minutes. Simmering Productions. Beverly Buhr, 413 S. Brearly St., Madison, WI 53703. (608) 251-4864. Purchase: \$100 plus \$10 shipping and handling. Rental (Beta/VHS): \$35 plus \$10 shipping and handling. Preview with intent to purchase: \$10 (fee may be applied against purchase price).

Sexual harassment on campus continues to present particularly thorny problems for women working for change. The challenge of defining what counts as sexual harassment; the difficulty of setting up grievance structures that protect women reporting sexual harassment; prevailing blaming-the-victim attitudes -- these are just a few of the obstacles to effective organizing on the issue.

Most media resources on sexual harassment in academia fail to make significant breakthroughs in ways of thinking about and representing the issue. At a session on new media resources against campus sexual harassment held at the June 1986 National Women's Studies Association (NWSA) Conference, forty women participants listed a number of shortcomings of available videotapes, films, and slide shows on the topic. First, sexual harassment is often defined in these productions in such narrow terms (e.g., sexual assault in professors' offices) that students and faculty write such instances off as rare exceptions in otherwise acceptable faculty-student relations. Such narrow definitions also encourage women to think that the more subtle forms of harassment "aren't really that bad." Second, dramatic reenactments of incidents are often so poorly staged and performed that they strike viewers as unbelievable, distracting, or insensitive to women's experiences of harassment. Finally, the grievance procedures many media treatments offer as "solutions" often fail to take into account the fact that sexual politics shape all interactions between men and women on campus to a degree, not solely instances of harassment. For example, the woman who must go to her male department chair to report an incident of harassment involving that chair's departmental colleague may well face unacceptable emotional and political consequences for her act.

Administrators and women faculty at the NWSA session expressed a need for media resources that would stimulate discussion between faculty and students on the complexities and emotional realities of the issue. In this context of shared frustration, three women at the NWSA session premiered a new videotape entitled The College (Obstacle) Course: Explorations in Subtle Forms of Sexual Harassment in Academia. Viewers were extremely enthusiastic about the tape's attempt to place campus sexual harassment within the broader continuum of discriminatory behavior against women in academia, encompassing more subtle and pervasive behaviors like gender harassment and differential treatment.

Fran Breit, Beverly Buhr, and Elizabeth Fadell produced The College (Obstacle) Course at the University of Wisconsin-Madison. They appear throughout the video, weaving together the testimony of women college students, faculty, and administrators about the spectrum of harassments that women students experience. For example, one graduate student tells how she

found herself to be the only woman on a two-day science field trip aboard ship, trying to learn something at the same time as she was facing the sexual propositions of the ship's captain. She describes gender harassment of women in nontraditional academic fields as a way men try to preserve male comfort in their workplace. Another young woman talks about friends who sleep for grades and end up with A's, but little confidence in their academic abilities. A group of women debate the tradeoffs involved in going out with a male professor for a beer in order to continue a stimulating and profitable conversation about philosophy. A computer science major tells of being excluded by male students from an all-night computer hacker's problem-solving party, and the painfulness of her invisibility to other students and to professors in the program.

As students and faculty describe and analyze their experiences, the videomakers return to the screen to build definitions of harassment, ranging from sexual harassment (physical assault) to gender harassment ("women don't belong in this field") to differential treatment (a professor gives more critical feedback to the men in the class than to the women, or knows the names of the men but consistently mixes up the names of the only two women in the class). Structuring the video this way gives viewers the sense that understandings and namings of harassment are being generated out of women's own concrete experiences.

The women appearing on the videotape propose a variety of personal and political responses to harassment experiences, rather than the more common legalistic solutions. They suggest that women network with other women who have had similar experiences in order to work out strategies for action and validate their own fears, anger, and perceptions.

The College (Obstacle) Course includes one dramatic enactment of an actual situation that a student described to the producers. In the sequence, the lines between sexual harassment and differential treatment are unclear, yet it is obvious that the quality of the woman's educational experience is being threatened. The audience found the dramatization realistic and powerful, and felt it would challenge viewers to define boundaries for themselves and to see harassment as on a continuum with other discriminatory behaviors like sexism and racism.

Participants at the NWSA session applauded the videotape's complex treatment of the issue of sexual harassment on campus and its refusal to oversimplify. When asked for suggestions on how the video might be improved, they called for more of what this tape already begins to provide: more depth, more examples, more points of view, and even broader definitions of harassment.

The tape is twenty-six minutes long and is available for rental and purchase through Simmering Productions based in Madison, Wisconsin.

-- Elizabeth Ellsworth

[Elizabeth Ellsworth is an Assistant Professor in the Department of Curriculum and Instruction, and a member of the Women's Studies Program at the University of Wisconsin-Madison. She teaches courses in media criticism and critical video production. She has a special interest in the ways that audiences (like

the feminist community) resist patriarchal, racist, and classist discourses in dominant media events, and reinterpret those events so that they are useful within the audience's current political struggles.]

## CONFERENCE REPORT - SUMMER 1986

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For this women's studies librarian, the summer of 1986 was bracketed by conferences: the National Women's Studies Association (NWSA) in mid-June, the American Library Association (ALA) in early July, and the Society of American Archivists (SAA) just before Labor Day. After a grueling academic year, the NWSA and ALA meetings seemed like a reward. And after a mellower summer, SAA was the perfect push into the accelerated pace of fall semester.

The University of Illinois hosted the NWSA gathering, which proved a stimulating four days of sessions on the broad theme of "Women Working for Change: Health, Cultures, Societies." The Librarians' Task Force organized two panels. One, titled "Working for Change: Librarians as Activists," reflected the diversity of the conference as a whole in its four very different presentations. Edi Bjorklund, UW-Milwaukee, introduced her listeners to a little-known world of underground literature -- science fiction fanzines. She made a strong case for these materials as artifacts of a women's (if not always feminist) subculture, and urged librarians to collect them despite their ephemeral nature. Michelle Leber, Fairfax County Public Library, described the struggle of librarians at that public library in Virginia to achieve pay equity with comparable male-dominated job classifications. Beth Sibley, University of California, Berkeley, highlighted librarians' involvement in the peace movement, particularly through Library Workers for Nuclear Arms Control. And finally, Mary Vela-Creixell, Houston Public Library, spoke on the need to provide services to minority library users.

The second session sponsored by the Librarians' Task Force, titled "Bringing Global Feminism into Libraries," was packed with useful information for librarians seeking to expand the scope of their collections and contribute to the emerging internationalist perspective in the women's studies curriculum. Eva Sartori (University of Nebraska) gave a very thorough overview of resources on the women's movement in the Third World. She noted that Asian materials in particular are difficult to identify and obtain, and she advocated a coordinated international project to ensure their preservation on microfiche. Yoko Taguchi (Kyoto Seika College) demonstrated that in Japan, as in the United States, a high proportion of women enter the library field, yet only a small percentage of the decision-making administrative posts are in female hands. Susan Williamson (Swarthmore College) described a unique project that combines faculty development, student bibliographic practice, and improved library reference services. So far, the program has generated some fifty annotated bibliographies. Finally, Beth Woodard (Michigan State University) surveyed official documents of international agencies that can be helpful in research on global women's issues.

Other sessions that touched on library-related topics included "Publishing in Women's Studies," a panel of publishers from commercial, university, and independent feminist presses; "Kitchen Table: Women of Color Press: A Five-

Year Progress Report"; and "Women's Studies Research Resources." It is gratifying to see the growing presence of librarians within NWSA and to watch the networks between teachers and librarians become stronger with each conference.

Equally significant is the increased impact of feminism within the library profession. The progress women have made within ALA was clearly evident at the Association's conference in New York City. The conference began with a joint meeting of five ALA women's groups.

The Association of College and Research Libraries (ACRL) Women's Studies Discussion Group is the newest of the women's groups, but has garnered a sizable membership in just three short years. The group has several stated objectives: to discuss, promote, and support women's studies collections and services in academic and research libraries; to investigate and develop bibliographic instruction, faculty liaison, and database searching in this cross-disciplinary field; to encourage cooperative collection development and access for women's studies materials; to foster cooperation among women's studies librarians, scholars, students, and publishers; and to work with other ALA groups to promote library and information service to women. Response to the group has been so overwhelming that it is soon to be elevated to "section" status, given a budget, and accorded a greater degree of visibility in the Association. At the New York conference, the group sponsored a discussion of technical service issues. (In library jargon, "technical services" denotes behind-the-scenes activities, the complement to such "public services" as reference assistance and circulation.) The discussion touched on problems in subject cataloging, classification, preservation, and the organization of archival materials. At next year's conference, the discussion group plans to offer a program on multicultural resources on women.

Another ALA women's group, the Committee on the Status of Women in Librarianship, celebrated its tenth anniversary at the 1986 conference. An appointed committee, COSWL is concerned with the status, image, salaries, and career advancement of women librarians, both in their workplaces and within their professional association. Past COSWL projects have included the establishment of day care services at conferences, research on the health effects of VDT use, the preparation of basic bibliographies on women's issues for wide dissemination to other professional groups, a survey of reentry librarians, and a directory of women's groups in the library and information science professions. To highlight its decade of accomplishment, COSWL invited Flo Kennedy, an outspoken black feminist, to give a keynote speech. Kennedy urged librarians to become involved in cable TV programming in their communities, to stop being so "quiet," and to use their power to make changes.

Yielding the limelight to COSWL, the Feminist Task Force of ALA did not put on a separate program this year but did hold two business meetings with very full agendas. The Task Force, which is open to anyone, views its role as an ALA membership forum on women's issues and as a vehicle for activism within the profession. Among its latest accomplishments are the designating of a steering committee position to monitor the pornography/censorship issue and the planning of a women's music event for next year's conference in San Francisco. The Task Force has also been organizing a preconference on racism in the library workplace.

The Women's Materials and Women Library Users Discussion Group, a unit of the Reference and Adult Services Division, had not met at recent conferences, but regrouped to present a very interesting session in New York. Three members of City Fiction, "a group of NYC feminist writers working to encourage the reading and publication of risk-taking fiction that goes beyond the best-seller mainstream," talked about their experiences as writers and their views on the current publishing scene. The guests were Carol Ascher, author of Simone de Beauvoir: A Life of Freedom and editor of Between Women, Jane Lazarre, author of The Mother Knot and On Loving Men, and Carole Rosenthal, whose short stories have appeared in journals and anthologies. All agreed that women's fiction is judged by different standards than men's: where reviewers label men's works "autobiographical," for instance, they scorn women's as "confessional."

