



# FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES

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*Feminist Collections* is published by Susan E. Searing, UW System Women's Studies Librarian, 112A Memorial Library, 728 State Street, Madison, Wisconsin 53706. Phone: (608) 263-5754. Editors: Susan E. Searing, Linda Shult. Graphics: Daniel Joe. ISSN 0742-7441. Subscriptions are \$5.00 to individuals and \$10.00 to organizations affiliated with the UW System; \$10.00/year for individuals and nonprofit women's programs in Wisconsin (\$20.00 outside Wisconsin); and \$15.00/year for libraries and other organizations in Wisconsin (\$38.00 outside Wisconsin). Add \$5.00 for surface mail or \$10.00 for airmail outside the U.S. Subscriptions cover all publications issued by the Women's Studies Librarian, including *Feminist Collections*, *Feminist Periodicals*, *New Books on Women & Feminism*, and bibliographies, directories, and occasional publications produced throughout the year.

## ***FROM THE EDITORS: FEMINIST NETWORKING IN WISCONSIN***

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Strong webs of feminist connection are growing throughout the UW System and the state. One piece of evidence appears in our office, where work is proceeding on the fifth edition of *Women's Studies in Wisconsin: Who's Who & Where*. Published biennially since 1980, the directory serves to network teachers, researchers, administrators, librarians, and other Wisconsin residents active in feminist education. At this writing (mid-April), we have 330 completed questionnaires in hand and have commenced to input and index entries. (In case you haven't sent us your questionnaire yet, there's a copy included with this mailing; though it may be past the deadline, we'll squeeze it in if you return it right away.) Early in the summer, we'll generate the first print-outs and begin preparing the directory for printing.

The new UW System Women's Studies Consortium offers another example of feminist networking as it brings together women's studies programs and departments for exciting new cooperative projects. Although longterm funding for the Consortium is uncertain at this point, its Executive Committee is proceeding on several fronts. The committee, composed of Women's Studies directors from several UW campuses, has initiated a program review as a first step toward justifying their funding request. Myra Dinnerstein of the Southwest Institute for Research on Women will provide outside assessment of the strengths and weaknesses of the Consortium, while each campus documents its own contributions. Meanwhile, because the Consortium has been designated a Center of Excellence in the UW System, Vice-President Eugene Trani has agreed to provide modest start-up funding and has requested additional funds from the Vice-Chancellors of each campus. These one-time monies will enable the Consortium to establish an office and hire a part-time interim director.

Another important cooperative initiative has been mounted by the UW-Madison Women's Studies Research Center under the leadership of Dr. Janet Hyde. With funding from the Ford Foundation, the Research Center will assist faculty of three Madison departments and ten faculty teams from other System campuses to incorporate the new scholarship on women of color into the general undergraduate curriculum. The two-year project will kick off in the fall with a workshop by Dr. Beverly Guy-Sheftall. Five more workshops will follow during the 1989-90 academic year, and in spring 1990, faculty teams will organize seminar series for colleagues on their home campuses. In the 1990-91 academic year, revised courses will be offered and evaluated. By bringing together faculty from most of the UW campuses to solve a common problem - the invisibility of ethnic minority women in the basic curriculum -- the UW Madison Women's Studies Research Center is helping cement the women's studies network in Wisconsin.

Finally, I want to mention a very informal group that has met only twice and has yet to propose any concrete projects, but which I nonetheless hail as a sign of expanded feminist cooperation. Linking administrators concerned with sex equity at the K-12, vocational/technical, and university levels, this small group has dedicated itself to sharing information and to developing an agenda for educational change throughout the state.

"Synergism" could be the byword of the women's movement. Our various organizations -- sometimes overlapping, sometimes in competition -- multiply energy, creativity, and knowledge across institutional lines. Judging by recent Wisconsin events, our networks will continue to thrive in the 1990's, and will be a wellspring of ongoing strength, support, and inspiration.

-- S.S. and L.S.

## FEMINIST VISIONS

### WOMEN'S DOCUMENTARY FILMS

[In the last issue of *FC*, Marilyn Gottschalk described the beginnings of the core collection of women's films now housed at UW-Platteville and available on loan throughout the UW system. She also discussed the work of four pioneer U.S. women filmmakers included in that collection. For this issue, the topic is documentary films by women. The films marked with an asterisk were purchased with the Undergraduate Teaching Improvement Grant which made possible the development of the collection at UW-Platteville.]

Many women filmmakers have chosen to work in the area of documentary film. Jan Rosenberg, author of *Women's Reflections: The Feminist Film Movement*, (1) notes that in the early 1970's women's documentaries were issue-oriented, focusing on such subjects as abortion, gender roles, and the economic and social status of women. By 1974 a second wave of documentaries appeared, which were biographical or autobiographical and which Rosenberg labels "portrait films." Some of these portrait films present the lives of well-known women such as Gertrude Stein, Mary Cassatt, and Antonia Brico, while others feature unknown women facing the problems of day to day living with resourcefulness and dignity.

The documentaries in our core collection reflect this diversity of subject matter. They also, however, have other characteristics in common:

- 1) Material about most of the films is readily available in books and articles on women and film.
- 2) Most of the films have won awards.
- 3) The films are useful in areas other than women's studies courses.
- 4) The filmmakers are women who have produced more than one film, and some, like Claudia Weill and Mirra Bank, have gone on to direct full-length narrative films (*Girl Friends*, *Enormous Changes at the Last Minute*).

The following titles are available through the Platteville Karrmann Library on interlibrary loan:

**MASTER SMART WOMAN** - by Jane Morrison with photographer Peter Namuth. VHS. 28mins. Color. 1984.

Nineteenth century writer Sarah Orne Jewett is the subject of this portrait film, which depicts major events in her life, critiques her works, and portrays her as mentor to such writers as Ellen Glasgow and Edith Wharton. The photography and format are very effective.

Recognition: American Film Festival, Red Ribbon; New England Film Festival.

Use: Women's Studies/English

**\*JOYCE AT 34** - by Joyce Chopra and Claudia Weill. 16mm. 28mins. Color. 1973.

This autobiographical work documents filmmaker Joyce Chopra's first year of motherhood. At age 34, Chopra becomes a mother and struggles through the problems of work vs. family. In the process, she comes to a new awareness of her relationships with her husband and her mother, while making some discoveries about herself.

Recognition: American Film Festival, Blue Ribbon; Edinburgh International Film Festival.

Use: Women's Studies/Business/Careers

**\*YUDIE** - by Mirra Bank. 16mm. 20mins. B/W. 1974.

Yudie, a relative of filmmaker Mirra Bank, is an older working woman who lives alone. She tells of her life as a young immigrant growing up on New York's Lower East Side, her work, her union activities, her marriage and divorce, and her feelings about living alone. In allowing Yudie to tell her own story, Bank captures Yudie's forthrightness and strength.

Recognition: American Film Festival, Blue Ribbon; New York Film Festival.

Use: Women's Studies/History/Social Studies

**\*UNION MAIDS** - by Julia Reichert, James Klein and Miles Mogulescu. VHS. 48mins. B/W. 1976.

This very powerful documentary details the struggles of the labor movement in the early 1930's. Using interviews of three women who were active union organizers, combined with footage from the

period, the film documents the contributions that women and minorities made to the union movement. Much of the appeal and effectiveness of this film can be attributed to the commitment, strength, and humor of the three women.

Recognition: American Film Festival, Blue Ribbon; Academy Award Nominee for Best Feature Documentary; aired on PBS Television Network.

Use: Women's Studies/History/Political Science/Social Studies

**WITH BABIES AND BANNERS** - by Lorraine Gray. 16mm. 45mins. Color. 1978.

This film recounts the support organized by the Women's Emergency Brigade for the 1937 General Motors sitdown strike in Flint, Michigan. As in *Union Maids*, the film juxtaposes current interviews with some of the women involved alongside footage from the 1930's. The strength and pride of these women also come through as they recall their activism during that period of upheaval. *With Babies and Banners* is considered a piece of original historical research and has won numerous awards.

Recognition: American Film Festival, Blue Ribbon; 1979 Academy Award Nominee; John Grierson Award.

Use: Women's Studies/U.S. History/History of Women/Social Science/Political Science

**SPEAKING OUR PEACE** - by Bonnie Klein and Terri Nash. VHS. 55mins. Color. 1985.

Interviews with women involved in the peace movement again testify to the strength, commitment, and determination of women to speak out on issues. These women, many of whom are part of Canada's peace movement, talk of the arms race and environmental pollution. They discuss the need to establish a global economy and find non-violent solutions to our global problems. There is some footage from the demonstrations at Greenham Common.

Use: Women's Studies/Peace Studies/U.S. Soviet Relations

**QUILTS IN WOMEN'S LIVES** - by Pat Ferrero. 16mm. 28mins. Color. 1980.

The creativity involved in quilting receives a loving tribute in this film. Pat Ferrero

interviews seven contemporary quiltmakers who display their work and explain the importance of their art to their lives. An intriguing part of the film focuses on the women's explanations of how their art is influenced by their daily experiences. The quilts are beautiful, with diversity of patterns from the familiar "Log Cabin" to more abstract experiments in color and shape.

Use: Women's Studies/Arts/Careers

**\*HEARTS AND HANDS** - by Pat Ferrero. VHS. 59mins. Color. 1987.

Using women's diaries, letters, photographs and quilts, and incorporating wonderfully appropriate music, Pat Ferrero has constructed a visually beautiful film which tells the history of 19th century women from all parts of the United States. One of the most interesting aspects of the film is its depiction of how women put personal and political statements into their quilt patterns. The film is as beautiful to look at as it is rich in history.

Use: Women's Studies/History/Social Studies/Art

In research prior to purchasing the documentaries for the core collection, I quickly became aware of the wealth of material that exists. The films in the collection reflect a very small percentage of the possibilities, but I believe the choices made are a good beginning. I also believe that the documentaries present an excellent opportunity to incorporate information about the lives of women into classes other than women's studies. I hope their use will help to restore women's contributions and women's perspective to our curriculum.

— Marilyn Gottschalk

[Marilyn Gottschalk is an academic staff lecturer at the University of Wisconsin-Platteville. She teaches in the English Department and in the Women's Studies Program. She currently teaches "Introduction to Women's Studies" and has in the past taught courses on women and the arts.]