Other groups in ALA also sponsored sessions of interest to feminists. Hundreds turned out to hear a panel on the volatile subject of "Sex, Censorship, and Social Change." The speakers included popular children's author Judy Blume, whose books are frequent targets of censors; Alan Sears, the executive director of the Attorney General's Commission on Pornography (the "Meese Commission"); Evelina Kane, of Women Against Pornography; Marcia Pally, of the Feminist Anti-Censorship Task Force; and Burton Joseph, a lawyer who has represented Playboy. Judging from the audience questions and comments that followed the presentations, the speakers touched a raw nerve in many listeners; predictably there was open hostility to the suggestions by Kane and Sears (from, of course, quite different political perspectives) that pornographic materials should be controlled and their victims recompensed.

Still other sessions tackled women's concerns. Three feminist publishers appeared on the Gay Task Force's panel "Word Is Out: Getting It into the Stacks and Used" -- Nancy K. Bereano of Firebrand Books; Betty Powell of Kitchen Table: Women of Color Press; and in a paper read by Leslie Kahn, Sue Brown of Ladyslipper Records. Wisconsin's own Dennis Dresang, who spearheaded the state comparable worth survey, keynoted a session dubbed "For What It's Worth: Comparable Worth, Pay Equity, and You." This program built on a highly successful three-day preconference Institute on Pay Equity. Judging by the formal programs, as well as the talk in hotel hallways, pay equity looms as the economic issue for librarians in the 1980s.

No capsule summary can begin to convey the heady atmosphere of an ALA conference in full swing. And as a reporter, I can hardly claim objectivity, deeply involved in the organization as I've become. It was refreshing, therefore, to attend the annual meeting of the Society of American Archivists as an invited guest and to observe that conference from a more detached angle.

SAA celebrated its fiftieth birthday in Chicago in late August. The conference agenda was a full one, and the number of sessions devoted to women's topics was impressive. Like ALA, SAA has both a Committee on the Status of Women and an informal Women's Caucus. These groups tackled nuts-and-bolts issues, calling for a survey of salaries and career tracks to document pay inequities among archivists, applauding the forty-eight percent participation rate of women in the conference sessions (a rate that comes close to their current representation in the workplace), and worrying about the effect of rising liability insurance costs on conference child care arrangements. Caucus members also addressed the "feminization" of archival



work. As more and more women enter the profession, shifting the gender balance, archivists fear the lowered prestige and depressed pay scales that characterize female-intensive job sectors. The history of librarianship offers a sobering model.

Four sessions dealt directly with women's topics. "Getting to the Source: Women's History Research and Guides to Collections" featured archivist Anne R. Kenney and historian Lillian Schlissel who described their bibliographic works-in-progress. Kenney is preparing a union list of finding aids, registers, and other guides to collections of women's manuscripts and archives. Schlissel, with two coauthors, is pulling together a guide to Western women's diaries. Susan Grigg, head of the Sophia Smith Collection, and I commented on the two projects. The panel and the audience agreed that while Andrea Hinding's Women's History Sources (1979) remains an invaluable tool, it is merely a beginning, and that historians will continue to need new printed and online guides to facilitate archival use.

A session titled "Gender, Editors, and Archivists" brought together editors working on the definitive editions of the papers of Jane Addams, Susan B. Anthony and Elizabeth Cady Stanton, and Emma Goldman. They shared their experiences in locating funds and support, as well as identifying and retrieving the original documents. Another session confronted the "spinster image" of librarians and archivists, arguing that in disavowing worn stereotypes, a valuable heritage has been dismissed. Finally, "An Infinite Variety: Women's Past, Present and Future in SAA" drew some of the longtime feminists of the organization -- among them, Shonnie Finnegan, Andrea Hinding, and Nancy Sahli -- to assess the progress made to counteract sex discrimination, and the areas still ripe for change. As at the ALA conference, however, women's issues had a way of inserting themselves into other sessions, too. "The Activist Archivist Revisited," for example, offered both practical advice and inspiration to those seeking to preserve the source materials of the gay/lesbian movement and the women's movement.

NWSA, ALA, SAA -- the acronyms march across my calendar, reminding me of the energy that feminist librarians and archivists devote to networking and outreach. I multiply that by the many professional and disciplinary associations within which feminists are struggling to improve the status of women, to legitimize feminist scholarship, and to push their colleagues to support women's issues -- and I feel positively elated. Little by little, women are changing these "old boys clubs" to meet the needs of all their members.

-- Susan Searing

## NEWS FROM UW-PARKSIDE

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The Women's Studies Program at UW-Parkside continues to be small -- but healthy! We have approximately eighty-five students who have declared a minor in women's studies. Women's studies students take an eighteen-credit program which consists of a six-credit core sequence and twelve credits of electives.

Since the last time UW-Parkside reported to you in Feminist Collections (in 1982), there have been some exciting changes in the program. We received an Undergraduate Teaching Improvement Grant, in conjunction with Women's Studies at UW-Milwaukee, to redesign our core sequence. The new sequence comprises a course in "Methods and Principles in Women's Studies," followed by a course in either "Women in History" or "Women in Literature." These courses have also been accepted as part of the General Education curriculum, so we are able to carry out some subtle mainstreaming and consciousness-raising for non-minors! In addition, we have expanded our course offerings to include the physiology of women, issues of comparable worth, and issues in medical ethics relating to women's lives.

Our outreach efforts have also been successful. We have continued a seminar series on campus in which women's studies faculty present research to fellow faculty and interested students and community persons. In 1983, we initiated a week-long celebration of women's history, which we have repeated every year. Due to improved publicity, these programs are now drawing quite a few people from the community. One of our most successful community events was a public talk by Lillian Rubin, noted psychologist and author, in February 1984. Despite a blizzard, over 350 people came to campus to hear Dr. Rubin talk about "Intimate Strangers."

However, from my perspective, the most exciting part about the last few years has been the growing visibility and recognition of women's studies faculty in teaching and research. Both winners of the Teaching Excellence awards in 1986, Professors Laura Gellot and Esther Will, are in women's studies. In addition, many of the women's studies faculty have become very productive scholars. To name but a few, books are in process by Angela Zophy, Frances Kavenik, and Lillian Trager; exciting research is being reported by Jeanne Thomas, Wendy Leed-Hurwitz, and Lana Rakow. In sum, our faculty is doing its part to disabuse our colleagues of the idea that women's studies is a discipline without academic substance.

These are exciting times for women's studies on this campus. A recent academic program review was most positive in its evaluation of the content and quality of our courses. To repeat what was said earlier, women's studies on this campus may be small -- but it's very healthy.

-- Teresa Peck

[Teresa Peck is beginning her fifth year as Director of Women's Studies at UW-Parkside.]

## FEMINIST PUBLISHING

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Spinsters Ink and Aunt Lute Book Company, two rising feminist publishers, have merged to form the SPINSTERS/AUNT LUTE BOOK COMPANY. Founded by Maureen Brady and Judith McDaniel, Spinsters Ink was acquired by Sherry Thomas in 1982; in three years, Thomas expanded the Spinsters list from five to seventeen titles. Aunt Lute Book Company was launched in 1982 by Barb Wieser and Joan Pinkvoss, founding members of the recently closed Iowa City Women's Press; in its first three years, Aunt Lute released five notable books. Thomas and Pinkvoss will

serve as joint editors of the new and growing Spinsters/Aunt Lute Book Company. The press' new catalog boasts classic titles such as Audre Lorde's The Cancer Journals, Paula Gunn Allen's The Woman Who Owned the Shadows, Look Me in the Eye: Old Women, Aging and Ageism by Barbara Macdonald with Cynthia Rich, Out from Under: Sober Dykes and Our Friends edited by Jean E. Swallow, and Shadow on a Tightrope: Writings by Women on Fat Oppression edited by Lisa Schoenfielder and Barb Wieser. New titles include Rebecca Gordon's Letters from Nicaragua, Will the Circle Be Unbroken: Women Healing From Childhood Abuse edited by Liz Raymer, and Places, Please! The First Anthology of Lesbian Plays edited by Kate McDermott. For a complete catalog, write Spinsters/Aunt Lute Book Company, P.O. Box 410687, San Francisco, CA 94141.

THE NAIAD PRESS has announced its acquisition of the holdings of Chicago's BLAZON BOOKS, publisher of Camarin Grae's Winged Dancer, Paz, and Soul Snatcher. Each of these books will be reprinted in a Naiad edition. For more information, contact Barbara Grier, Naiad Press, P.O. Box 10543, Tallahassee, FL 32302.

GRANITE PRESS, a letterpress publisher since the early 1970s, is now moving into the world of paperback trade publishing, emphasizing poetry and short fiction by feminists and lesbians. Granite's first two books are Leaning Forward, poems by Grace Paley, and A Long Sound, by Joan Larkin. A bilingual anthology of Central American poetry is in the works. To order these titles, contact The Granite Press, Box 7, Penobscot, ME 04476.

Women-in-print gatherings are becoming a more international affair with every passing year. In 1984, London was the site of the First International Feminist Bookfair, bringing together one hundred publishers from twenty-two countries along with writers, booksellers, and readers. This successful event subsequently gave rise to a British FEMINIST BOOK FORTNIGHT, held this year June 7-21. The Book Fortnight catalog showcased three hundred titles representing eighty publishers, among them the Women's Press, Zed Books, Sheba Press, Virago, Attic Press, Methuen, Routledge & Kegan Paul, Chatto & Windus, Pluto, and Oxford University Press. Exhibits, readings, theater productions, musical events, lectures and forums, and workshops all were a part of this year's events. Meanwhile, the SECOND INTERNATIONAL FEMINIST BOOKFAIR was held June 21-27 in Oslo, Norway (see K. Kaufmann's report in The Women's Review of Books October 1986, pp.13-14), and the SECOND PAN-CANADIAN CONFERENCE OF WOMEN AND WORDS took place in Toronto June 27-29. May each and every June offer the feminist publisher, writer, and bookseller such an array of choices and opportunities!