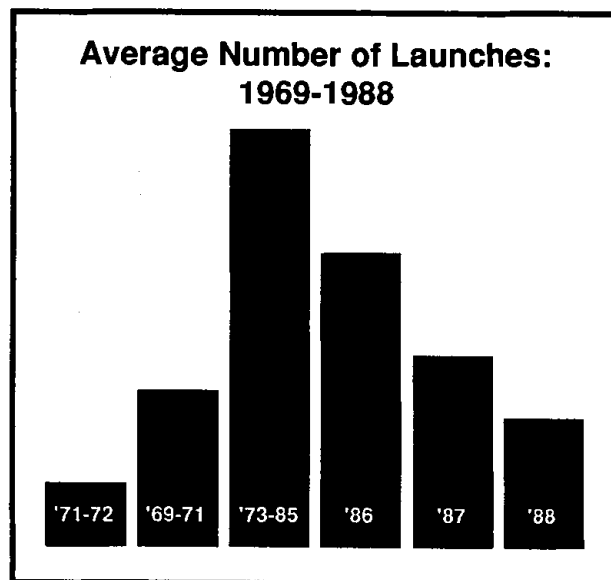
## NOTES

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

## SERIALS TRENDS: LITERATURE FOR WOMEN IN THE POST-MS. ERA

[The following article by Valerie Berk originally appeared in the December/January 1989 issue of *Ulrich's News*, a regular publication of R.R. Bowker. It is reprinted here with permission. We thought it might provoke some thought among our readers.]

Eighteen-seventy-six saw the publication of America's oldest surviving magazine geared exclusively towards women -- *McCall's*. Thirty-nine years later, today's oldest surviving professional women's journal, the *Journal of the American Medical Women's Association*, was released. Then in 1972, *Ms.* was published, representing yet another breakthrough in women's serials literature. So what's happened to women's interest publications since that time? Has there been a huge growth, a dramatic change in focus or merely a steady stream of traditional women's material parading as "feminist?" In an attempt to answer these questions, we examined all publications either about women or geared primarily towards women that were released after 1972.



### Growth

During 1973-1985, 350 women's periodicals were launched, which averages out to approximately 29 per year. Aside from the boom years of 1975 and 1984, in which 38 "women's" journals were launched, that average reflects a fairly accurate and impressive launch rate -- more than double the

amount of periodicals issued in 1972 and 1971, and at least seven times the number released in 1970 and 1971. All that has changed within the past three years, however, as we witness a steady decline of new publications in the field -- from 24 in 1985, to 20 in 1986, to 14 in 1987, to 9 in 1988.

### Focus

In terms of subject matter there has been a decided shift away from traditional themes of fashion, beauty and the home. Only eight percent of the new women's interest serials fall into this category, and they consist primarily of specialized spin-offs of established publications, such as *Better Homes and Gardens Country Kitchen Ideas* or *Better Homes and Gardens Microwave Recipes*. The few new beauty and fashion magazines tend to be of a specialized nature as well, and are either geared towards the "large woman," the older woman or the teenager. The only traditional topic that continues to do well without a change in marketing strategy is marriage. Throughout the '73-88 period, there has been at least a steady stream, if not a flood, of new magazines about weddings and brides.

Supplanting the fashion and beauty magazine in popularity is a breed of feminist newspaper/magazine, often local, that addresses a full range of topics within the context of women's rights and activities, such as *Sojourner*, *New Women's Times*, and *Labyrinth: The Philadelphia Women's Newspaper*. The second most prolific category is the artistic or literary review that deals exclusively with the works of women, such as the *Women's Review of Books*, *Belles Lettres*, *Women's Art Journal*, and *Woman Poet*. Publications for professional women, ranging from *Harvard Women's Law Journal* to *Executive Women* to *Tradeswomen*, are the third most popular category, followed closely by academic journals dealing with feminist criticism and theory in topics spanning early twentieth century literature, religion, and the aging process. It is only here, in fifth place, that the more traditional women's magazines are positioned.

### Success Rates

Of the 393 women's publications launched during the period under discussion, 84 percent are

still active. The highest casualty rate is found among the generalist feminist publications, which are also the most numerous. The most successful periodicals are those with a religious orientation -- but a very diverse one indeed. Mennonite, Mormon, Jewish and Quaker women are writing about women's issues; new age and eastern spirituality is the focus of nearly thirty percent of all religious periodicals for women; and female ministries striving for more power and recognition within the Christian church are also launching activist publications. Considering the broad range of interests represented, it's quite surprising that none of the twenty-four serials launched in this category have ceased publication. For a look at how all the different categories of new women's literature -- from radical lesbian feminist to traditionalist -- have fared, [see the chart at right].

#### *The Future*

As previously mentioned, there has been decreasing activity within the fields of women's

interest for the past three years. Even more telling, however, is the marked return to conventional women's themes among the serials that have been launched. In 1986, 1987 and 1988, publications focusing on cooking, decorating and marriage outnumbered all other categories of women's literature.

-- Valerie Berk

#### **WOMEN'S PUBLICATIONS SUCCESS RATES** *Classified by Subject*

Religious	100%
Professional	95%
Artistic & Literary Reviews	93%
Academic Women's Studies	91%
Lesbian-Feminist	85%
Activist (Political/Social)	83%
"Traditional"	80%
General	68%

## **FEMINIST PUBLISHING**

**THE WHOLE MEGILLAH PRESS** is a new publishing house dedicated to nonfiction originals and to reprints of both fiction and nonfiction by Jewish women, (particularly Sephardic and Mezzarachi women), working-class women, old women, and others "whose voices are still rarely heard in the feminist movement, and even more rarely heard outside our community." The term "the whole megillah" has come to mean a long, drawn-out story not particularly worth the telling, and women's stories, according to the publishers, have often been dismissed with this phrase. The press, therefore, is reclaiming the term. Their address is P.O. Box 460895, San Francisco, CA 94146.

Another new publishing company is **WILD VIOLET PRESS** of Montana. Their first book, *Beyond the Eagle* by Ellen Chambers with Grace Walking Stick and Seven Other Women in Spirit, focuses on separatist feminist spirituality. *Rattlesnake Grandmothers* is set for summer 1989 publication. Contact Wild Violet Publishing, P.O. Box 1311, Hamilton, MT 59840.

**SERITI SA SECHABA** is a new women's publishing company in South Africa. Begun by ten women and virtually without funding, the press has in its first year produced poetry and history books for children in Zulu and English. For information, write them c/o Dina Lefakane, Managing Director, 4th Floor, Royal St., Mary Buildings, Cnr Pritchard and Joubert St., Johannesburg, South Africa.

**INLAND BOOK COMPANY** has taken on distribution of titles from several presses outside the U.S.: Irish feminist publishers **ATTIC PRESS**, England's **WOMEN'S PRESS**, and **THE NEW WOMEN'S PRESS** of New Zealand. Inland's address is 22 Hemingway Ave., East Haven, CN 06512 (toll-free number 800-243-0138). **BOOKPEOPLE** is another U.S. distributor now handling Attic Press books: 2940 Seventh St., Berkeley, CA 94710 (toll-free number 800-227-1516).

Though we have no reports from the event itself, **THE EUROPEAN FESTIVAL OF LESBIAN AND GAY WRITING** was held October 17-23, 1988 in Rotterdam. Some 150 delegates were to take part, with readings, plays, films and literary salons

all open to the public. For more information, write ALGWE, P.O. Box 401, 3000 AK Rotterdam, The Netherlands.

The **THIRD LATIN AMERICAN BOOK FAIR** is scheduled for New York from May 5-7, 1989 and the focus is on "Women and Writing." The fair hopes to promote contacts among writers,

publishers, translators, and distributors; expose U.S. fairgoers to what is being published in Latin America, Spain and the U.S.; and celebrate the culture through readings, panels, music, theater, film, art, and activities for children. For information, contact Division of Humanities, NAC 6293, City College of New York, New York, NY 10031 (212-690-8172/8166).

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## NEW REFERENCE WORKS IN WOMEN'S STUDIES

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Seven of the eleven books I review below spotlight talented authors and composers who have left their marks on our cultural heritage. The remaining titles typify the range of subjects that engage feminist researchers: a guide to the history of women's magazines, an illustrated dictionary of women's symbols, and the latest edition of the standard sourcelist for integrating the study of gender into the liberal arts, and last but hardly least, a recent bibliography on a subject that is once again prompting intensified feminist discourse and action -- abortion.

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Bennett, Joy, and Gabriella Hochman. *SIMONE DE BEAUVOIR: AN ANNOTATED BIBLIOGRAPHY*. New York: Garland, 1988. 474p. index. \$67.00, ISBN 0-8240-6631-6. LC 88-21705.

Prepublication announcements for this bibliography first appeared in 1984, but the finished product is worth the wait. With over 1,800 annotated references to secondary works, Bennett and Hochman's opus will stand as the authoritative bibliography on De Beauvoir for years to come.

The listings are divided into six sections: general criticism; interviews; theses; reviews and critical studies of De Beauvoir's individual works; reviews of biographies and criticism; and obituaries. The works cited are in English, French, German, Italian, and Spanish, although all annotations are in English. Somewhat annoyingly, the entries aren't numbered sequentially but instead are coded by their chapter heading. For example, GC140 appears in the opening chapter of "General Criticism," while AFS15 refers to a review of *Adieux: A Farewell to Sartre*. Since the codes are not ordered

alphabetically (the GC's precede the AFS's in our example), researchers approaching the bibliography via the personal name index may be puzzled initially. There is no index to topics.

Bennett and Hochman supply a chronology of De Beauvoir's life and literary output, but no primary bibliography of her works in their various editions and translations. As the compilers note, this exhaustive bibliography of secondary materials is a tool for the De Beauvoir specialist, though it may certainly prove useful to the student of modern French literature and culture, and to anyone curious about the life and writings of the century's leading feminist theorist.

Citron, Marcia J. *CECILE CHAMINADE: A BIO-BIBLIOGRAPHY*. New York: Greenwood, 1988. 243p. index. (Bio-bibliographies in music, no. 15) \$39.95, ISBN 0-313-25319-6. LC 88-21315.

The latest volume in Greenwood's "Bio-Bibliographies in Music" series spotlights Cecile Chaminade, a French composer and pianist who enjoyed immense popularity on both sides of the Atlantic at the turn of the century. Citron begins by tracing Chaminade's career, extensive performance tours, and personal life in a biographical essay based largely on primary sources. The composer's fame in the United States was great enough to inspire numerous "Chaminade clubs" for amateur women musicians, yet few concert-goers today have heard of her.

Citron has compiled a complete catalog of Chaminade's published and unpublished works, with notes on selected performances. Other useful features include a discography of 249 recordings and



an annotated bibliography of 479 works, including concert reviews and biographical and critical appraisals, mostly in English and French. Appendices list Chaminade's works alphabetically, index them by musical genre, and describe archival resources. Now honored with a scholarly guide of exceptional depth and thoroughness, Chaminade's work ought no longer languish in obscurity.