## NEW REFERENCE WORKS IN WOMEN'S STUDIES

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Carole Dilling and Barbara L. Claster, eds., Female Psychology: A Partially Annotated Bibliography. New York: New York City Coalition for Women's Mental Health, 1985. 326p. index. \$25.00 (individuals), \$30.00 (institutions) plus \$2.50 handling and postage. ISBN 0-9616028-0-5. (Address: New York City Coalition for Women's Mental Health, c/o Dr. Joan Einwohner, 320 West 86th St., New York, NY 10024)

Stephen Lehmann and Eva Sartori, eds., Women's Studies in Western Europe: A Resource Guide. Chicago: Association of College and Research Libraries, American Library Association, 1986. 129p. (Western European Specialists Section, Occasional Publication, no. 2) \$18.00; \$15.00 for ACRL members. ISBN 0-8389-7037-0. (Address: Association of College and Research Libraries, A.L.A., 50 East Huron St., Chicago, IL 60611)

Gerda Lerner, with the assistance of Marie Laberge, Women Are History: A Bibliography in the History of American Women. Madison, WI: Graduate Program in Women's History, 1986. 122p. index. \$5.00, payable to "Women Are History Fund." (Address: The Graduate Program in Women's History, History Dept., University of Wisconsin-Madison, 3211 Humanities Bldg., 455 North Park St., Madison, WI 53706)

Nursing Scan: Women's Health, vol. 1- , 1985- . Chicago: College of Nursing, University of Illinois at Chicago. Quarterly. \$15.00/year. (Address: College of Nursing, University of Illinois at Chicago, Women's Health Exchange, 845 South Damen Ave., Chicago, IL 60612)

Van der Ros, Janneke, Women in Political Systems in Western Europe and the USA, 1980-1985. Minneapolis: Department of Political Science, University of Minnesota, 1986. 63p. \$4.00. (Address: Department of Political Science, University of Minnesota, Minneapolis, MN 55455)

Mainstream publishers have been working to develop and market women's studies reference tools, but self-published items, publications of professional associations, and materials from non-profit research and advocacy groups still play a major role in facilitating feminist research. In this column I highlight five new reference aids from out-of-the-way sources.

In the fall 1985 issue of FC, I shared my impressions of an American Library Association conference program on European women's studies. The proceedings of that session have now been published as Women's Studies in Western Europe: A Resource Guide, edited by Stephen Lehmann and Eva Sartori. The book includes Virginia Clark's paper on feminist publishing in Western Europe, Beth Stafford's overview of European women's studies programs, and Rita Pankhurst's insider's view of the Fawcett Library in London. An appendix provides a selective list of North American women's periodicals relevant to Western European studies. What gives the work genuine reference value, however, are the addenda to Clark's and Stafford's papers. Clark provides an impressive seventy-seven-page guide to sources of European publications by and about women. Although Clark warns that her list is not complete, librarians striving to strengthen their holdings on European feminism will find it invaluable, and North American scholars heading abroad will also benefit from Clark's diligent bibliographic footwork. Covering twenty-nine nations, the listings encompass organizations (governmental and independent); archives, libraries, and research centers; bibliographies and databases; directories; publishers; journals; and bookshops. Clark routinely provides addresses, and usually adds a brief annotation. Stafford's article, a country-by-country survey of women's studies teaching and research, concludes with a directory of universities, research centers, libraries, archives, and other agencies. Blending state-of-the-art papers with useful resource lists, Women's Studies

in Western Europe joins a growing number of printed tools that ease the task of internationalizing feminist scholarship. (1)

More narrowly focused, Janneke van der Ros' selected bibliography, "Women in Political Systems in Western Europe and the USA, 1980-1985," stresses the traditional concerns of political scientists. Van der Ros pulls together citations to books and articles on women's political behavior and attitudes, political recruitment, political elites, women's movements, and public policy. She separates materials on the United States from those on European countries and highlights comparative studies. Approximately half the entries include brief phrase annotations. Although the bibliography is admirably up-to-date, van der Ros omits much. In the introduction she points to areas she excludes: women in the military, the lesbian movement, the peace movement, and specific issues such as abortion, equal pay, pornography, and women in trade unions. However, she makes a fine effort to guide researchers to additional materials through sections on government documents, biographies, bibliographies, research centers, and periodicals. The emphasis throughout is on English-language materials, but selected texts in foreign languages are also noted. There are minor errors in this bibliography, but I would be pleased to see van der Ros expand it to a book-length work; it certainly fills a gap in the available literature.

Psychology is another discipline where a current, comprehensive bibliographic guide has been sorely needed. Female Psychology: A Partially Annotated Bibliography deserves a place on all women's studies reference shelves. Edited by Barbara L. Claster and the late Carole Dilling, and sponsored by the New York City Coalition for Women's Mental Health, the work lists books and journal articles suitable "for curriculum development, clinical training, and research as well as for individual exploration leading to personal and professional development" (p.7). The thematic organization of entries is well thought-out, moving from "The Historical Perspective" (works by and about Freud and other theorists) to "Gender Differences in the Life Cycle and Current Research on Female Development" from infancy to adulthood. A large middle section treats twenty-six "Special Issues," including achievement, dependency, eating disorders, family violence, lesbianism, mothering, rape and incest, reproductive issues, and women and work. The section ambiguously titled "Mental Health Issues" covers topics related to diagnosis, treatment, and social policy, while the following section looks closely at "Sex Role Issues in Psychotherapy and Supervision." The final group of entries explores "Female Psychology in a Biological, Political, and Sociological Context," with subdivisions for anthropology and sociology, ethnicity and women, and feminist theory. An author index rounds out the volume. Most entries are not annotated, but those that are carry fairly long, informative abstracts. Although thirty dollars seems steep for a typescript bibliography, this one is worth it.

Whatever their genesis, reference materials are unfortunately rarely updated. An aging bibliography rapidly loses its value in the fast-expanding world of feminist scholarship. Thus it is always gratifying when early classics are revised, as has just been the case with Gerda Lerner's pioneering Bibliography in the History of American Women. Lerner first issued her reading list in 1972; this latest version, with the main title Women Are History, is the fourth revision. Assisted by Marie Laberge, Lerner has organized 1,358 bibliographic references under fifteen topical headings:

bibliographical guides and reference sources; historiography of women's history; theoretical works on women; history of American women (a chronological approach); family history; motherhood; women's bodies and women's roles; women and work; women and education; women, law, and crime; women and the arts; lesbian history; black women; women of American minority groups; autobiography and biography. A cross-reference index points to entries that could easily fall into more than one section. Several of the longer sections are subdivided into narrower subjects, and most sections and subsections are split between books and articles. Lerner states that the list is not definitive but derives from her own teaching and research interests, and adds that the fast-paced development of the field of women's history necessitated a careful selectivity. The result is a unique and wide-ranging bibliographic overview of American women's historical experiences. Students using Women Are History as a jumping-off point for in-depth research should be sure to consult other bibliographic sources as well.

Finally, I want to mention a new abstracting service that complements the standard indexes to medical periodical literature. Nursing Scan: Women's Health is generated quarterly by the faculty and students of the Women's Health graduate program at the College of Nursing, University of Illinois at Chicago. The issue I examined -- volume 1, no. 2 -- covers forty-three professional nursing journals and related titles. Grouped alphabetically by journal, citations to substantive articles generally have lengthy abstracts written by their authors, while references to shorter pieces have brief annotations supplied by the compilers. A keyword subject index appears at the end of the listings. A reader questionnaire in the second issue makes it clear that Nursing Scan: Women's Health is experimental, and may change its frequency and content in response to user recommendations. A format more pleasing to the eye than the present computer printout would be a definite improvement. Nonetheless, this promises to evolve into a central resource, not just for students and practitioners in the field of health care, but for undergraduates in women's studies courses.

In future issues of FC, I'll continue to spotlight new reference works from outside the mainstream channels of scholarly communication. Two to watch for: Joan Ariel's Building Women's Studies Collections: A Checklist for Libraries, Research and Resource Centers, and Individual Collectors; and The State-by-State Guide to Women's Legal Rights, by the N.O.W. Legal Defense and Education Fund and Renee Cherow-O'Leary. Since such alternative sources are often difficult to identify, I appreciate being alerted to new reference works by FC readers.

-- Susan Searing

#### NOTES

<sup>1</sup> See also Meredith Ross' review of women's literature in translation elsewhere in this issue.

## PERIODICAL NOTES

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### NEW PERIODICALS

Everywoman: The Real Woman's Magazine. 1985-. Published by a women's cooperative. Monthly. 9.60 pounds (indiv.); 12 pounds (inst.); 22 pounds airmail. ISSN 0267-2294. 34A Islington Green, London N1 8DU, England. (Issues examined: no.16, June 1986, no.17, July 1986)

With the appearance of Everywoman, British women now have two major feminist publications to choose from. Pledged to cover "EVERYTHING that's happening -- from women's point of view," Everywoman appears to be slicker and less overtly political than Spare Rib, which has been publishing since 1972. Everywoman carries news, letters, feature articles, reviews, fiction, and regular columns on finance, equal opportunities, health, and the like. Issues 16 and 17 ran articles on the recent Feminist Book Fortnight; Victoria Wood, a British TV comedian; The Color Purple (the book and the film); and incest.

Hag Rag: Milwaukee's Lesbian Feminist Newspaper. 1986-. 6/year. \$6 (indiv.); \$15 (inst.). Single copy: \$1.50. P.O. Box 93243, Milwaukee, WI 53203. (Issue examined: no.2, Early Fall Year 1, 1986 [i.e., 1986])

Hag Rag is an eighteen-page newsletter publishing articles, commentary, announcements, letters, news, reviews, and a calendar of events, with a Midwest regional emphasis. Topics in the second issue include heterosexuality and betrayal, the image of lesbians in the media, adult children of alcoholics, and black women and men.

Nursing Scan: Women's Health. 1985-. Quarterly. \$15. College of Nursing, University of Illinois at Chicago, Women's Health Exchange, 845 South Damen Ave., Chicago, IL 60612.

See review in "New Reference Works in Women's Studies" elsewhere in this issue.

Ohio Women, Inc.: News & Views. 1986-. Quarterly. 447 East Broad St., Columbus, OH 43215. (Issue examined: v.1, no.2, July 1986)

This four-page newsletter carries news of interest to Ohio women regarding such issues as pay equity, Title IX, child support, and gender research. It also serves to inform readers about the activities of the Ohio Women, Inc. network.

SageWoman. 1986-. Quarterly. \$13. Single copy: \$4.50. P.O. Box 1478, Hillsboro, OR 97123. (Issue examined: v.1, no.1, Fall 1986)

SageWoman is a new journal of feminist spirituality that hopes "to continue and expand on the traditions of WomanSpirit and Country Women to provide a space for women of all ethnic and cultural backgrounds to share women's wisdom and women's mysteries." Forty-one pages long and very similar in format to WomanSpirit (1974-1984), the first issue features articles, poetry, humor, rituals, book reviews, announcements, letters, and an interview with WomanSpirit publisher Jean Mountaingrove.