Humphreys, Nancy K. **AMERICAN WOMEN'S MAGAZINES: AN ANNOTATED HISTORICAL GUIDE.** New York: Garland, 1989. 303p. index. \$40.00, ISBN 0-8240-7543-9. LC 88-33388.

The title of this work is mildly misleading. It is not a list of magazines per se (for that, consult *Women's Periodicals and Newspapers from the 18th Century to 1981* by James P. Danky et al., G.K. Hall, 1982) but rather a fascinating bibliographic survey of writings *about* women's magazines. Humphreys, librarian at the Women's Resource Center on the Berkeley campus, draws on both familiar academic and commercial literature and the world of "underground" publishing to present a healthy balance of nearly nine hundred annotated entries that range from scholarly studies to breezy opinion pieces. Short reviews from *Library Journal* and its ilk and articles from mainstream newspapers are absent, but brief news items about the founding of new magazines and, too often, their demise, are cited.

The bibliography is broken into two main categories. "Alternative Publications" focuses on early women's rights periodicals and contemporary small-circulation feminist publications. Part II, "Mainstream Publications," is the larger section. Its first two sub-sections cover magazines of the 18th and 19th centuries, such as *Godey's Lady's Book*, and 20th century magazines such as *Cosmopolitan*, *Ladies' Home Journal*, and *Ms.* The final sub-sections treat women's pages in newspapers and confession/romance magazines. The subject index helps one identify writings about particular periodicals, as well as general information on advertisements, Black women's magazines, fashion plates, and other topics. The index also highlights recurring magazine themes that are addressed in the secondary literature -- birth control, celebrities, health, and housework, for example. In sum, there's a lot here for students of popular culture, journalism, social history, or women's studies.

Jejic, Diane Peacock. **WOMEN COMPOSERS: THE LOST TRADITION FOUND.** New York: Feminist Press, 1988. 250p. bibl. \$29.95, ISBN 0-935312-94-3; pap., \$12.95, ISBN 0-935312-95-1. LC 88-31052.

Diane Jejic documents the compelling need for this book by surveying the treatment of women composers in fourteen recent music history textbooks. The best of the bunch mentions thirteen women, yet devotes a mere three paragraphs to them and provides no examples of their music. Jejic intends her volume as a corrective for such blatant neglect and as a text for music appreciation and women's studies courses. To this end, she profiles twenty-five European and American women whose careers span ten centuries and many musical genres.

Arranging her material chronologically from the medieval period to the present, Jejic provides for each composer a concise biographical outline, a discussion of her life and art, an analysis of one or more of her works, and selected lists of compositions, secondary writings, and recordings. The musical works which Jejic discusses are available on a two-cassette-tape set from Leonarda Productions, a recording company specializing in women's art music.

The biographical summaries, discographies, and bibliographies all make this a handy reference volume. Jejic also appends a directory of record companies that feature women composers, a timeline of Western music that identifies both well-known male composers and their less-familiar female counterparts, lists of contemporary composers and conductors, and a bibliography of general secondary works. Although designed as a textbook, *Women Composers* is recommended as an affordable, informative addition to any basic reference collection on music history.

Levine, George. **AN ANNOTATED CRITICAL BIBLIOGRAPHY OF GEORGE ELIOT.** New York: St. Martin's, 1988. 128p. index. \$35.00, ISBN 0-312-01959-9. LC 88-3044.

Aiming "to provide an overview of the main trends in George Eliot criticism" rather than a comprehensive bibliography, Levine has fashioned a useful beginning point for research on a much-

admired literary foremother. This volume supplements Constance Fulmer's *George Eliot: A Reference Guide* (G.K. Hall, 1977), which covers critical writings from 1858 to 1971. Levine's listings are current through 1984.

Annotations (382 of them) are organized into twenty-two sections. The categories include types of writings (e.g., "Biographies" and "Full-length Critical Studies"), topics and critical perspectives (e.g., "Comparison of Eliot with Other Writers" and "Feminism and Feminist Criticism"), and writings about Eliot's individual novels. Levine's annotations offer occasional terse criticism or praise but are by and large objective descriptions of the cited materials. The volume closes with subject and author indexes.

Packer, Joan Garret. *MARGARET DRABBLE: AN ANNOTATED BIBLIOGRAPHY*. New York: Garland, 1988. 189p. index. \$25.00, ISBN 0-8240-5937-9. LC 88-23468.

Citing 221 works by British writer Margaret Drabble and 347 works about her, Packer's bibliography is current through May 1988. The primary sources include novels, short stories, plays, nonfiction, edited texts, reviews, and essays. American readers who know Drabble only as a critically acclaimed novelist or, most recently, as editor of the fifth edition of the *Oxford Companion to English Literature*, may be surprised by the amount and range of her magazine writing and reviewing. It is through these short pieces, Packer suggests in a brief introduction, that Drabble expresses "her constant concern with the problems of raising children, woman's place in society, the life of the woman writer..." (p.xiii).

The list of works about Drabble is divided by form: bibliographies; books and dissertations; articles in books and journals; and reviews. All references are to English-language publications, and the coverage of book reviews is admittedly selective. The chronological arrangement of annotated entries within each section enables the researcher to follow the critical reception of Drabble's work. The volume's index points to authors and titles of books and journals, but not to subjects. Drabble is still writing prolifically, so this bibliography will soon require a supplement.

Sakelliou-Schultz, Liana. *DENISE LEVERTOV: AN ANNOTATED PRIMARY AND SECONDARY BIBLIOGRAPHY*. New York: Garland, 1988. 321p. index. \$46.00, ISBN 0-8240-5746-5. LC 88-21766.

Comprehensive coverage of writings by and about Denise Levertov, from 1940 to 1988, distinguishes this volume. Sakelliou-Schultz introduces the bibliography with a chronology of Levertov's life and literary career and a long essay. She argues that Levertov has not received her fair share of critical attention, yet devotes ten densely printed pages to the themes sounded by various critics. Of particular note are portions of the introduction discussing Levertov's "womanly aesthetics" and her relation to the works of other women poets.

The primary bibliography fills a hundred pages and supplies lengthy annotations for forty books of poems and essays, a number of them small-press limited editions. Levertov's contributions to books and periodicals are listed sans annotations in separate sections. The secondary bibliography is divided by form: books and dissertations; articles in periodicals; book reviews; and reference books, including biographies. Unfortunately, Sakelliou-Schultz has carried scholarly diligence to an extreme by describing many works in which Levertov is merely mentioned in passing.

Appendices list, among other items, recordings, manuscript collections, and anthologies in which Levertov's work has been reprinted. An author-subject index rounds out the volume. All in all, this is a remarkably thorough bibliographic treatment for a poet who is still publishing and still garnering considerable critical attention.

Schuster, Marilyn, and Susan Van Dyne. *SELECTED BIBLIOGRAPHY FOR INTEGRATING RESEARCH ON WOMEN'S EXPERIENCE IN THE LIBERAL ARTS CURRICULUM*. 6th ed. Northampton, MA: Smith College, June 1988. 101p. pap., \$7.00.

Originally compiled in 1983, each edition of this home-grown bibliography swells with new material. The compilers have eschewed annotations and simply arranged citations in readily-accessible categories, from "Afro-American Studies" and "Anthropology" to "Sociology" and "Theater." Under each category, works are split into those that have

proven useful in the classroom (largely anthologies and single-author books), and those recommended for teacher preparation (including review essays, reference bibliographies, key articles, and theoretical overviews). To further inspire the teacher, Schuster and Van Dyne provide an annotated guide to "key resources for curriculum transformation" and a selected list of periodicals.

This bibliography has some limitations. First, the lack of annotations in all but the opening chapter is an obvious drawback. In my experience, faculty involved in curriculum revision projects often profess only a rudimentary knowledge of feminist scholarship and greatly appreciate the concise information conveyed in annotated bibliographies. Second, the categorization of works is not clear-cut. Lacking cross-references or an index, Schuster and Van Dyne have apparently repeated citations under as many headings as appropriate. Some publications are suggested for classroom use in one category but reserved for teacher preparation in another, and regrettably, the criteria (which no doubt vary from discipline to discipline) are never spelled out.

Poorly reproduced from typescript and spiral-bound, this publication won't survive heavy library use. However, the \$7.00 price tag makes it an excellent choice for individual purchase. Certainly, as this bibliography proves, the published resources exist to support the incorporation of women's studies into all liberal arts courses. Kudos to Marilyn Schuster and Susan Van Dyne for their unflagging bibliographic efforts in this vital arena of feminist teaching!

Walker, Barbara G. *THE WOMAN'S DICTIONARY OF SYMBOLS AND SACRED OBJECTS*. San Francisco: Harper and Row, 1988. 563p. bibl. index. \$32.95, ISBN 0-06-250992-5; pap., \$19.95, ISBN 0-06-250923-3. LC 88-45158.

Walker has produced a pleasantly designed sequel and companion to her popular *The Women's Encyclopedia of Myths and Secrets* (Harper & Row, 1983). Black-and-white illustrations by the author fill the top third of each page, and cross-referenced terms are highlighted in bold type within the short entries.

This work is labelled a "dictionary," but entries don't proceed alphabetically. Rather, they're grouped by visual theme. A chapter on "Round and

Oval Motifs," for example, supplies descriptions of the cosmic egg, halo, mandala, and yoni. Other chapters cover depictions of body parts, animals, flowers, and other natural elements. The chapter titled "Supernaturals" avoids duplicating previously-published dictionaries of goddesses by concentrating instead on what might be termed mythical species - angel, gnome, harpy, kachina, mermaid, etc.

One of Walker's main themes is the appropriation of pre-patriarchal pagan symbols by Christianity and other modern religions, which, according to her, stripped the symbols of their positive female associations. Like her earlier works, this volume will probably be scorned by scholars and warmly embraced by spiritual feminists. Although the book appeals primarily to a non-academic readership, the presence of an eight-page bibliography and occasional footnotes make it appropriate for general reference collections.

Winter, Eugenia B. *PSYCHOLOGICAL AND MEDICAL ASPECTS OF INDUCED ABORTION: A SELECTIVE, ANNOTATED BIBLIOGRAPHY, 1970-1986*. New York: Greenwood, 1988. 162p. index. \$37.95, ISBN 0-313-26100-8. LC 88-194.

Focusing on the large universe of writing between 1970 and 1986 about elective abortion, Winter selects five hundred books, articles, and audiovisual items and provides clearly written, objective annotations. She draws her references primarily from the medical, psychiatric, and sociological literature, downplaying the legal issues surrounding abortion. Citations, grouped by subject, cover abortion clinics, the decision to seek an abortion, abortion techniques, counseling, morbidity and mortality, the effects of abortion on subsequent pregnancy, and the psychological effects and psychosocial aspects of abortion. The subject index is rich in "see" and "see also" references, thus resolving the problem of inconsistent medical and lay terminology.

Surgeon General Koop recently declined to comment on the medical and psychological effects of abortion on women, insisting that the research is inconclusive. Skimming this bibliography, one finds support for his position. Many annotations mention short-term experiences of depression or anxiety, but few point to lasting symptoms. As a jumping-off place for the undergraduate or general reader, this bibliography is excellent. Those needing greater

depth of coverage (and many will) should turn to the annual comprehensive *Abortion Bibliography* (Whitston, 1970- ), which, alas, is not annotated and has a three-year publication lag.

Wurz, Trude K. *ANNE MORROW LINDBERGH: A BIBLIOGRAPHY*. New York: Garland, 1988. 116p. index. \$17.00, ISBN 0-8240-7248-0. LC 88-12064.

The compiler of this bibliography has noted two testimonials to Anne Morrow Lindbergh's importance as a role model -- one by anti-feminist Phyllis Schlafly and the other by N.O.W. president Molly Yard. The bibliography itself will serve only those already familiar with Lindbergh's accomplishments. Marred by poor grammar and sloppy typing, Wurz's preface deals only with the mechanics of the bibliography and offers no summary of Lindbergh's life or works.

After a brief "Miscellanea" section and an unnecessary "Checklist" of every tool she used in her

research, Wurz presents the bibliography proper, divided into works by Lindbergh and works about her. The first editions of thirteen books are accorded full descriptive entries, with other editions briefly noted. Seventeen articles and essays and thirteen separately-published poems -- apparently the full extent of Lindbergh's shorter writings -- are cited without annotations. The section of writings about Lindbergh references 341 items, mostly short pieces in newspapers, articles in popular magazines, and reviews of her books. Wurz supplies one-line annotations and concludes the bibliography with an author/title index.

This amateur effort includes no references past 1977, although Lindbergh published the fourth volume of her diaries in 1980. Libraries bent on comprehensive coverage of modern women authors might want to purchase this, simply because no other bibliography of Lindbergh has been published, but in general this is an unimpressive work not up to Garland Press's usual standards.

-- S.S.

## PERIODICAL NOTES

### NEW AND NEWLY DISCOVERED PERIODICALS

*ATHENA*. 1988-. Ed.: Ronald K. Jones. 2/year. \$2 (ind.); \$3 (inst.). Single copy: \$1.25. ISSN 0896-0631. Athena Press, P.O. Box 5028, Thousand Oaks, CA 91360. (Issue examined: v.2, no.1, Winter/Spring 1989).

Subtitled "World's Only International Newspaper for Victory Over Domestic Violence," the sample issue's twenty-four newsprint pages include a lengthy essay by Andrea Dworkin on Emily Bronte's *Wuthering Heights*; an interview; news briefs from the U.S. and abroad; a "Legal Corner"; poetry; and other columns.

*CHALLENGING MEDIA IMAGES OF WOMEN* 1988?-. \$6. P.O. Box 2027, Cambridge, MA 02238. (Issue examined: v.1, no.2, February/March 1989)

"Designed to enable you to protest -- through letter writing or boycotting -- images of women in the mass media that are sexist, abusive, and degrading," this brief newsletter singles out offensive products and advertising and provides names and addresses of the producers. The sample

issue takes on the *Sports Illustrated* "Swimsuit" issue, Nude Beer, and other products.

*COACHING WOMEN'S BASKETBALL*. 1987?-. Ed.: Scott Wikgren. 6/year. \$18 (ind.); \$30 (inst.). Single copy: \$4 (ind.); \$6 (inst.). ISSN 0894-4245. Human Kinetics Publishers, 1607 North Market, Champaign, IL 61820. (Issue examined: v.2, no.2, November/December 1988)

The official journal of the Women's Basketball Coaches Association is a slick publication with thirty-three pages of features, interviews, and columns, geared largely to practical advice. Among the columns: "Playbook" (suggestions for game strategies); "Sport Science" (this issue focuses on preventing knee injuries); "Sport Management;" and "Sports Medicine."

*MEDIEVAL FEMINIST NEWSLETTER* 1986?-. Ed: Thelma Fenster. 2/year. \$5. Single copy: \$2.50. Thelma Fenster, Medieval Studies Center, Fordham University, Bronx, New York 10458. (Issue examined: Issue 6, Fall 1988)

Half of this twenty-seven-page sample issue is devoted to the "Commentary" column, responses by a number of scholars to an essay by Howard

Bloch on medieval misogyny that appeared in another periodical. Book reviews, "Notes and Queries," announcements and bibliographies complete the issue.

**MORENA NEWSPAPER** 1988-. Eds: Gwen Carmen, Casey Jones Bastians, Jenny Chin. 6/year. \$10 (ind.); \$15 (inst.). 1600 Woolsey, Berkeley, CA 94703. (Issues examined: v.1, no.7, September/October 1988; v.1, no.8, November/December 1988)

The newspaper's slogan is "Women of Color Press Empowering Our Communities" and though its coverage focuses on the Bay Area, some features range to international activities. Regular columns include "Health and Wellness" and "The Arts," and the September/October issue features views and opinions on education, a community calendar, and conference reports.

**THE OLIVE PINK SOCIETY BULLETIN.** 1989-. Ed.: Julie Marcus. 2/year. \$15 (for U.S.). Julie Marcus, Bulletin of the Olive Pink Society, Research Centre for Women's Studies, University of Adelaide, G.P.O. Box 498, Adelaide 5001, Australia. (Issue examined: v.1, no.1, February 1989)

"Devoted to restoring Olive Pink to her place within the history of Australian anthropology and also to providing a forum for continuing discussion of the issues in which she was interested," this bulletin includes a reprint of one of Pink's articles, several pieces specifically related to Pink and her work, and other articles concerned with aboriginal welfare.

**PIECEWORK: A MAGAZINE OF POETRY BY WOMEN.** 1986-. Eds.: Ann Carlton, Abigail Keegan. 4/year. \$12 (ind.); \$16 (inst.). Single copy: \$4. ISSN 0893-116X. Red Dirt Press, Inc., P.O. Box 60693, Oklahoma City, OK 73146. (Issue examined: v.2, no.2, Winter 1988)

Red Dirt Press, Inc. is a women-owned and operated publishing company, and the quarterly "draws on all the images of women's work that is done 'by the piece,' " with particular interest in writers from Oklahoma and the south central region. The fifty-two pages of the sample issue, printed on high-quality cream paper, include the work of a featured poet, Jennifer Kidney.

**WORLD WOMEN NEWS.** 1988-. Ed.: Kathleen Remund. 4/year. \$12 (ind.); \$6 (low-income). Minnesota Worldwide Women, 1929 South 5th St., Minneapolis, MN 55454. (Issue examined: v.1, no.2,

Winter 1989)

An interview with a Minnesota family farm activist opens this sixteen-page issue. Other pieces also focus on rural women: an overview of Honduran Elvia Alvarado's book *Don't Be Afraid, Gringo*; articles on rural Philippine women organizing and on Chippewa tribal struggles for land and sovereignty; a poem; and more.

## SPECIAL ISSUES OF PERIODICALS

**THE CENTENNIAL REVIEW**, v.32, no.3, Summer 1988: special issue on Sylvia Plath. Ed.: Linda Wagner-Martin. \$7. Single copy: \$2. ISSN 0162-0177. College of Arts and Letters, 110 Morrill Hall, Michigan State University, East Lansing, MI 48824-1036. (Issue examined)

The articles that focus on Plath are: "The Painterly Plath that Nobody Knows" (Leonard M. Scigaj); "Rekindling the Past in Sylvia Plath's 'Burning the Letters'" (Susan Van Dyne); "Shed, Unfinished Lives: Plath and Keats" (Edward Kleinschmidt); and "Plath's 'Ariel' and Tarot" (Mary Kurtzman).

**CRIME & DELINQUENCY**, v.35, no.1, January 1989: "Women and Crime." Ed.: Jill Leslie Rosenbaum. \$35 (ind.); \$90 (inst.). Single copy: inquire. ISSN 0011-1287. Sage Publications, 2111 W. Hillcrest Dr., Newbury Park, CA 91320. (Issue examined)

This special issue focuses on the inadequacy of current delinquency theory in dealing with female delinquency. Among the articles: "Girls' Crime and Woman's Place: Toward a Feminist Model of Female Delinquency" (Meda Chesney-Lind); "Family Dysfunction and Female Delinquency" (Jill Leslie Rosenbaum); "The Second Step in Double Jeopardy: Appropriating the Labor of Female Street Hustlers" (Kim Romenesko and Eleanor Miller).

**JOURNAL OF FAMILY ISSUES**, v.8, no.1, March 1987: "Gender Roles in the Family." Ed.: Jean Atkinson. \$30 (ind.); \$72 (inst.). Single copy: inquire. ISSN 0192-513X. Sage Publications, 2111 West Hillcrest Dr., Newbury Park, CA 91320. (Issue examined)

Partial contents: "Gender Roles in Marriage and the Family: A Critique and Some Proposals" (Jean Atkinson); "Rethinking Family Power" (Marion L. Kranichfeld); "Remaking Men: Men's Experiences Becoming Husbands and Fathers and

Their Implications for Reconceptualizing Men's Lives" (Theodore F. Cohen); "Magnitude and Directional Effects of Marital Sex-Role Incongruence on Marital Adjustment" (Jason T. Li and Robert A. Caldwell).

**JOURNAL OF FAMILY ISSUES**, v.9, no.1, March 1988: "Gender Stratification, Economy, and the Family." Ed.: Rae Lesser Blumberg. (See subscription information in above entry.) (Issue examined)

Partial contents: "A Theory of Family, Economy, and Gender" (Joan Huber); "Women and Men in the Class Structure" (Randall Collins); "Income Under Female Versus Male Control: Hypotheses from a Theory of Gender Stratification and Data from the Third World" (Rae Lesser Blumberg); "The Gender Division of Labor and the Reproduction of Female Disadvantage: Toward an Integrated Theory" (Janet Saltzman Chafetz).

**KANSAS QUARTERLY**, v.19, no.4, 1987: "Georgia O'Keeffe & Other Women Artists." Guest ed.: Jessica Reichman. \$15. Single copy: \$5. ISSN 0022-8745. Department of English, Denison Hall, Kansas State University, Manhattan, KS 66506. (Issue examined)

A combination of prose, poetry, and artwork comprise this special issue. Among the articles: "Beyond the Myth: The Unacknowledged Georgia O'Keeffe" (Cassandra L. Langer); "Cather and O'Keeffe: Spirits of the Southwest" (Polly Duryea); "Within the Mask: Contemplation of Works by Georgia O'Keeffe and Margo Kren" (Andrew Svedlow). Other pieces assess the sculptures of Rita Blitt, the drawings of Elizabeth Layton, and the paintings of Natalya Goncharova.