Sphinx: Women's International Literary/Art Review. 1984-. Ed: Carol Pratl. Annual. 3 issues: \$15; \$18 airmail. Single copy: \$5. ISSN 0755-964X. 175, Avenue Ledru-Rollin, 75011 Paris, France. (Issue examined: no.2, 1985)

Editor Carol Pratl describes Sphinx as "an international literary/art review published in Paris by a team of expatriate Anglophone women writers and artists...[and featuring] cultural themes, prose, poetry, dramatic excerpts, photography, artworks, reviews, interviews and essays both by established and new women writers and by men about women." Attractively designed, the seventy-eight-page second issue features a short piece on Japanese women in literature; excerpts from works by Japanese women authors; an interview with Kathy Acker and an excerpt from her book, Don Quixote; a short essay by Julia Kristeva; excerpts from Waltz for K by Dmitri Savitski; representative works from the 1985 Paris Biennial Exhibition; "Notes from Nicaragua" by Martica Sawin; an interview with Grace Paley; poetry; reviews; and more.

W.H.I.S.P.E.R.: Women Hurt in Systems of Prostitution Engaged in Revolt. 1985/86-. Eds.: Sara Wynter, Toby Summer. Quarterly. \$15 (indiv.); \$35 (inst.); free to women in prison. P.O. Box 5514, Rockefeller Center Station, New York, NY 10185. (Issue examined: v.1, no.1, Winter 1985/86)

"The acronym WHISPER was chosen because women in systems of prostitution do whisper among ourselves about the coercion, degradation, sexual abuse and battery in our lives while the myths about prostitution are shouted out in pornography, in mainstream media, and by self-appointed 'experts.'" WHISPER defines "systems of prostitution" broadly to include "pornography, live sex shows, peep shows, international sexual slavery, and prostitution as it is commonly defined." Sixteen pages in length, the first issue offers poetry, personal accounts, information about support groups and the New York City Street Work Project, and national and international news relevant to the issue of sexual exploitation.

The Wisconsin BusinessWoman. 1986-. Ed.: Naomi K. Shapiro. Quarterly. P.O. Box 4237, Madison, WI 53711. (Issue examined: v.1, no.1, Summer 1986)

The Wisconsin BusinessWoman is the official publication of the Wisconsin Business Women's Coalition (WBWC), "a state-wide affiliation of grassroots organizations and individuals committed to identifying and representing the collective interests of Wisconsin women in business." Founded in 1985, the WBWC claims sixty thousand members; its motto is "Progress, Power, Productivity and Profit." The first issue (twelve pages in length) features news, profiles of members, resource lists, a calendar of events, and classified ads.

## SPECIAL ISSUES OF PERIODICALS

Bookman's Weekly for the Specialist Book World v.77, no.8, February 24, 1986: "Special Women's Studies Issue." \$50. Single copy: \$6. P.O. Box AB, Clifton, NJ 07015. (Issue examined)

Contents: "The Intrepid Adventuresses: Victorian Women Travelers" (Carol D. McKinley); "An Ephemeral Walk Through Women's History" (Alice Kahler Marshall); "Women's Books: A Historical Perspective" (Barbara Walzer); "Early Feminists and Modern Feminism: A Personal Involvement" (Madeleine B. Stern); "A Woman Publisher of Grub Street: Anne Baldwin 1698-1713" (Leona Rostenberg); "A Survey of Literary Feminism in France" (Paulette Rose); plus



reviews, news notes, and a special section of listings of "books wanted" and "books for sale" related to women's studies.

The Bulletin of the American Society of Newspaper Editors no.683, January 1986: "Why Aren't More Women Climbing Corporate Ladders?" Guest eds.: Judy Clabes, Susan Miller. \$20. Single copy: \$3. ISSN 0003-1178. American Society of Newspaper Editors, P.O. Box 17004, Washington, DC 20041. (Issue examined)

Partial contents: "What Is an Editor, Anyway?" (Judy Clabes); "Looking to the Future: Growing Professionalism or 'Pink-Collar Ghetto'?" (Maurine H. Beasley); "Breaking Out of the Patterns Many Women Create for Themselves" (Maryl C. Levine); "Creating 'Old Girl' Networks Can Still Prove Useful" (Janet Brandt); "Are the Media Trying to Send Women Back to the Kitchen?" (Linda Grist Cunningham); "Newspapers Can't Afford to Let Talented Women Journalists Look Elsewhere for Careers" (John Seigenthaler).

Educational Horizons v.64, no.3, Spring 1986: "Stepping Up: Women in Transition." Ed.: Christine A. Swanson. \$12.50 (indiv.); \$14 (inst.). Single copy: \$5. Pi Lambda Theta, 4101 East Third St., Bloomington, IN 47401. (Issue examined)

Articles in this special issue look at the transition from student to professor, management styles of women school administrators, continuing education for women, the history of male attitudes toward educating women, the continuing controversy over women's employment, women in male-dominated professions, women in the military, faculty rewards for off-campus teaching, and fathering experiences of male teachers.

Grassroots: International Partnerships for Change v.2, no.1, Spring 1986: "Women & Change." Ed.: Lauri Wilson. Subscription with contribution of \$25 or more to Grassroots International. P.O. Box 312, Cambridge, MA 02139. (Issue examined)

Grassroots International is an independent nonprofit agency that funds community-based relief and development programs in Africa, the Middle East, and the Philippines with the aim of overcoming "the imbalance between the 'haves' and the 'have nots' in order to support lasting equality, liberty and peace with justice." This eight-page special issue includes a letter from the director ("Women: Transforming Their Societies"), a list of women's projects for which Grassroots is seeking funding, an article on Eritrean women, an editorial entitled "Strengthening Our Commitment to Women," and a guest column on feminism and women's liberation.

Helicon Nine: The Journal of Women's Arts and Letters no.14/15, Summer 1986: "Special Multicultural Issue." Eds.: Gloria Vando Hickok, Ann Slegman. \$18 (indiv.); \$22 (inst.). Single copy: \$10. ISSN 0107-3371. P.O. Box 22412, Kansas City, MO 64113. (Issue examined)

Exquisitely designed and produced, this two hundred-page special issue showcases short fiction, poetry, interviews, articles, artwork, photographs, and a sound recording by artists representing diverse cultural backgrounds: Central American, Puerto Rican, American Indian, black American, Spanish, Cuban, Indian. Partial contents: "Going in All Directions Concentratedly: An Interview with Judith Jamison," by Janet Sharistanian; "Women Artists from Puerto Rico," by Susana Torruella Leval; "Women of Sweetgrass, Cedar and Sage: Contemporary Native American Art," by Jaune Quick-to-See Smith; "Contemporary Black Women Playwrights," by Elizabeth Brown-Guillory; "The Black Composer

Speaks: An Interview With Undine Smith Moore," by Herman Hudson with David N. Baker and Lida M. Belt.

Kalliope: A Journal of Women's Art v.7, no.3, 1986: "A Special Issue Featuring Writers & Artists With Disabilities." Ed.: Sharon Weightman. \$9 (indiv.); \$15 (inst.). Single copy: \$3.50. ISSN 0735-7885. Florida Community College at Jacksonville, 3939 Roosevelt Blvd., Jacksonville, FL 32205. (Issue examined)

This issue includes poetry, personal accounts, short fiction, artwork, and photographs by women with a variety of disabilities, including paraplegia, chronic pain, degenerative knee disorder, environmental illness, learning disabilities, amputation. Among the artists are Grace Regina Broussard, Cathy Cade, Zana, Judy Clouston, Mary Ann Farrell, Diane Stein, and Amber Coverdale Sumrall.

Psychotherapy v.23, no.2, Summer 1986: "Gender Issues in Psychotherapy." Guest eds.: Herb Goldberg, Fran Pepitone-Arreola-Rockwell. \$12 (members of the American Psychological Association, Division of Psychotherapy); \$50 (indiv. non-members); \$35 (students); \$65 (inst.). Single copy: inquire. ISSN 0033-3204. 3602 East Campbell, Phoenix, AZ 85018. (Issue examined)

"We believe that the clinical understanding of gender conditioning is one of the most important frontiers of psychological understanding of our time," write the guest editors for this special issue. Partial contents: "Historical and Developmental Roots of Female Dependency" (Marcia Westkott); "A Critical Assessment of the Efficacy of Women's Groups" (Kathleen Huston); "Was Freud a Feminist?" (C. Kate Kavanagh); "Lesbian Couples: The Implications of Sex Differences in Separation-Individuation" (Dianne Elise); "Bulimarexia as Symptom of Sex-Role Strain in Professional Women" (Linda R. Barnett).

Radical Teacher: A Socialist and Feminist Journal on the Theory and Practice of Teaching no.30, January 1986: "Women in Science." Ed.: Susan O'Malley. \$4 (part-time, unemployed, retired); \$8 (employed); \$11 (inst.); \$35 (sustaining). Single copy: \$3. ISSN 0191-4847. Boston Women's Teachers' Group, P.O. Box 102, Kendall Square Post Office, Cambridge, MA 02142. (Issue examined)

Partial contents: "Reflections on My Life as a Scientist" (Ruth Hubbard); "Never Meant to Survive: A Black Woman's Journey" (an interview with Evelyn Hammonds by Aimee Sands); "Women and Minorities in Science: An Interdisciplinary Course" (Anne Fausto-Sterling and Lydia L. English); "Gender and Mathematics" (Joan Countryman); "Shared Meanings in Mathematics: An Approach for Teachers" (Dorothy Buerk).

School Organization v.5, no.1, January/March 1985: "Sexism in the School." Issue ed.: Jim Jones. \$42. Single copy: inquire. ISSN 0260-1362. Taylor & Francis, Inc., 242 Cherry St., Philadelphia, PA 19106-1906. (Issue examined)

Editor Jim Jones comments in his editorial that "few, if any" papers published in School Organization during its first five years "contributed to the questions of equal opportunities or sex-stereotyping within the school setting" (p.1). Partial contents of this issue: "Developing Individuals Rather Than Boys and Girls" (Janet Hough); "Combating Sex-Stereotypes Through Careers Education" (Catherine Avent); "Sexism and the Implications for Teacher Training" (Barry J. Everley); "Swimming Against the Tide of Male Mythology" (Elaine Cross).

West European Politics v.8, no.4, October 1985: "Women and Politics in Western Europe." Ed.: Sylvia Bashevkin. 26 pounds (indiv.); 50 pounds (inst.). Single copy: 11 pounds. ISSN 0140-2382. Frank Cass and Co. Ltd., Gainsborough House, 11 Gainsborough Rd., London E11 1RS, England. (Issue examined)

Partial contents: "Struggling for Identity: The Women's Movement and the State in Western Europe" (Jane Jenson); "Feminism and Leftist Politics in Italy: The Case of UDI-PCI Relations" (Karen Beckwith); "Feminism and Religiosity: Female Electoral Behavior in Western Europe" (Lawrence Mayer and Roland E. Smith); "Women, Politics and the French Socialist Government" (Wayne Northcutt and Jeffra Flaitz); "Party and Legislative Participation Among Scandinavian Women" (Ingunn Norderval); "Women's Legislative Participation in Western Europe" (Pippa Norris).

## CEASED PUBLICATION

Motherroot Journal: A Women's Review of Small Presses 1979-1985? Eds.: Anne Pride (1979-1983); Sonya Jones (1984-1985?). Box 8306, Pittsburgh, PA 15218-0306. (Information from The Feminist Bookstore News April/May 1986, p.16)

## ITEMS OF NOTE

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Compiled by Isis International, POWERFUL IMAGES: A WOMEN'S GUIDE TO AUDIOVISUAL RESOURCES combines an introduction to audiovisual equipment and production processes, discussion of Third World women's experiences in making and using audiovisuals, and a catalog of more than six hundred audiovisuals by and about women from around the world. The catalog is arranged by subject categories (e.g., "Women in Struggle," "The Craft of Culture") which are further divided into geographic areas by continent. A final section offers an annotated bibliography of relevant catalogs, guides, and periodicals, and a lengthy address list of filmmakers, distributors, and grassroots organizations. The 210-page guide is available for \$12 from Isis International, Via Santa Maria dell'Anima, 30, 00186 Rome, Italy.

Two video productions springing from the United Nations Decade for Women Conference and Forum '85 held last summer in Nairobi, Kenya, are now available. EQUALITY, DEVELOPMENT AND PEACE: VISIONS FROM NAIROBI is a six-part series highlighting many of the topical workshops from the gathering, including those on apartheid, women as refugees and migrants, international trafficking and prostitution, and women in the world economy. A twenty-minute sampler program with the same title provides an overview of the conference. Available for sale only, the entire series (seven tapes) may be purchased on 3/4-inch tape (\$390) or in VHS or Beta formats (\$250); individual tapes are priced at \$65 for 3/4-inch, \$50 for VHS or Beta. Add \$3 per tape or \$10 for the series for postage and handling. Contact InVision Productions, Inc., Elaine Trotter, 275 Magnolia Ave., Larkspur, CA 94939 (415-927-0555).

U.N. DECADE FOR WOMEN: NGO FORUM '85 NAIROBI is a twenty-minute documentary produced entirely by Kenyan women broadcasters as part of a video journalism course. The HKW Video Workshop, a Japanese media institute for women in development that organized the course, can provide information on

availability. Contact HKW Video Workshop at 27-103-Chome Matsunoki Suginami-ku, Tokyo 166, Japan (03-311-7674).

WINGS: WOMEN'S INTERNATIONAL NEWS GATHERING SERVICE began offering radio news programs "by, for, and about women" in May of this year. The clearinghouse is producing one half-hour newscast monthly, available by satellite to U.S. public radio stations and on cassette to other stations and subscribers, and will move to weekly production when funds permit. The first WINGS program covered topics such as the suppression of the Ministry for the Rights of Women in France and Brazilian women's campaign for all-women police stations. Tapes are available for \$10 each (including postage/handling) with up to two programs per tape; specify whether requesting current or previous programs. Make checks payable to Western Public Radio/WINGS, Fort Mason Center, Building D, San Francisco, CA 94123 (415-771-1160).

Audio tapes are available of the five plenary sessions of the 1986 NATIONAL WOMEN'S STUDIES ASSOCIATION CONFERENCE, "Women Working for Change: Health, Cultures, and Societies," as well as of three sessions from the 1985 conference, "Creating Choices Through Feminist Education." Taped and edited by Creative Audio Productions of Seattle, Washington, both sets of tapes may be ordered from Caryn McTighe Musil, National Women's Studies Coordinator, LaSalle University, Philadelphia, PA 19141 (215-951-1700). Send \$6.50 each for the 1986 tapes, \$6 each for the 1985 sessions, plus \$1 per tape shipping (MasterCard and VISA accepted).

A photographic exhibit on CHINESE WOMEN OF AMERICA, 1832-1982 is available for rental to museums, libraries, community organizations, and others. Contact Carol Stepanchuck, Chinese Cultural Center, 750 Kearny St., San Francisco, CA 94108 (415-986-1822).

The WOMEN IN SCIENCE VIDEOTAPE SERIES includes an overview of career opportunities in science and the barriers women face, plus seven half-hour tapes focusing on women in biomedical science, chemistry, computer science, dentistry, engineering geoscience, and physics/astronomy. The color videotapes are available in either 3/4-inch U-matic or 1/2-inch VHS formats, accompanied by a user's guide plus brochures and posters with specific career information on each of the fields explored. Contact Joyce B. Williams, Research Assistant, Women in Science Videotape Series, B322 School of Dentistry, University of Michigan, Ann Arbor, MI 48109 (313-763-3337).

THE FREEDOM ORGANIZING PAMPHLET SERIES from Kitchen Table: Women of Color Press includes: "The Combahee River Collective Statement: Black Feminist Organizing in the Seventies and Eighties" (24p., \$3.25); "Apartheid U.S.A." by Audre Lorde and "Our Common Enemy, Our Common Cause: Freedom Organizing in the Eighties" by Merle Woo (28p., \$3.50); and "I Am Your Sister: Black Women Organizing Across Sexualities" by Audre Lorde (12p., \$2.95). Add \$1 for the first pamphlet and \$.25 for each additional pamphlet and send to Kitchen Table: Women of Color Press, P.O. Box 2753, New York, NY 10185.

GLOBAL THINKING ON LOCAL ISSUES: A STUDY-ACTION MANUAL by Jane Stewart Heckman and Mary J.H. Beech grew out of a 1983 series of seminars designed by the YWCA of Metropolitan Chicago. Organized around the theme "thinking globally about local issues," and dedicated to the goal of developing women leaders with a sense of connectedness to the wider world community, the seminars focused on

topics such as "Women and the Military-Industrial Complex" and "Women and Food, Land and Hunger." The 114-page manual documents the project planning process and the six topical sessions, and lists additional resources in an appendix. For more information or copies of the manual, contact YWCA-West Suburban Area, 26 West St. Charles Rd., Lombard, IL 60148 (312-629-0170).

Originally issued in 1982, WOMEN SCHOLARS IN WOMEN'S STUDIES is now available in a revised edition, presenting biographical data on three hundred scholars from eleven Midwestern universities. In addition to the biographical information, the directory provides over one thousand references to recent scholarship along with summaries of the scholars' research interests and areas of community involvement. For ordering information, contact the Committee on Institutional Cooperation, 302 East John St., Suite 1705, Champaign, IL 61820.

A WOMAN'S GUIDE TO LOW-COST HEALTH SERVICES IN THE MADISON AREA is a booklet put together by the Women's Studies Campus Community Communications Committee and residents of the Madison YWCA. It provides details on health resources available to low-income women, including phone numbers and hours for clinics and other agencies, types of services provided, fees and payment systems. Copies are available from CCCC, c/o Women's Studies, 209 N. Brooks St., UW-Madison, Madison, WI 53715.

IN CASE OF SEXUAL HARASSMENT: A GUIDE FOR WOMEN STUDENTS is an eight-page pamphlet summarizing how sexual harassment occurs on campus and what students can do about it -- from documentation of harassment, to letters to the harasser, to formal institutional action. Copies of the pamphlet are available for \$2 from the Project on the Status and Education of Women, Association of American Colleges, 1818 R St., NW, Washington, DC 20009 (202-387-1300). Bulk rates are available.

Eleanor Wachtel's UPDATE ON FEMINIST PERIODICALS offers an inside view of the Canadian feminist publishing scene. Written under a contract with the Canadian Women's Programme to aid in the planning of a Canadian Feminist Periodical Conference held in 1985, the report updates her earlier study entitled "Feminist Print Media" (published in revised form in Feminist Collections v.4, no.2, Winter 1983 and v.4, no.3, Spring 1983). Wachtel demonstrates the continuing need for a feminist voice, offers comparisons with some Third World and U.S. periodicals, presents a comprehensive list of current feminist periodicals in Canada, and reports on a survey of participants at the periodicals conference. Copies of the report may be obtained from The Women's Programme, Secretary of State, Ottawa, Ontario, K1A 0M5, Canada.

Two titles in the area of nonsexist language have recently come to our attention. The twenty-five-page GUIDE TO NONSEXIST LANGUAGE AND VISUALS, edited by Rhonda Lee, was produced on the UW-Madison campus by the UW-Extension Equal Opportunities Program Office and the Department of Agricultural Journalism. Copies are available for \$2 (plus sales tax for Wisconsin residents) prepaid to UW-Extension Bookstore, 432 N. Lake St., Madison, WI 53706 (608-263-3200). Adapted from that guide is the four-page GUIDE TO NONSEXIST LANGUAGE, published by the Project on the Status and Education of Women and available for \$2 prepaid from PSEW, Association of American Colleges, 1818 R St., NW, Washington, DC 20009 (202-387-1300).

The ninth edition of THE BATTERED WOMEN'S DIRECTORY by Betsy Warrior features articles on battered women, lists of shelters and services in the U.S. and abroad, and citations to international publications and films on the topic. The hundred-page directory is priced at \$12 and may be ordered from Terry Mehlman, Box 94, Earlham College, Richmond, IN 47374.

## WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES

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To gain a sense of the breadth of research undertaken by UW System faculty and staff women since 1980, turn to "A Checklist of Recent Books Written, Edited, or Translated by Faculty and Staff Women of the University of Wisconsin System." The twenty-page bibliography cites books for which UW System faculty or staff women are authors, coauthors, editors, coeditors, compilers, translators, or illustrators. Represented in the list are women from each of the thirteen four-year campuses, the UW Center System, and Extension. Copies of the checklist (and other numbers in the series "Wisconsin Bibliographies in Women's Studies") are available free of charge from: UW System Women's Studies Librarian, 112A Memorial Library, 728 State St., Madison, WI 53706 (608-263-5754).