**SOCIOLOGY OF EDUCATION**, v.62, no.1, January 1989: "Special Issue on Gender and Education." Ed.: Philip Wexler. \$30 (nonmembers); \$56 (inst.). Single copy: \$5. ISSN 0038-0407. 1722 N Street, N.W., Washington, DC 20036. (Issue examined)

Partial contents: "Education, Gender, and Economic Development: A Cross-National Study" (Aaron Benavot); "Working-Class Women's Ways of

Knowing: Effects of Gender, Race, and Class" (Wendy Luttrell); "Why Does Jane Read and Write So Well? The Anomaly of Women's Achievement" (Roslyn Arlin Mickelson); "Responding to Differences in the Classroom: The Politics of Knowledge, Class, and Sexuality" (Saundra Gardner, et al.).

**VOLUNTARY HOUSING**, v.19, no.5, May 1987: special section, "Women in Housing." Ed.: Chris Bazlinton. 25 pounds (ind.); 35 pounds (inst.). National Federation of Housing Associations, 175 Gray's Inn Rd., London WC1X 8UP, England. (Issue examined)

The fourteen pages of this special section include brief articles on such topics as a women's demolition and rehabilitation project in Medellin, Colombia; women and homelessness; the often-ignored housing design needs of women; the special concerns of shelters for battered women; and housing co-ops.

## TRANSITIONS

The Black women's newspaper *UPFRONT* (see *FC* v.6, no.4, Summer 1985), published in Washington, DC, has recently resumed publication. Subscriptions are \$5 and contributions are also encouraged. Write *Upfront* at P.O. Box 2293, Washington, DC 20013.

## CEASED PUBLICATION

**FEMINIST WRITERS GUILD NEWSLETTER** 1978?-v.10, no.1, February 1987. P.O. Box 14055, Chicago, IL 60614. (Information from State Historical Society of Wisconsin; correspondence to publisher returned undeliverable.)

**AEGIS: MAGAZINE ON ENDING VIOLENCE AGAINST WOMEN** 1974-1987?. Ed.: Laureen France. Feminist Alliance Against Rape, Box 21033, Washington, DC 20009. (Information from *off our backs* March 1989, p.27.)

## ITEMS OF NOTE

The Branch for the Advancement of Women (recently renamed the Division for the Advancement of Women, UNESCO) has developed a computerized bibliographic **INFORMATION SYSTEM ON WOMEN (WIS)** for operation on IBM PCs and compatibles with a data base management system (Micro CDS/ISIS) designed by UNESCO. This system, which lists more than 700 documents produced since January, 1986, provides searches for government and research institutions. Its major objective is tracking implementation of the Forward-looking Strategies for the Advancement of Women. For more information, contact the Division for the Advancement of Women, Centre for Social Development and Humanitarian Affairs, Vienna International Centre, P.O. Box 500, A-1400 Vienna, Austria.

The United Nations Statistical Office has completed the first version of **THE WOMEN'S INDICATORS AND STATISTICS DATABASE (WISTAT)**. The 72 microcomputer spreadsheet files cover 178 countries or areas on a wide range of topics, including: population composition and distribution, marital status, fertility, housing conditions, health, political participation, crime, national product and expenditure, etc. WISTAT is currently available in English in Lotus 1-2-3 spreadsheet format for IBM microcomputers with MS-DOS. The cost is \$200 for the global version; \$60 each for most regional versions. Write to the Sales Section, Publishing Division, Room DC 2-853, United Nations, New York, NY 10017.

The Women's Fund, a Wisconsin charity, has published four volumes of **WOMEN'S FUND PUBLIC INTEREST REPORTS**: "Profiles of Excellence: The Women of the Nineteenth Amendment to the U.S. Constitution -- the Right to Vote"; "Child Care: A Guide for Parents"; "Safety: A Guide to Prevent and Avoid Sexual Assault"; and "Teenage Pregnancy: A Guide for Parents." These brief, factual and objective reports are prepared by a volunteer group of writers, editors and other media professionals. Single copies may be obtained by sending a self-addressed, letter-size, stamped envelope to The Women's Fund, P.O. Box 1661, Madison, WI 53701-1661.

New teaching units with audiovisual materials on women and development in the Third World are now available, funded by **A.I.D.'S DEVELOPMENT EDUCATION PROGRAM**. These U.S. manuals, designed for eighth grade to adult levels, include a global women's secondary curriculum series, thirteen books, teacher's guides, and nine sound filmstrips. For a free catalog, write to Glenhurst Publications, Inc., Central Community Center, 6300 Walker St., St. Louis Park, MN 55416, or call 612-925-3632.

The Department of Public Instruction (Wisconsin) has recently published **CLASSROOM ACTIVITIES IN SEX EQUITY FOR DEVELOPMENTAL GUIDANCE**, edited by Barbara A. Bitters and Melissa A. Keyes. This 415-page activity guide is designed to help counselors and teachers integrate sex equity activities into the Wisconsin Developmental Guidance Model and, more generally, to help develop the talents and interests of children "without the limitations of bias, stereotyping, and discrimination based on gender." Focusing on three major areas of student development (learning competencies, personal and social competencies, and career and vocational competencies), the guide furnishes materials for students from elementary through high school. It includes a listing of sex-equity resources and a core bibliography. Cost is \$15.75 (including tax) for Wisconsin residents; \$30 outside Wisconsin. Order from Publication Sales, Wisconsin Department of Public Instruction, 125 South Webster St., P.O. Box 7841, Madison, WI 53707-7841. Phone: 608-266-2188.

**BOOK CONNECTIONS** is a new mail-order bookstore based in Austin, Texas, offering lesbian and gay literature. For more information, contact Betty A. Prioux, Book Connections, Suite 110, P.O. Box 9700, Austin, TX 78766-9700. Phone: 512-388-4527.

**FIREBRAND BOOKS** has just reprinted two groundbreaking feminist titles: *A Gathering of Spirit: A Collection of North American Indian Women*, edited by Beth Brant (originally published by Sinister Wisdom in 1983), \$9.95 (paper), \$20.95 (cloth); and *Yours In Struggle: Three Feminist Perspectives on Anti-Semitism and Racism*, by Elly Bulkin, Minnie Bruce Pratt, and Barbara Smith (originally published by

Long Haul in 1984), \$8.95 (paper). The covers of both books have been redesigned, and both are printed on acid-free paper. Order from Firebrand Books, 141 The Commons, Ithaca, NY 14850. Phone: 607-272-0000.

The Spanish translation and adaptation of *THIS BRIDGE CALLED MY BACK: WRITINGS BY RADICAL WOMEN OF COLOR* is now available. *ESTA PUENTE, MI ESPALDA: VOCES DE MUJERES TERCERMUNDISTAS EN LOS ESTADOS UNIDOS*, edited by Cherrie Moraga and Ana Castillo, translated by Ana Castillo and Norma Alarcon, has been updated and adapted for a Latina readership, with new contributions and a new introduction. Originally published in English by Kitchen Table Press, *Esta Puente, Mi Espalda* is now available for \$10 (paperback) or \$16 (hardback) from Ism Press, Inc., P.O. Box 12447, San Francisco, CA 94112.

*TOMORROW'S WORLD BOOKS* is a lesbian feminist book distributor that focuses on titles about women's health, particularly books with an emphasis on women taking charge of their own health care. For a catalog or more information, write to Diann Bowoman, Tomorrow's World Books, 4471 Signal Rd., Columbiana, OH 44408. Phone: 216-482-2482 after 5 p.m.

Women Make Movies has released a ten page study guide for their *PUNTO DE VISTA: LATINA* film and video series, a collection of films directed by women from Latin America. The study guide highlights social, sexual and political issues between men and women and Latin and North Americans; the Latina experience; and alternatives to the images of Latinas and Latin American society portrayed in other media. Contact Women Make Movies, 225 Lafayette St., Suite 211, New York, NY 10012.

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## ***WOMEN'S STUDIES IN WISCONSIN: WHO'S WHO & WHERE***

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Most of you Wisconsin readers have no doubt already sent in the questionnaire that accompanied our *New Books* mailing in February. If, however, you've buried it in the pile on your desk, or your child spilled milk all over it, or you've simply procrastinated in filling it out, BE HEREBY REMINDED that we need your completed form for the 1989 edition of *Women's Studies in Wisconsin: Who's Who & Where!* The directory is a valuable networking tool, listing faculty, librarians, administrators, community program staff, and others actively interested in feminist education in Wisconsin. It comes complete with indexes -- by occupation, research interests, and areas of speaking

expertise, for example -- and has proven useful to many in identifying speakers for classes or special programs, in connecting with others working on similar research problems, and in finding like-minded feminists in a given geographic area.

So don't wait any longer. There's an extra questionnaire enclosed with this mailing. Please fill it out and return to us TODAY. Feel free to make photocopies for others who should be included, or call us for extra forms (608-263-5754). Though the deadline for this edition is *May 1, 1989*, this reminder is getting to you late, so we'll squeeze in returns that arrive early in May. Regardless, NOW is the time to complete your questionnaire!



## BOOK REVIEWS

### EYEING THE NINETIES: RECENT WRITINGS IN ART HISTORY

Griselda Pollock. *VISION AND DIFFERENCE: FEMININITY, FEMINISM AND THE HISTORIES OF ART*. New York: Routledge, 1988. 272p. ill. \$57.50, ISBN 0-416-04402-6; pap., \$14.95, ISBN 0-317-67353-X.

Rosemary Betterton, ed. *LOOKING ON: IMAGES OF FEMININITY IN THE VISUAL ARTS AND MEDIA*. New York: Pandora Press, 1987. bibl. index. ISBN 0-86358-176-5; pap., 0-86358-177-3. LC 86-14602.

Hilary Robinson, ed. *VISIBLY FEMALE: FEMINISM & ART*. New York: Universe Books, 1988. \$15.95, ISBN 0-87663-540-0.

"A feminist critique of the discipline of art history is needed which can pierce cultural-ideological biases and inadequacies...in the formulation of the crucial questions of the discipline as a whole."