## BOOK REVIEWS

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### DIVORCE AND PATRIARCHY: HOW WOMEN LOSE

Phyllis Chesler, Mothers on Trial: The Battle for Children and Custody. New York: McGraw-Hill, 1986. 651p. index. \$22.95, ISBN 0-07-010701-7. LC 85-11318.

Lenore J. Weitzman, The Divorce Revolution: The Unexpected Social and Economic Consequences for Women and Children in America. New York: Free Press, 1985. 504p. index. \$19.95, ISBN 0-02-934710-6. LC 85-6868.

The law as an institution in a patriarchal society devalues the services of child carers and homemakers and is insensitive to their needs. This fact is particularly evident in the law of family relationships when one is dealing with matters of post-divorce custody and support. The two books that I am reviewing explore this area of the law and document the effects of the patriarchal perspective. Although the books are quite different, both illustrate the deep-seated problems of our present system.

Mothers on Trial is based primarily on interviews Chesler, a psychologist, conducted with sixty mothers who had been involved in custody disputes. They were not part of a scientifically chosen sample; they were sought out by the author who contacted lawyers, psychologists, social workers, and other professionals for referrals and advertised in the newspaper to obtain appropriate interviewees. Of the sixty custody disputes, thirty-seven were litigated to a judicial decision and twenty-three were settled by the parties.

Although the interviews form the backbone of the book, the author effectively uses history and literature to illustrate problems. For example, one interesting chapter finds similarities in the treatment of women in witchcraft trials in the seventeenth century and in custody trials in the twentieth century. Chesler traces the history of custody law from a paternal property right which ignored mother-child ties, to judicial determination of custody with a preference for "fit" mothers, to legislative directives for joint custody.

Mothers on Trial uses a lot of statistics -- often in ways that seem unnecessarily confusing -- but it is not a statistical study. Rather it is a colorful, sometimes eloquent, often bitter, description of what happened to the women interviewed by Chesler in the course of their custody battles. It tries to give the reader some sense of how those mothers feel about their treatment by the legal system, and to convey how threatened all mothers are by society's eagerness to reward fathers who show any interest whatsoever in their children over and above the provision of child support. The fact that the sixty mothers are, as Chesler characterized them, "good enough" mothers (i.e., mothers who are their children's primary care-givers, who have internalized the Western ideals of motherhood, who are much like the majority of divorced women in America, and yet still often lose custody) points to the vulnerability of all mothers.

The Divorce Revolution is a very different book. In the first place, its coverage is far wider than that of Mothers on Trial. Although Divorce Revolution looks at the effects of several changes in the California law of custody, that is not its major focus. The book addresses the whole range of post-divorce support -- property division, alimony, and child support.

Secondly, The Divorce Revolution is a carefully structured sociological study of the post-divorce economic status of women derived from a large scale review of thousands of divorce records and several hundred interviews. Its impact comes not from the eloquent language it uses or the individual crises it describes, but from the sheer magnitude of the numbers it reports.

These numbers are devastating. Only seventeen percent of wives were awarded alimony in 1977. Within six months, one out of six of the men were behind in their payments. Furthermore, the awards were often for short periods of time -- two years or less. In 1977 in Los Angeles, child support awards averaged \$126 per month per child -- not enough to provide child care for a working mother. Even in the first year after divorce, forty-three percent of the mothers reported receiving little or no child support. The result is that after divorce, women and the children in their custody find their standard of living drastically reduced, while men improve their status. Based on her interviews, Weitzman found that in the first year after divorce women and children experience a seventy-three percent decline in their standard of living, while men have a forty-two percent rise.

The major shortcoming of both books is that they are overly optimistic about solutions. Chesler proposes automatic legal guardianship for mothers, but she seems to recognize immediately how unlikely that is to happen. She further suggests public hearings, perhaps by a congressional committee, to inform the public of how custodially vulnerable all mothers are and to help

non-parents and parents-to-be to understand and question our child raising (custodial) arrangements.

Weitzman recommends a number of incremental changes in our current post-divorce economic structure, including (1) the expansion of the concept of marital property to recognize pensions, professional degrees, goodwill, medical insurance and a range of other career assets; (2) the use of income-sharing guidelines for the establishment of child support; and (3) withholding child support payments from fathers' paychecks much as taxes and social security are deducted.

Neither author appears willing to admit the intractability of the problem they have so ably described. Chesler makes her recommendations in spite of the case she has built demonstrating the law's failure to place value on mother-child relationships.

Weitzman oversimplifies the problem by blaming it on the shift to no-fault divorce and equal treatment. To be sure, treating wife and husband as equal in earning capacity can exacerbate an already grave problem. This is especially the case when the woman has small children to care for and lacks qualifications for the job market because she has been a housewife, whereas her husband has an occupation or profession built up over the course of his entire adult life. But divorce has always been an economic disaster for women. Men have never paid child support; as long ago as 1907, the Commissioners on Uniform State Laws studied the problem of paternal desertion. Women have never received alimony; Census Bureau statistics show that in the period from 1890 to 1920, when women's ability to earn was far more restricted than today, only 9.3% of divorced women received alimony.

The fact is that the problems Chesler and Weitzman describe have long been with us. They are more visible today, perhaps, than in the past because of the greatly increased numbers of divorced couples. They are problems deeply entrenched in our patriarchal society which places little value on child caring and homemaking and overprotects income earners and supporters. The solution to these problems calls for a far more major reevaluation of our social values and structure than either of these books proposes.

-- Marygold S. Melli

[Marygold S. Melli is Voss-Bascom Professor of Law at the UW-Madison. Her speciality is Family Law.]

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## WOMEN'S LITERATURE IN TRANSLATION

Gerd Brantenberg, Egalia's Daughters: A Satire of the Sexes. Trans. by Louis Mackay in cooperation with Gerd Brantenberg. Seattle: Seal Press, 1985. 269p. \$15.95, ISBN 0-931188-35-0; pap., \$8.95, ISBN 0-931188-34-2. LC 85-22191.



Susan L. Cocalis, ed., The Defiant Muse: German Feminist Poems from the Middle Ages to the Present. New York: The Feminist Press, 1986. 163p. \$29.95, ISBN 0-935312-49-8; pap., \$11.95, ISBN 0-935312-53-6. LC 86-4774.

Tove Ditlevsen, Early Spring. Trans. by Tiina Nunnally. Seattle: Seal Press, 1985. 227p. \$14.95, ISBN 0-931188-29-6; pap., \$8.95, ISBN 0-931188-28-8. LC 85-2091.

Angel Flores and Kate Flores, eds., The Defiant Muse: Hispanic Feminist Poems from the Middle Ages to the Present. New York: The Feminist Press, 1986. 145p. \$24.95, ISBN 0-935312-47-1; pap., \$9.95, ISBN 0-935312-54-4. LC 85-16294.

Katherine Hanson, ed., An Everyday Story: Norwegian Women's Fiction. Seattle: Seal Press, 1984. 249p. \$16.95, ISBN 0-931188-21-0; pap., \$8.95, ISBN 0-931188-22-9. LC 84-14096.

Moa Martinson, Women and Appletrees. Trans. and with an afterword by Margaret S. Lacy. Old Westbury, New York: The Feminist Press, 1985. 216p. pap., \$8.95, ISBN 0-935312-38-2. LC 85-6898.

\* Cora Sandel, Cora Sandel: Selected Short Stories. Trans. by Barbara Wilson. Seattle: Seal Press, 1985. 204p. \$16.95, ISBN 0-931188-31-8; pap., \$8.95, ISBN 0-931188-30-X. LC 85-22295.

Domna C. Stanton, ed., The Defiant Muse: French Feminist Poems from the Middle Ages to the Present. New York: The Feminist Press, 1986. 207p. \$24.95, ISBN 0-935312-46-3; pap., \$11.95, ISBN 0-935312-52-8. LC 85-16270.

Hélène Cixous once remarked that although "we translate what the American women write, they never translate our texts." (1) Indeed, one of the blots on Anglo-American feminism has been its provincialism. Few readers have taken the trouble to read works by international women in their original languages; and until recently, only the works of very prominent women writers were available in translation. Fortunately, the tide seems to be turning. Several anthologies of feminist literature and criticism in translation have been published in the last few years, including New French Feminisms, German Feminism, and Contemporary Women Authors of Latin America. (2) Translations of theoretical works by individuals have also begun to appear, for example Luce Irigaray's Speculum of the Other Woman and This Sex Which Is Not One. (3)

Recently, both the Feminist Press and the Seal Press have inaugurated series of women writers in translation. The Feminist Press has published the first three volumes of a four-volume series of international women's poetry, along with a novel by Swedish writer Moa Martinson; while the Seal Press has published four volumes of prose -- two short story collections, an autobiography, and a satirical novel.

In reviewing these works, I find it useful to divide them by genre. This is partly for literary reasons, since poetry and prose have different focuses and techniques, and partly for cultural reasons, since -- by accident or design -- all of the prose works are written by Scandinavian women.

### POETRY

The Feminist Press poetry series goes under the general title of "The Defiant Muse." The three volumes published so far are Hispanic Feminist Poems, edited by Angel and Kate Flores; French Feminist Poems, edited by Domna C. Stanton; and German Feminist Poems, edited by Susan L. Cocalis. A fourth volume, Italian Feminist Poems, edited by Beverly Allen, Muriel Kittel, and Keala Jane Jewell, is due out soon. Each volume includes a literary-historical introduction, sixty to eighty poems by about thirty women from the Middle Ages to the present, and brief biographies of the poets. The volumes are handsomely arranged, with originals and translations (most of them new) on facing pages. The poems themselves are explicitly feminist, informed by a "condemnation of the patriarchal institutions and attitudes that oppress women." (4)

The three volumes do differ in emphasis. Cocalis, for example, includes no anonymous German poems, while both Stanton and the Flores highlight anonymous medieval ballads. Stanton stresses pre-twentieth century French verse, while the German and Hispanic volumes include a preponderance of nineteenth- and twentieth-century poems. (5)

Still, what is most apparent is the similarity in women's verse across three languages and cultures. For one thing, the three volumes demonstrate a parallel historical progression in forms and themes. The anonymous (and probably illiterate) authors of the medieval ballads focus on material conditions that bind women, often bewailing marriage as a prison. By the fifteenth century, educated upper-class women are defending women's right to knowledge -- for example, the fifteenth-century French writer Christine de Pisan, in "Here Are Told the Misfortunes of Women," and the seventeenth-century German writer Susanna Elisabeth Zeidler, in "Verification of the Poetic Talents of Young Maidens." By the nineteenth century, writers such as Spain's Rosalía de Castro and France's Louise Colet are writing of the struggles of working women in an industrialized economy. Contemporary poets in all three volumes write in an explicitly feminist idiom, and many -- like France's Thérèse Plantier -- reflect the influence of French feminism as they try to break out of the traditional confines of syntax and gender.

Throughout, the poets appropriate or subvert such "masculine" poetic structures as the epistle, the satire, and the drinking song -- even as they proclaim their own modesty. They struggle against the constraints of marriage, pregnancy, religion, poverty, heterosexual relationships, gender roles, and language. From the anonymous author of the thirteenth-century Spanish ballad "The Girl Warrior," to contemporary German poet Ursula Krechel, who warns her reader, "just look and be amazed/at how I raise my head/my shoulders, my arms/and fly away in the clear sky/without looking back at you," the poets assert their right to say, to do, to be. (6) They also try to find connections with other women -- mothers, literary foremothers, friends, lovers. Most of all, the poets strive to create themselves in language -- in Christine de Pisan's words, "I have named myself properly;/...I have set my name in writing." (7)

## PROSE

The prose works published so far by The Seal Press and The Feminist Press encompass a variety of genres. The Feminist Press has published Women and Appletrees, a 1933 novel by the well-known Swedish writer Moa Martinson. A self-educated, working-class radical, Martinson paints a quasi-autobiographical portrait of two working-class women, Sally and Ellen, whose friendship endures despite poverty, brutality, and social isolation. The Seal Press has published a series of (so far) Scandinavian prose. An Everyday Story, edited by Katherine Hanson, brings together thirty tales by twenty-four Norwegian women, written between 1860 and the 1980s. The volume is impressive both for the stories' variety in subject and technique, and for their uniformly high quality. Also impressive is the collection of seventeen stories by Cora Sandel, a Norwegian author best known for her novels, especially the Alberta trilogy. Early Spring includes the first two volumes -- "Childhood" and "Youth" -- of the memoirs of the beloved Danish poet Tove Ditlevsen. Gerd Brantenberg's Egalia's Daughters is a satiric feminist fantasy which was an overnight bestseller when it was published in Norway in 1977.

While these works seem quite disparate, they make a strong collective impression, especially in contrast to the poetry. This impression can be partly accounted for by literary genre. Prose fiction is a relative newcomer on the literary scene, developing at a time when even the working class was becoming literate; thus, a large number of these writers -- Martinson and Ditlevsen, for example -- come from working-class backgrounds, as most of the poets do not. Furthermore, lacking the long (and largely masculine) tradition of poetry, prose allows an unprecedented freedom of subject and technique. Prose also allows a detailed presentation of physical setting and social organization uncommon in poetry. Thus, although many of these prose works are not explicitly feminist, their gritty portrayal of the conditions in which women lived -- Martinson's Stockholm slums, for example -- gives them a great emotional impact. Finally, all of these works are Scandinavian, and as a group they present a powerful impression of the impact of the bleak, isolated, northern landscape on its inhabitants. From the storm that opens Cora Sandel's tale "A Mystery," to the snow-covered forest that closes Women and Appletrees, the landscape is everpresent in women's lives.

What is most startling to this American reader is the recurrent emphasis in these works on class relationships and grinding poverty. In "The Charity Ball," a tale in An Everyday Story by Nobel Prize winner Sigrid Undset, the vapid comfort of two women who are buying dresses for a benefit for unwed mothers is contrasted with the day-to-day money worries of their dressmaker, herself a single mother. In Sandel's "Thank You, Doctor," a woman reflects bitterly on the abortion that her husband and doctor have insisted on -- because, they told her, the couple is too poor to support a child: "Money's not everything," she tells herself, "But it's the key to the rest.... That's how they've arranged the world. Who? Them." (8)

Although no characters are unaffected by economics, some do push through the bonds imposed by money and class. In Women and Appletrees, Ellen often doesn't have enough food for her children, and Sally is so poor that she must give birth alone on her cabin floor, but both continue to grow as individuals and as friends. In Early Spring, Ditlevsen spends her adolescent years

cleaning other people's kitchens, yet publishes her first book of poetry at age eighteen.

Nevertheless, larger gender constraints affect these characters irrespective of class. The young protagonist of Sandel's "The Child Who Loved Roads" recognizes this unspoken truth: when she loses her childhood, she will lose her freedom. Just how she will lose it is illustrated in two selections from An Everyday Story. In an excerpt from Amalie Skram's novel Constance Ring, Constance is trapped in an upper-class marriage that is squeezing the life out of her -- a fact that her husband and mother conspire to ignore. In Inger Hagerup's "The Woman at Klepp," the protagonist, a farmer's wife, is on the opposite end of the social and economic scale from Constance; like Constance, however, she is slowly but surely destroyed by her marriage.

These works stress the power of social structures in yet another way: by showing the utter isolation of women who move outside those structures. In "'Scum,'" from An Everyday Story, Tove Nilsen observes a contemporary bag lady, one of those "women who walk around in the streets talking loudly to themselves, slandering their surroundings by their mere existence." (9) In Sandel's "A Mystery," Mrs. Arnold is a divorcée who moves from place to place encountering no overt rejection but no acceptance either, until she is driven to mailing letters to herself so that people will believe she communicates with someone.

The works share techniques as well as themes. The most striking device is their reliance on Scandinavia's oral tradition. Most of the tales in An Everyday Story employ folktale themes and methods in some way. Camilla Collett's "Storyteller Sara" portrays a woman who becomes a repository for her community's folk memory. In "Stormarja and Lillmarja," Magnhild Haalke presents two sisters, rather like Snow White and Rose Red -- but in this tale, the sisters are destroyed by their love for the same man. In "Fiddle Music in the Meadow," Ragnhild Jølsen introduces the "hulder," supernatural females, who come to represent a defiance of traditional women's roles.

The sensitivity with which the writers integrate their culture's folk traditions into these tales is just one indication of their literary sophistication. Sandel, Martinson, and Ditlevsen, in particular, write with the care of conscious artists. Sandel's compressed, elliptical vignettes come across as surprisingly modern in their style and sensibility; translator Barbara Wilson describes her as "an instinctively radical story-teller." (10) In Women and Appletrees, Martinson moves across a hundred-year time span and the whole Swedish countryside; yet she ties the novel together with verbal repetition, symbols (the appletrees), and recurrent motifs (the journey). Ditlevsen's memoirs are a joy to read. She has a poet's eye for metaphor -- "Childhood is long and narrow like a coffin," she says at one point, "and you can't get out of it on your own" -- and her language casts a luminous glow on her upbringing, filled though it was with poverty, ignorance, and fear. (11)

A very different kind of artistry is apparent in Gerd Brantenberg's Egalia's Daughters. Unlike the other prose works, which are generally realistic and often rather depressing, Egalia's Daughters is a very funny dystopian fantasy. Women rule the country of Egalia, but theirs is not the nurturing matriarchy that Charlotte Perkins Gilman envisioned in Herland.

Instead, the women (or wim, as they are called) are as ruthless and oppressive as men are in our world.

Brantenberg uses systematic reversals to highlight the innate absurdity of gender oppression. In Egalia, men (or menwim) hold low-paying jobs; are daily threatened by rape; must wear uncomfortable, suggestive clothes designed by wim (like the peho, or penis-holder, which each manwom must wear once he reaches adolescence); spend hours each day curling their beards and removing their chest hair; and are solely responsible for childcare (as is only natural, the wim point out, since "it is menwim who beget children"). (12) Trouble begins when the manwom Petronius Bram gets fed up and begins a fledgling "masculist" movement. Although Brantenberg's ironic role reversals become predictable after a while, her linguistic inversions, her elucidation of the "historical" and "biological" arguments for wim's superiority, and her novel-within-a-novel regression all combine to make Egalia's Daughters a deft and provocative tour de force.

In all, I see the growth of women's literature in translation as an encouraging trend, and one that is admirably represented by the works I have reviewed. The trend shows no signs of diminishing, as evidenced by the announcement of the University of Nebraska Press that it too will begin a series of translations in 1987, and by the recent appearance of Women Writers in Translation, a bibliography by Margery Resnick and Isabelle de Courtivron. (13) Though we need international research and theory as well, it is in literature that we can react not only intellectually but also emotionally to the lives of women in other countries. Literature forces us to respond to the question posed by German poet Gertrud Kolmar: "You hear me speak. But do you hear me feel?" (14)

-- Meredith J. Ross

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#### NOTES

<sup>1</sup> Hélène Cixous, in Judith Mayne, "Review of New French Feminisms," Women's Studies Review v.3, no.3 (May/June 1981), p.1.

<sup>2</sup> Elaine Marks and Isabelle de Courtivron, eds., New French Feminisms: An Anthology (Amherst: University of Massachusetts Press, 1979); Edith Hoshino Altbach, Jeanette Clauson, Dagmar Schultz, and Naomi Stephan, eds., German Feminism: Readings in Politics and Literature (Albany: State University of New York Press, 1984); Doris Meyer and Marguerite Fernández Olmos, eds., Contemporary Women Authors of Latin America, 2 vols. (Brooklyn, NY: Brooklyn College Press, 1983).

<sup>3</sup> Luce Irigaray, Speculum of the Other Woman, trans. by Gillian C. Gill (Ithaca, NY: Cornell University Press, 1985); This Sex Which Is Not One, trans. by Catherine Porter with the assistance of Carolyn Burke (Ithaca, NY: Cornell University Press, 1985).

<sup>4</sup> Stanton, introduction to French Feminist Poems, p.xix.

<sup>5</sup> Stanton argues that many French women write "feminine" poetry, as opposed to "feminist" prose (introduction to French Feminist Poems, pp.xxiv-xxv). In the last hundred years, she observes, the most prominent French women writers -- "Colette, Beauvoir, Wittig, Sarraute, Duras, Cixous, Irigaray, and Kristeva" -- have written prose rather than poetry (p.xxiv).

<sup>6</sup> Ursula Krechel, "Warning," in German Feminist Poems, p.145.

<sup>7</sup> Christine de Pisan, "Ballad," in French Feminist Poems, p.13.

<sup>8</sup> Cora Sandel, "Thank You, Doctor," in Cora Sandel, p.142.

<sup>9</sup> Tove Nilsen, "'Scum,'" in An Everyday Story, p.222.

<sup>10</sup> Barbara Wilson, introd. to Cora Sandel, p.viii.