-- Linda Nochlin,  
"Why Have There Been No Great Women Artists?" (1)

Since the early 1970's, feminist art historians in America have engaged in a politics of inclusion. Despite the force of invectives such as that issued by Linda Nochlin in her groundbreaking 1971 essay, cited above, they have tended to work entirely within the traditional limits of the discipline. Monographs and surveys of individual women artists, which at best have resulted in the addition of a few female names into the established canon of artistic geniuses, remain the most popular forms of feminist intervention in art history. (2) Recent efforts to map out a distinctive feminine aesthetic, or to identify images by female and male producers that subvert patriarchal forms of domination, have to some extent countered the emphasis on individual achievement which structures the discipline. However, these alternative approaches retain and reinforce other, equally powerful biases that a

feminist art history should want to unsettle. An unswerving focus on the fine arts, and on traditional women's handicrafts such as quilting and embroidery, has left intact the opposition between high and mass culture which has shaped modern art history along highly prejudicial lines. (3) An unwillingness to look beyond the realm of art to the political world in which it is produced has perpetuated the received idea that an image can, in and of itself, criticize or subvert a social system in a meaningful way. (4) Perhaps most alarmingly, feminist efforts in the 1980's have tended to reproduce the monolithic, undifferentiated category of "woman" which marks standard, male-biased accounts of artistic production. With few exceptions, such crucial factors as historical circumstance, socioeconomic position, racial identity, and sexual orientation -- which organize the experience of women along highly divergent lines -- have gone unacknowledged by art historians working within American institutions. Over the past two decades, the politics of feminist art history in this country has been geared towards the production of a discourse on art and female artists that promotes a false unity between women and leaves the key features of the discipline intact.

Three collections recently published by British authors model an alternative politics for feminist art historians, one which gains its force by representing feminism as a site of struggle by and between women with multiple, often conflicting interests. This figuration of feminism displaces the ideal images of female equality and identity that gave form to the women's movement in the seventies and continue to shape the goals of feminist art historians in America. Taken together, Griselda Pollock's *Vision and Difference*, Rosemary Betterton's *Looking On*, and Hilary Robinson's *Visibly Female* divert our attention from the appealing but repetitive parade of "great" women artists, unsettle the familiar opposition between high and mass culture, and encourage us to perceive the specificity of the interests of women of different races, classes, and sexual preferences. Each of these volumes merits close reading.

For over a decade Griselda Pollock's writings have challenged feminist art historians to question the way knowledge is produced in their discipline.

(5) *Vision and Difference* brings together six of Pollock's essays on modern art and art history -- most previously unpublished -- and provides an important starting point for a revisionary feminist practice that acknowledges differences between women. In her introductory essay, Pollock insists that variables of race and class must be taken into account in feminist analyses of art. Race is not an explicit focus in any of the essays which follow, and sexual preference is almost never mentioned. However, in a revised version of her pioneering article, "Vision, Voice, and Power," Pollock argues persuasively against a feminist art history that subordinates questions of class to questions of gender and a social art history that does the reverse, claiming that

any argument that generalizes, reduces, [or] typifies...is refusing to deal with [the] specificity of individual texts, artistic practitioners, historical moments.... What we have to deal with is the interplay of multiple histories...whose mutual determinations and independences have to be mapped together in precise and heterogenous configurations. (p.30)

In the two essays that follow, "Modernity and the Spaces of Femininity," and "Woman as Sign in Pre-Raphaelite Literature," she deftly relates issues of gender to issues of class in detailed studies of the impressionist painters Cassatt and Morisot and the Pre-Raphaelite artist and model Elizabeth Siddall.

Pollock's work borrows as heavily from psychoanalytic theory as it does from Marxism, and in subsequent essays she works to synthesize these two modes of analysis. In "Woman as Sign: Psychoanalytic Readings," she argues that psychoanalysis, developed in the nineteenth century alongside modern capitalism, provides an appropriate tool for analyzing bourgeois social formations and women's place within them (p.127). She goes on to develop a notion of women as emblems of difference, of otherness, in modern patriarchal systems of representation, analyzing the nineteenth-century British artist D.G. Rossetti's images of women in terms derived directly from Freud and the French theorist Jacques Lacan.

Psychoanalytic theory also provides the interpretive key to the contemporary art Pollock promotes in her final essay, "Screening the Seven-

ties: Sexuality and Representation in Feminist Practice." Here she analyzes Mary Kelly's famous *Post-Partum Document* (1973-9) and more recent work by the British feminist artists Marie Yates, Yve Lomax, and Mitra Tabrizian by placing them in a specific historical context: the revival of Brechtian aesthetic and political theories in the 1970's by a group of British intellectuals writing for the journal *Screen*. For feminists, an adherence to Brechtian principles has entailed a strong commitment to semiotic and psychoanalytic theories of representation, a rejection of narrative, realist images and texts (e.g., romance novels and Hollywood cinema), and a denial of the kinds of pleasure women have traditionally derived from such forms. It is precisely by creating a distance between women and dominant modes of representation that feminists working within this critical paradigm hope to produce change.

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**It is precisely by creating a distance between women and dominant modes of representation that feminists working within this critical paradigm hope to produce change.**

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Pollock has served on the editorial board of *Screen* for eight years, and her own commitment to a Brechtian feminist politics is apparent throughout *Vision and Difference*. However, this commitment restricts the scope and the potential efficacy of her work. Her prescription for a feminist art based on a sophisticated vanguard aesthetics of negation glosses over the fact that a number of feminist artists in Britain and America have produced a legible, narrative, figurative art which actively challenges the viewer to become critically aware of the structure and function of dominant modes of representation. Her emphasis on the notion of "woman as sign" threatens to reinforce, rather than disrupt, the ideology which produces it. Pollock never questions the coherence of the psychoanalytic models on which this notion depends, and never hints at the possibility that current psychoanalytic theories, as theories of bourgeois subjectivity, cannot adequately account for the place of marginalized women such as lesbians and Blacks in modern Western society. Ultimately, her vision of feminism refuses real difference.

In *Looking On*, Rosemary Betterton takes

up a question raised and left unanswered by Pollock's work, the question of "how to reconcile a practice which takes apart the forms and meanings of existing culture with one which also seeks to represent women in new terms" (p.3). Rather than endlessly repeating the idea of "woman as sign," this collection of twenty-three recent essays by British scholars and critics explores a range of contradictory, competing definitions of femininity, indicating that women's position in modern society is not as singular and as fixed as it may seem. The majority of pieces emphasize women's pleasure and power within dominant systems of representation. In her own essay on the nineteenth-century French painter Suzanne Valadon, Betterton turns psychoanalytic theory against itself to develop a notion of women as viewers with considerable agency. In one of the few artists' statements in the collection, painter Lubaina Himid insists on her ability to act and to fill in the gaps in current representational systems:

I make images of black women because there are not enough of them.... And I am interested in smashing the notion that creative genius is solely in the hands of the white male. I want to change the order of things and take back the art which has been stolen. (p. 263)

While *Looking On* contains several excellent essays on art, its main focus is mass-cultural imagery. The first of its four sections treats the topic of women in advertising, and includes excerpts from Judith Williamson's book on the subject (6) as well as an essay by Pollock on the difference between male and female imagery in ads. In the second section, on stereotypes of female sexuality, Patricia Holland takes up the idea of women as active spectators, in a piece on the bare-breasted "girls" featured daily on page three of the British *Sun*. Kathy Myers follows suit, in the subsequent section on pornography, by demonstrating that fashion images can, under certain conditions, address and empower female viewers. The fourth section, "New Images for Old," contains a piece by Rosy Martin and Jo Spence describing how they used photography to toy with and gain control over female stereotypes. Together, these essays demonstrate how a study of mass culture can break down the rigid distinction between active male subjects and passive female objects which structures both traditional art history and standard feminist

interventions in the discipline.

Hilary Robinson's anthology *Visibly Female* also brings together a rich assortment of writings that emphasize the conflicts and contradictions in existing theories of women and representation. It contains thirty-five pieces in all, and while most are by British authors, several prominent members of the American art establishment (including Judy Chicago, Lucy Lippard, and Ann Sutherland-Harris) are represented as well. In marked contrast to the collections discussed above, the contributions of Black and lesbian artists are foregrounded and discussed in detail, most often by the artists themselves. In the first section, containing a series of artists' statements, a group of lesbian and bisexual filmmakers discuss the difficulties involved in giving form to lesbian desire. In the section "Interviews," video producer Karen Alexander describes her attempts to balance commitments to the women's movement and the Black community. Michelle Cliff picks up on this theme in the critical reviews section in an excellent meditation on Black women artists and their relation to the white feminist movement in America. In the final section, devoted to theoretical writings, Sandra Lahire offers a moving critique of institutionalized art instruction from a lesbian standpoint.

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Much to her credit, Robinson does not present these and other writings by members of marginalized, under-represented groups as works that simply fill a gap in an otherwise adequate feminist literature on art. Her decision to arrange the articles in the first three sections in alphabetical order, by authors' names, leads to provocative, often ironic combinations of texts that foreground the differences between them: an interview with Sutapa Biswas, an Asian artist intent on exposing the racist biases of Western art history, is followed by white American feminist Judy Chicago's statements, which suggest that art transcends political reality; an essay by Anna Bonshek linking the work of two women painters to the nineteenth-century Romantic movement gives way to a study of photographs by

Beatrix Campbell and Gloria Chalmers that depict working-class women taking part in the 1984-85 British miners' strike. In the final section, Robinson stages an extended debate over the relevance of theory, particularly psychoanalytic theory, to the experience and political aspirations of diverse groups of women. Overall, the arrangement of texts prevents readers from imputing a false coherence to the project of feminist art history, encouraging them instead to visualize and participate in difficult debates over the aims and limits of the women's movement.

Perhaps the most powerful piece in *Visibly Female* is the first one, titled "The Dancer and Heat." In it, Black lesbian artist Zena Herbert describes a 1984 incident in which two of her sculptures -- graphic nude figures decorated with African ornaments -- were scorned and literally hammered to pieces by women who claimed that the works were offensive. This image of difference, of conflicting interests and goals within the women's movement, is one that feminist art historians in America would do well to acknowledge and confront in the coming decade; for it is an image which could inspire a much-needed revision of feminist art history.

-- Nancy Ring

[Nancy Ring is a doctoral candidate in art history at Northwestern University. She is currently at work on a dissertation about representations of gender in the art of Man Ray, Marcel Duchamp, and Francis Picabia.]

## NOTES

<sup>1</sup> In Vivian Gornick and Barbara Moran, eds., *Woman in Sexist Society: Studies in Power and Powerlessness* (New York: NAL, 1972).

<sup>2</sup> See Thalia Gouma-Peterson and Patricia Mathews, "The Feminist Critique of Art History," *Art Bulletin* 69, no.3 (September 1987), pp.326-57 for a list of recent works of this nature and for a more general overview of feminist art-historical literature.

<sup>3</sup> See, for example, the essays in Norma Broude and Mary D. Garrard, eds., *Feminism & Art History: Questioning the Litany* (New York: Harper & Row, 1982).