<sup>11</sup> Tove Ditlevsen, Early Spring, p.26.

<sup>12</sup> Gerd Brantenberg, Egalia's Daughters, p.9.

<sup>13</sup> Margery Resnick and Isabelle de Courtivron, Women Writers in Translation (New York: Garland Press, 1984).

<sup>14</sup> Gertrud Kolmar, "The Women Poet," in German Feminist Poems, p.89.

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## WORDS FOR WRITERS

Andrea Fleck Clardy, Words to the Wise: A Writer's Guide to Feminist and Lesbian Periodicals & Publishers. Ithaca, NY: Firebrand Books, 1986. 48p. pap., \$3.95, ISBN 0-932379-16-8. LC 86-4714.

Celeste West, ed., Words in Our Pockets: The Feminist Writers Guild Handbook on How to Gain Power, Get Published & Get Paid. Paradise, CA: Dustbooks, 1985. 361p. bibl. index. \$15.95, ISBN 0-913218-02-2; pap., \$9.95, ISBN 0-913218-01-4. LC 81-2106

Let's be honest. Writers really do have a hard time getting work that's important to them published and getting paid for it -- or, as a wise nonwriter once said, the amount you get paid is inversely proportional to the amount you say that is meaningful to you. For example, I may get paid \$25 an hour (or more!) to write computer software manuals, but I get paid two contributors' copies for writing this book review. The goal of Words in Our Pockets and Words to the Wise is to show their feminist readers/writers this view of the world, while still encouraging them to write and introducing them to possible avenues for changing the situation.

A collection of excellent essays by writers of many different stripes, Words in Our Pockets provides an overview of the world of publishing as it appears to feminists. The book contains forty essays organized into four

categories: "Finding Your Way Around Establishment Publishing," "Women's Publishing," "A Spectrum of Genres," and "The Community of the Book and Our Support Systems." For any feminist, reading this book before writing a book (or an essay or a play or a collection of poems), before looking for a publisher, and/or before looking for a job of any kind in the world of publishing is like studying a map of a city you plan to visit or move to -- you can get along without it, but using it thoughtfully can make finding where you want to go a lot easier.

Words in Our Pockets will not teach you the basics of writing but how to use them in the public arena. About this broad subject, the anthology has a little bit of everything -- even a good index to help you find specifics. The "Finding Your Way Around Establishment Publishing" section includes good articles about technical essentials like author law, taxes, and grantwriting, plus a variety of articles that tell you how to sell your skills/products in the mainstream publishing industry. "A Job at the Big House" gives Jane Fatcher's version of how to get an entry-level job at a big New York publishing house (and some information about what you'll find there if you get the job). "Freelancing in the Word Trade" by Gail Larrick describes how to get started working as a freelance editor and the importance of taking your work as a freelancer seriously. In "The Truth About Book Proposals," Barbara Toohey and June Bierman explain why book proposals work and describe how to write an effective one, incorporating in their essay two good examples. "Self-Promotion in Motion" by Deborah Johansen, a literary and publicity agent, advises writers who have managed to get their manuscripts into print on how to get their publishers to sell the books. "Ms. Manners" by Jordan Wellesley and "The Ragged Margin: Magazine Writing" by Nora Gallagher describe how to prepare a manuscript that an editor will actually consider and how to deal with the vagaries of working as a freelance writer.

The "Women's Publishing" section is more fun, presenting the stories of women who made the break from mainstream publishing. Those stories include a review of the monthly publication cycle of off our backs (a women's newsjournal published in Washington, D.C.); a brief history (in the form of two interviews with the publisher) of the beginning, success, and financial collapse of Persephone; insights into the collective process at Alice James Books, a publisher of poetry; and down-to-earth articles by Dorothy Bryant and Celeste West about self-publishing. "Laughcraft: Publishing Feminist Humor" by Chin Lyveley and "Tell It Like It Is: Censorship Within Feminist Publishing" by Gabrielle Daniels deal in a serious but entertaining way with issues of self-censorship within the feminist movement -- how we censor ourselves and one another. Susan Sands, in "Free Time to Write: Tame the Housekeeper!," offers tips on how to keep self and space organized so that it is possible to find the pen and the paper at the same time. And just to prove that this book does have some of everything, Celeste West provides a selection of recipes for the hungry writer, followed by a wonderful short story by Jan Clausen about a lesbian-feminist Greenwich Village-style publication party for a former lover of the narrator (fun, fun!!).

The "Spectrum of Genres" section is just that, including articles on journal writing, poetry, playwrighting, letter-writing, interviewing, science fiction, scriptwriting, academic writing (as a lesbian), children's literature, and technical writing. In addition, the section includes an insightful poem by Sue Silvermarie called "To Be a Poet" and an article by

Gloria Anzaldúa on writing as a Third World woman in the United States. Anzaldúa clearly feels herself an outsider and speaks simply and eloquently to her sister-outsiders of her anger with the patriarchal world and with white feminists.

The final section, "The Community of the Book and Our Support Systems," provides important essays on the broader women-in-print network (women printers, women's bookstores, libraries); copy editing and literary criticism; and on self-help strategies for feminist writers (e.g., learning word processing, creating reading spaces, going to writing workshops, and starting our own writing support groups). Contributors to this section include Valerie Miner, Marge Piercy, Joan Ariel, and Carol Seajay, among others.

Words in Our Pockets is a landmark book for feminist writers (and feminists in other parts of the word trade); once we've learned the things it teaches, we'll be ready to use Words to the Wise.

Words to the Wise is an excellent, basic reference. It is, simply, a list of publishers of books, newspapers, and magazines by and for feminists and lesbians. The pamphlet, bound chapbook-style and containing only forty-eight pages, provides separate lists of feminist presses, periodicals, academic presses, and resources. The information about presses and periodicals comes in two forms: in alphabetical, annotated lists of the presses (one list) and the periodicals (another list) complete with name, address, phone number (in some cases), contact person(s), and a description of what the organization has published or wants to publish; and in charts that enable the user to compare specific information about each publisher.

The press chart specifies the year started, number of books in print, number of books issued in the past year, acceptance of unsolicited manuscripts, availability of guidelines, acceptance of multiple submissions, response time, advances, and royalties. The periodicals chart designates number of issues per year, year started, circulation, subscription cost, acceptance of unsolicited work, availability of guidelines, and type of payment. The chart format simplifies many aspects of the feminist writer's search for a publisher. For example, if a writer plans to make multiple submissions, all she has to do to find out which publishers accept that practice is look down one column -- not wade through pages and pages of other details about publishers to whom she should absolutely not send her manuscript.

The publishers on the list of "Academic Presses" that "have a serious commitment to publishing women's studies books" (p.42) form a curious group. Some are scholarly publishers; others are mainstream publishers that produce some feminist books but not enough to qualify for the presses chart (as do mainstream publishers Beacon, Pergamon, and Routledge & Kegan Paul). Moreover, given the publishers identified here, one might think that Harper & Row/Colophon Books, Penguin's Virago Modern Classics, and Academy Chicago might also reasonably be included.

The brief, annotated list of resources should be very useful, especially to someone just beginning to feel her way around feminist publishing. The directories, periodicals, and organizations listed here are, without exception, essential to the development of feminist writing and publishing in



the United States. (Note that this volume deals only with U.S. and -- to a much lesser extent -- Canadian publishing.)

For all its value to the publisher-hunting feminist writer, Words to the Wise remains (inevitably) incomplete and somewhat idiosyncratic. In her introduction, Clardy notes that "the information is recorded as it was reported by the publications and publishers themselves" (p.5), but nowhere does she make clear the scope or methodology of her survey. A list of presses/periodicals that are no longer in business or that failed to respond to the survey would help pamphlet users comprehend notable omissions (e.g., Women's Studies Quarterly, Resources for Feminist Research, Woman's Art Journal, Women & Health, Women's Studies, Entre Nous/Windy City Times, Webs Inviolate, etc.).

Clardy's reliance on self-reporting of publishers and Firebrand's rapid publication of the pamphlet have resulted in an accurate and up-to-date reference, and this kind of publication must be kept up to date to retain its value. The predecessor of Words to the Wise (Guide to Women's Publishing by Polly Joan and Andrea Chesman [Dustbooks, 1978]) quickly became useless, with no second edition forthcoming; I hope that Firebrand will issue new editions of Words to the Wise every few years.

Coming together as they do (and at a time when the Feminist Writers Guild is reorganizing and gaining strength), Words in Our Pockets and Words to the Wise signal a new level of possible communication between feminist writers and their publishers -- or at least a better chance for feminist writers to understand the industry in which they work.

-- Midge Stocker

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#### Alternative Cataloging in Publication Data

Feminist collections: women's studies library resources in Wisconsin. Madison, WI: UW System Women's Studies Librarian.

quarterly.

Began publication 1980.  
Includes articles, reviews, directories, bibliographies, interviews, and "items of note."

1. Feminist literature--Publishing--Periodicals.
2. Feminist literature--Reviews--Periodicals.
3. Women's studies--Library resources--Periodicals.
4. Libraries--Special collections--Women's studies--Periodicals.
5. Feminism--Book reviews--Periodicals.
6. Feminism--Bibliography--Periodicals.
7. Feminist literature--History and criticism--Periodicals.
8. Feminist literature--Bibliography--Periodicals.
- I. University of Wisconsin System. Women's Studies Librarian-at-Large.
- II. Title: Women's studies library resources in Wisconsin.
- III. Title: Wisconsin women's studies library resources.

Courtesy of Sanford Berman.

## BOOKS RECENTLY RECEIVED

[Editors' Note: We receive many more books each quarter than we can review in these pages. Please let us know whether you find this listing useful.]

Albuquerque: Coming Back to the USA. By Margaret Randall. Vancouver: New Star Books, 1986. (Address: 2504 York Ave., Vancouver, B.C. V6K 1E3, Canada)

Bearing the Word: Language and Female Experience in Nineteenth-Century Women's Writing. By Margaret Homans. Chicago: University of Chicago Press, 1986.

Belinda. By Maria Edgeworth. London/Boston: Pandora Press, 1986.

Career Guide for Women Scholars. Ed. by Suzanna Rose. New York: Springer, 1986.

Carry On, Understudies: Theatre and Sexual Politics. By Michelene Wandor. New York: Routledge & Kegan Paul, 1986.

The Death of Long Steam Lady. By Nellie Wong. Los Angeles: West End Press, 1986. (P.O. Box 291477, Los Angeles, CA 90029)

Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England. Ed. by Jack Zipes. New York: Methuen, 1986.

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