<sup>4</sup> For example, Carol Armstrong falls into this trap in her otherwise excellent essay, "Edgar Degas and the Representation of the Female Body," in *The Female Body in Western Culture: Contemporary Perspectives*, ed. Susan R. Suleiman (Cambridge, MA: Harvard University Press, 1986), pp.223-42.

<sup>5</sup> Her earlier books include *Mary Cassatt* (New York: Harper & Row, 1980) and *Old Mistresses: Women, Art, and Ideology*, co-authored with Rozsica Parker (London: Routledge & Kegan Paul, 1981).

<sup>6</sup> Judith Williamson, *Decoding Advertisements: Ideology & Meaning in Advertising* (London: Marion Boyers, 1984).

## THEATRICAL DISRUPTIONS

Sue-Ellen Case, *FEMINISM AND THEATRE*. New York: Methuen, 1988. 149p. bibl. index. \$25.00, ISBN 0-416-01491-7, 1195; pap., \$9.95, ISBN 0-416-01501-8, 1195.

Lynda Hart, ed. *MAKING A SPECTACLE: FEMINIST ESSAYS ON CONTEMPORARY WOMEN'S THEATRE*. Ann Arbor, MI: University of Michigan Press, 1989. 347p. \$29.50, ISBN 0-472-09389-4; pap., \$10.95, ISBN 0-472-06389-8.

For at least a decade, feminists working in the theatre have been searching for some aesthetic or theoretical framework from which to critique their current work and to imagine future projects. Whereas much feminist writing exists in other, more specifically literary fields, theoretical work about theatre practice has been slow to emerge. The theoretical void may have resulted from the labor-intensive nature of theatre practice, which leaves practitioners with little energy for self-analysis; or it may have resulted from the complex process by which meaning is created in the theatre.

The two books here reviewed, therefore, represent important contributions to the area of feminist theory and its application to the theatre. *Feminism and Theatre* provides a broad theoretical overview, while *Making a Spectacle* illustrates that theory by applying it to specific examples of women's theatre, and by assessing the effects of theatrical practice on audience reception.

In *Feminism and Theatre*, Sue-Ellen Case provides a much-needed basic sourcebook. It is a short work, which succinctly outlines a variety of issues currently debated among theoreticians and practitioners, and tries to define a political and theoretical position from which patriarchal assumptions can be made visible through theatrical practice. Case's style is free of rhetorical obfuscation and accessible to the layperson.

She begins with a critique of the theatrical canon. The absence of female performers in Greek and Elizabethan theatre, Case argues, is a sign of women's socio-economic suppression. The female roles played by male performers were fictions intended to enforce patriarchal assumptions about gender difference. She further suggests that, in the Elizabethan period, when female sexuality was perceived as evil, the presence of female characters played by males became a cover for homoerotic exchanges between the stage and the audience.

Case continues with a modest canon reformation project, noting how the privileging of written texts has excluded lower class and female performers from theatre history. She retrieves Hroswitha, Aphra Behn, Susan Centlivre, and Mercy Warren from their general status as historical footnotes, demonstrating how their historical and economic positions influenced the content of their works and led to their dismissal from the traditional canon. Moving into the eighteenth and nineteenth

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centuries, Case speculates that the social salon may have provided a theatrical outlet for women who were generally confined to the home. She suggests a connection between what she terms "personal theatre" and the emergence of women as performance artists today.

An analysis of radical and materialist feminism follows, with a look at these theories' various manifestations in plays and performance. Though positioning herself as a materialist and

having presented her earlier arguments about the canon in materialist terms, Case nevertheless provides an even-handed analysis of the theoretical and performance strategies of radical feminists. She characterizes the radical feminist position as defined in opposition to the patriarchal structure, connecting all women who live in patriarchal societies as equally disempowered, and attempting to imagine a superior women's culture. She explores the part radical feminist analysis has played in the work of a variety of theatre companies whose roots were in consciousness-raising groups and whose practice is frequently therapeutic. She then deals with the position of the lesbian theatre practitioner within the radical feminist community. Case defines the materialist feminist position as one which views misogyny through the lens of history, socio-economic factors and class struggle. She presents the work of several playwrights, notably Caryl Churchill and Gerlind Reinshagen, as exemplifying the materialist position in their theatre practice.

In an introduction to the works of women of color, Case acknowledges her awkward position as a cultural outsider. She nevertheless presents an overview of the major contributions of women of color to women's theatre. She further examines some of the issues which separate women of color from the white feminist movement, analyzing the extent to which the movement has excluded minority women.

Perhaps the most provocative chapter is the final one, entitled "Towards a New Poetics." Here Case imagines a new theory of performance based upon psychosemiotics. She clearly describes this theory, demonstrating how meaning is created on the stage, and the extent to which the very presentation of female performers within a traditional performance context participates in the perpetuation of sexist assumptions. Understanding that meaning originates with the spectator, she suggests that a female character presented on the stage is a fictional construct based not on biological realities but on male cultural assumptions. She introduces the notion of the male gaze, and argues that the male gaze effectively controls what all members of the culture see. She contends that Jacques Lacan's re-visioning of Freudian theory perpetuates patriarchal assumptions by defining the entry into symbolic discourse as a male activity, a male response to castration fears, and by placing women in the position of object for the satisfaction of male desire rather than source of independent

meaning or desire. By deconstructing male assumptions, Case explores means by which a woman can emerge as subject within the theatre rather than consistently being assigned the role of object.

Along the way, Case identifies important texts and directs the interested reader to primary sources which will further clarify the theoretical position being presented. She also includes a very useful bibliography.

Much of the book's content is not new. In theatre, as in other fields, feminists have been attacking the canon and attempting to retrieve overlooked women artists. To my knowledge, however, this is the first attempt to draw the various threads of feminism and the theatre together in a coherent, organized manner. Moreover, Case avoids jargon and presents her theoretical position in an aggressive and articulate prose style. The book would be a useful text for a class in women's theatre. It is equally helpful for the interested theatre practitioner who is seeking scripts by women or trying to create a feminist critique while staging texts rife with patriarchal assumptions.

While *Feminism and Theatre* is the product of a single voice, Lynda Hart's *Making a Spectacle: Feminist Essays on Contemporary Women's Theatre* is an anthology bringing together many voices. In *Feminism and Theatre*, Sue-Ellen Case has issued a call for books dealing with the intersection of theory and performance. *Making a Spectacle* does just that.

The critical assumptions of the anthology are similar to those articulated in the final chapter of *Feminism and Theatre*. Hart's introduction claims that the essays in her book document "the shift in feminist perspective from discovering and creating positive images of women in the content of the drama to analyzing the inherited structure of dramatic representation" (p.4). Thus, the essays in *Making a Spectacle* seek to address the issues raised in *Feminism and Theatre*.

Hart tells us that she began to compile the anthology when she realized that no collection of contemporary scholarly writing on women's theatre existed. Her method was to contact women writing in the field and to permit them to choose their own content. The organizational structure of the book resulted from the contributions received rather than from a pre-conceived outline.

Through all of the essays, however, run similar theoretical concerns. How is it possible to illuminate the social assumptions of patriarchy through the theatre? How does one create new metaphors or reveal the falsity of those we take for granted? How does the American family drama enforce patriarchal assumptions? How is it possible for women to become the subject of dramatic representation rather than the object of male desire? How are patriarchal assumptions contained within theatrical modes of production? How is it possible to imagine the "new poetics" to which Case has pointed us in *Feminism and Theatre*?

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The playwrights whose works are considered in light of feminist performance theory represent a cross-section of women working in theatre today. Essays about works by women experimenting with new forms are juxtaposed with essays about playwrights whose aesthetic is more conservative. Works by and about women of color are included along with those of white women. European and Australian works are considered along with those of American women. The essays are wide-ranging in both topic and approach. Hart has organized the material into four categories: "Re-creational Metaphors," "Reformulating the Question," "Alternatives to (His)tory," and "Disruptions." The categories into which the essays fall, however, are not discrete. Rosemary Curb's piece on Sandra Shotlander, for example, is placed within the "Disruptions" section, but echoes themes and ideas first introduced in the section "Re-creational Metaphors." Similarly, Jill Dolan's essay on Marsha Norman and the canon, and Yolanda Broyles Gonzalez' essay on the role of women within the Teatro Campesino are placed within different sections of the book, but both address the patriarchal assumptions inherent in various modes of production. Hart explains that the "advantage in planning a book without a prescriptive ordering of the parts is in the excitement of discovering the multiple threads of analysis by individual writers that weave together into some startling webs of meaning and understanding" (p.14).

To some readers, *Making a Spectacle* will provide an introduction to a vast array of women playwrights. Even someone who considers herself fairly well informed about women's theatre will discover some unfamiliar names. For the individual already familiar with these works, the value of the book will be primarily theoretical. If *Feminism and Theatre* articulates a theoretical position for feminist theatre production, *Making a Spectacle* grapples with the theory in practice.

In her introduction to *Making a Spectacle*, Lynda Hart points out that while much has been written in the last decade about women poets and prose writers, "feminist critics still have much ground to break in our explorations of women's theatre" (p.1). Both *Feminism and Theatre* and *Making a Spectacle* are valuable contributions to that missing body of criticism and theory.

-- Meg Swanson

[Margaret Millen Swanson is Associate Professor of Theatre Arts at the University of Wisconsin-River Falls and will become coordinator of Women's Studies in the Fall of 1989. She has been an active participant in the Women and Theatre Project of the Association for Theatre in Higher Education.]

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## PROFESSIONAL TOOLS FOR A WOMEN'S PROFESSION.

Jackson-Brown, Grace. *LIBRARIES AND INFORMATION CENTERS WITHIN WOMEN'S STUDIES RESEARCH CENTERS*. (SLA Research Series, no.3) Washington: Special Libraries Association, 1988. 34p. pap., \$7.00, ISBN 0-87111-333-3.

Allen, Martha Leslie, ed. *1989 Directory of Women's Media*. Washington: Women's Institute for Freedom of the Press, 1989. 120p. pap., \$15.00, ISSN 1040-1156.

Phenix, Katharine, comp. *Directory of Library and Information Profession Women's Groups*. 4th ed. Chicago: Committee on the Status of Women, American Library Association, 1988. 14p. pap., \$1.00, ISBN 0-8389-6955-0.

These three publications offer information and inspiration to librarians with an interest in women's studies. Grace Jackson-Brown's study, *Libraries and Information Centers Within Women's Studies Research Centers*, significantly advances our appreciation of the role of special libraries in furthering feminist scholarship. Her report is especially valuable because empirical research on the intersection of women's studies and libraries is so rare. Jackson-Brown augments the descriptions already available in Suzanne Hildenbrand's *Women's Collections: Libraries, Archives, and Consciousness* (1) with statistical analysis and some (albeit not very daring) interpretation.

Early in 1986, Jackson-Brown mailed a questionnaire to the directors of forty-five women's studies research centers, some affiliated with universities, others independent. Of thirty-one usable responses, twenty reported that their research centers housed libraries or information services. For these centers, Jackson-Brown paints a detailed picture of the kinds of patrons served, staffing, types of activities, and materials collected. In addition, her text provides background on a number of exemplary libraries, showing how their services and collections have been shaped to fit the research and outreach agendas of their parent organizations. In particular, the author demonstrates that such special libraries do not duplicate the efforts of general college and university libraries, but rather perform the invaluable task of preserving unpublished documents and published materials that fall outside the mainstream literature.

In two brief chapters on advocacy and publishing, Jackson-Brown further outlines the unique functions of women's studies research centers. She implies that information workers in research centers are not pigeon-holed into traditional library responsibilities, but contribute to broader institutional missions. The final chapter recounts the progress to date on a computerized women's studies data base produced by the National Council for Research on Women. As we've noted before in the pages of *FC*, the developing data base promises to strengthen the ties between specialized women's information services, as well as make bibliographic and other information more readily available to researchers using traditional channels of inquiry like academic libraries.

Jackson-Brown appends a selected bibliography and a directory of research centers.

Anyone curious about special library services to women's studies scholars should read this report, if only to be energized by the range of services offered and the variety of needs being met by this sector of our profession.

Eighty-six women's libraries around the world are listed in the 1989 *Directory of Women's Media*, which is surely the most complete and up-to-date guide available. Published annually since 1975 by the Women's Institute for Freedom of the Press, the *Directory of Women's Media* is the single best source for addresses of women's periodicals, feminist presses, and other producers and distributors of information on women -- including radio and television programs, video and cable groups, music collectives, arts organizations, bookstores, speakers' bureaus, et cetera. In addition, the directory identifies over five hundred individual women concerned with media issues. The individuals are listed alphabetically, but in other sections the entries are organized geographically (U.S. entries are in zip code order) with alphabetical indexes. Gleaned from questionnaires, most entries provide an address and telephone number, a contact person, and a short description of the publication, organization, or program.

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### **Kranich identifies over eighty magazines and newsletters published by and for women of color in the past twenty years.**

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New to the 1989 edition is a thirty-page section titled "Women Working Toward a Radical Restructuring of the Communications System." It's a grab-bag of short position statements from women's periodicals, outlines of "women's media theory," Spanish-language media reviews, a petition to Congress to limit the powers of the FBI, and other miscellaneous informational and analytical pieces. For the librarian, the most useful item in this section is Kimberlie A. Kranich's "Celebrating Our Diversity: Women of Color Periodicals: 1968-1988" (pp. 86-89). Kranich identifies over eighty magazines and newsletters published by and for women of color in the past twenty years.

Librarians, take my advice! Don't just shelve the *Directory of Women's Media* in your reference section and forget about it until someone

asks for a feminist publisher's address. Instead, spend an hour or so browsing through the listings and the insert. You'll no doubt find a periodical worth acquiring, a press whose catalog you'd like to peruse, and a person or two in your region you ought to network with. At a minimum, you'll be refreshed by a renewed sense of our place in a global community of women working to change the media and information structures (including libraries) that shape our ideas and opinions.

The *Directory of Library and Information Profession Women's Groups* is a much slimmer source; it lists organizations only, not individuals. Forty groups are described within its pages. Each entry supplies an address, contact person, and statement of purpose, with additional notes on types of membership and dates of meetings. The organizations range from groups within the American Library Association to other national associations and caucuses (both U.S. and foreign) to state organizations. The phrase "information profession" in the directory's title signals that the listings are not limited to library organizations but encompass the publishing and computing industries, archivists, and media analysts. This is the fourth edition of the directory, which has been compiled since 1981 by the ALA Committee on the Status of Women in Librarianship. Katharine Phenix is the current editor.

At this very moment, a network of feminist librarians are raising money to prepare a new edition of the *SHARE Directory*, a national directory of individual librarians involved in women's issues. The first edition of the *SHARE* [Sisters Have Resources Everywhere] *Directory* appeared in 1975 under the sponsorship of ALA's Feminist Task Force; the second through fourth editions were produced by Women Library Workers; and the fifth edition was compiled by feminists in the Illinois Library Association in 1985. To contribute money, ideas, or personal data to the sixth edition, write to Betty-Carol Sellen, Brooklyn College Library, Bedford Avenue and Avenue H, Brooklyn, NY 11210.

Via research reports, networking directories, or other channels, sharing information about who we are and what we do is a core activity of feminist library practice. It's good to see these efforts continuing as we enter the 1990's.

-- Susan Searing



## BOOKS RECENTLY RECEIVED

- Am I That Name?: Feminism and the Category of 'Women' in History.* By Denise Riley. Minneapolis, MN: University of Minnesota Press, 1988.
- American Women's Magazines: An Annotated Historical Guide.* By Nancy K. Humphreys. New York: Garland, 1989.
- The Biological Clock: Balancing Marriage, Motherhood and Career.* By Molly McKaughan. New York: Penguin, 1987.
- Clicking Stones.* By Nancy Tyler Glenn. Tallahassee, FL: Naiad Press, 1989.
- Crossing Boundaries: Feminisms and the Critique of Knowledges.* Ed. by Barbara Caine et al. Winchester, MA: Unwin Hyman, 1988.
- Daughter of Derry: the Chronicles of Brigid Shiels Makowski.* By Brigid Shiels Makowski; as told to Margie Bernard. Winchester, MA: Pluto Press, 1989.
- Disputed Questions: On Being a Christian.* By Rosemary Radford Ruether. Maryknoll, NY: Orbis Books, 1989.
- Empire of the Senseless.* By Kathy Acker. New York: Grove Press, 1988.
- The Female Gaze: Women as Viewers of Popular Culture.* Ed. by Lorraine Gammon & Margaret Marshment. London: The Women's Press, 1988.
- Female Spectators: Looking at Film and Television.* Ed. by E. Dieder Probram. New York: Verso, 1988.
- Feminist Thought: A Comprehensive Introduction.* By Rosemarie Tong. Boulder, CO: Westview Press College Division, 1989.
- The Forbidden Stüch: An Asian American Women's Anthology.* Ed. by Shirley Geok-lin Lim & Mayumi Tsutakawa. Corvallis, OR: Calyx, 1989.
- Growing Together: Women, Feminism and Popular Education.* By ISIS International and the Network for Women and Popular Education of the Latin American Council on Adult Education. Rome, Italy: ISIS International, 1988.
- Job Survival Skills for Women's Studies Students: A Career Development Training Manual.* By Ellen F. Mappen. New Brunswick, NJ: Ellen F. Mappen, Vorhees Chapel. (Address: Douglas College, New Brunswick, NJ 08903)
- Machinery of Dominance: Women, Men, and Technical Know-How.* By Cynthia Cockburn. Boston, MA: Northwestern University Press, 1989.
- Nadine Gordimer.* By Judie Newman. London: Routledge, Chapman & Hall, 1988.
- New Approaches to Human Reproduction: Social and Ethical Dimensions.* Ed. by Linda M. Whiteford & Marilyn L. Poland. Boulder, CO: Westview Press, 1989.
- Not So Quiet...Stepdaughters of War.* By Helen Zenna Smith. New York: The Feminist Press, 1989.
- Of Love and Glory.* By Evelyn Kennedy. Tallahassee, FL: Naiad Press, 1989.
- One World Women's Movement.* By Chilla Bulbeck. Winchester, MA: Unwin Hyman, 1988.
- Opportunities for Research and Study, 1987 Update.* Compiled by Pat Dineen. New York: The National Council for Research on Women, 1988. (Address: 47-49 East 65th St., New York, NY 10021)
- A Quilt of Words: Women's Diaries, Letters & Original Accounts of Life in the Southwest, 1860-1960.* By Sharon Niederman. Boulder, Co: Johnson Books, 1988. (Address: 1880 South 57th Court, Boulder, CA 80301)
- Restoring Women to History: Teaching Packets for Integrating Women's History into Courses on Africa, Asia, Latin America, the Caribbean and the Middle East.* By the Organization of American Historians. Bloomington, IN: Organization of American Historians, 1988. (Address: Director of Member Services, OAH, 112 N. Bryan St., Bloomington, IN 47408-4199)
- Russian Women's Studies: Essays on Sexism in Soviet Culture.* By Tatyana Mamonova. Oxford: Pergamon Press, 1989.
- Selected Bibliography for Integrating Research on Women's Experience in the Liberal Arts Curriculum.* Compiled by Marilyn Schuster & Susan Van Dyne. Northampton, MA: Smith College, 1988. (Address: c/o Susan Van Dyne, Hatfield Hall, Smith College, Northampton, MA 01063)
- Simone de Beauvoir: An Annotated Bibliography.* By Joy Bennett & Gabriella Hochmann. New York: Garland, 1988.
- Slow Dancing at Miss Polly's.* By Sheila Ortiz Taylor. Tallahassee, FL: Naiad Press, 1989.
- South of the Line.* By Catherine Ennis. Tallahassee, FL: Naiad Press, 1989.
- Surviving Sisters.* By Gail Pass. Tallahassee, FL: Naiad Press, 1989.
- Taking Our Time: Feminist Perspectives on Temporality.* Ed. by Frieda Johles Forman with Caoran Sowton.

Oxford: Pergamon Press, 1989.

*Teaching Gender?: Sex Education and Sexual Stereotypes.* By Tricia Szirom. Winchester, MA: Unwin Hyman, 1988.

*Thousand Pieces of Gold.* By Ruthanne Lum McCunn. Boston, MA: Beacon Press, 1988.

*Universal Abandon?: The Politics of Postmodernism.* Ed. by Andrew Ross. Minneapolis, MN: University of Minneapolis Press, 1988.

*When Battered Women Kill.* By Angela Browne. New York: The Free Press, 1989.

*Woman Plus Woman.* By Dolores Klaich. Tallahassee, FL: Naiad Press, 1989.

*Women Composers: The Lost Tradition Found.* By Diane Peacock Jezic. New York: The Feminist Press, 1989.

*Women: Models of Liberation.* By Mary Anne Mayeski. Kansas City, MO: Sheed & Ward, 1988.

*Women Scholars in Women's Studies.* By the Women's Studies Program at the University of Illinois at Urbana-Champaign. Champaign, IL: The Committee on Institutional Cooperation, 1987. (Address: 302 E. John St., Suite 1705, Champaign, IL 61820)

### *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. II. Title: Women's studies library resources in Wisconsin. III. Title: Wisconsin women's studies library resources.

Courtesy of Sanford Berman.