



FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES

Volume 11, Number 1

Fall 1989

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Illustrations in this issue are by activist artist Rini Templeton, from a book recently published to commemorate her life and work: *El Arte de Rini Templeton/ The Art of Rini Templeton: Where There Is Life and Struggle*, ed. Alejandro Alvarez, et al. Mexico, D.F.: Centro de Documentacion Grafica Rini Templeton; Seattle, WA: Real Comet Press, 1988. ISBN 0-941104-24-9. LC 88-060425.

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...

With this issue of *Feminist Collections*, we kick off a year-long series of articles on integrating the study of women of color into the core liberal arts curriculum. We aim to offer bibliographic guidance to college teachers at the major stages of curriculum revision -- framing the goals and methods of course transformation, getting acquainted with the new scholarship in women's studies and ethnic studies, and choosing materials for syllabi and reading lists.

We begin by suggesting some background materials on the "why and how" of curriculum revision and recommending basic bibliographies on women of color. (See pages 15 - 18.) In the winter issue, we'll examine the vocabulary used to describe women of color in library subject catalogs, journal indexes, and abstracting services. Future articles may pinpoint reference materials specific to Black women, Latinas, Asian American women, and American Indian women, or evaluate bibliographies and other resources within the traditional disciplines.

By selecting this thematic focus for our newsletters in 1989/90, we're supporting the "Women of Color in the Curriculum" project, directed by the UW-Madison Women's Studies



Research Center and funded in part by the Ford Foundation and the UW System Undergraduate Teaching Improvement Council. Beginning with intensive workshops for faculty teams from a broad spectrum of humanities and social sciences departments, the project will culminate in the inclusion of information on minority women in introductory courses on eleven UW campuses. As a result, thousands of college students in Wisconsin will have the opportunity to explore the intersection of race and gender as a component of their basic studies.

Since the late 1970's, our office has compiled reading lists of, and advised scholars and librarians about, the burgeoning literature on women of color. We've heralded pioneering publishers like Kitchen Table: Women of Color Press and new periodicals like *Sage: A Scholarly Journal on Black Women* and *Third Woman*, an annual collection of creative and critical writing by Chicanas and Latinas. We've announced and reviewed specialized bibliographies, directories, and handbooks. We know first-hand that sufficient, high-quality print resources exist to undergird the inclusion of women of color in most undergraduate courses. Unfortunately, the materials are not always easy to locate, so we're excited that *Feminist Collections* can be a vehicle for bringing these resources to the attention of scholars nationwide.

-- S.S.

BOOK REVIEWS

LOOKING AT THE FEMALE SPECTATOR

E. Diedre Pribram, ed., *FEMALE SPECTATORS: LOOKING AT FILM AND TELEVISION*. New York: Verso, 1988. 199p. bibl. \$39.95, ISBN 0-86091-204-3; pap., \$14.95, ISBN 0-86091-922-6. LC 88-20558.

Lorraine Gamman and Margaret Marshment, eds., *THE FEMALE GAZE: WOMEN AS VIEWERS OF POPULAR CULTURE*. London: Women's Press, 1988. 224p. bibl. index. pap., 6.95 pounds, ISBN 0-7043-4109-3. LC gb88-20957.

Constance Penley, ed., *FEMINISM AND FILM THEORY*. New York: Routledge, 1988. 271p. bibl. ill. \$32.50, ISBN 0-416-01871-8; pap., \$12.95, ISBN 0-416-01881-5.

The two most pressing problems in feminist film and media theory are how to account for the female spectator or viewer, and how to account for representations of "woman" or femininity. Both questions have traditions dating back to the early 1970's, and their initial explorations, in the work of Claire Johnston, Pam Cook, and Laura Mulvey, sparked feminist film theory's productive and brilliant history.

Various permutations on these two concerns are explored in three recent anthologies. *Female Spectators* and *The Female Gaze* together contain twenty-two contemporary articles by women who are media scholars, film and video-makers, television directors, and journalists. *Feminism and Film Theory* is a collection of psychoanalytically-based articles by feminist film scholars written between 1973 and 1981, and many of the most influential pieces in early feminist film theory are brought together in this volume.

The pioneering articles of Johnston, Cook and Mulvey open *Feminism and Film Theory*. These early pieces (setting out to analyze mainstream film as well as generate possibilities for feminist filmmaking) conclude that "woman" in mainstream cinema is *repressed* rather than represented. "Woman" in the cinema is an object (by which the

male subject can define himself) rather than a subject, the "non/male," the "other," an "empty sign," a "lack," and a "fetish" to calm male anxiety about castration and sexual difference. Mulvey's landmark article, "Visual Pleasure and Narrative Cinema," furthermore concludes that mainstream cinema, of necessity, constructs a masculine spectator. This masculine spectator identifies with the male on-screen protagonist and, along with the camera, looks or gazes in a controlling voyeuristic way at the representation of woman on the screen.

Some of the remaining articles in *Feminism and Film Theory* further detail the *impossible* place of woman in the cinema. Some also, as do those in *Female Spectators* and *The Female Gaze*, criticize these early concepts and propose alternative ways of speaking about the representation of "woman," and women as spectators.

The underlying conundrum, of course, is how we can account for a feminine subject -- a woman who can speak rather than be spoken to, look (gaze) rather than be looked at, and act rather than be acted upon -- in patriarchal systems of symbolization and subject construction such as cinema, television, and language. How further can we account for it without lapsing into problematic theories of a female essence?

Some of the final articles in *Feminism and Film Theory* suggest, within the systems of Freudian and Lacanian psychoanalysis, ways we might begin to resolve this conundrum and account for femininity. Elizabeth Cowie and Janet Bergstrom propose more complex models of identification which, unlike Mulvey's gender-bound model, would allow for possibilities of spectator identification across gender lines -- women spectators could identify with men protagonists and vice versa. Elizabeth Lyon suggests fantasy, in place of the voyeurism and fetishism offered by Mulvey, as a route to understanding the female subject and spectator, specifically because fantasy permits possibilities of identification not proscribed by gender alone. Mary Ann Doane proposes a revised version of Freud's model of "analysis" and the female body in order to "provide the woman with an autonomous symbolic representation" (p.226) and free woman from being defined only in relation to the phallus.

The alternatives suggested by these final articles open up possibilities for theorizing the active female spectator and subject. But when I came to the end of *Feminism and Film Theory*, I found myself wanting more -- specifically two more things. First, I wished for a contemporary article or two that would assess the major psychoanalytically-based attempts to theorize woman in the cinema as a speaking and looking subject; and that would, within the system of psychoanalysis, offer a fully elaborated schema for how such a theory might best be articulated. Although the last several articles in *Feminism and Film Theory* offer suggestions and jumping-off points for how this might be accomplished, a comprehensive and sustained argument seems crucial for the field at this time. The second thing I looked for (although this may more properly be the topic of a second volume or article) was a brief response from Penley to the feminist criticisms of psychoanalytic film theory -- the criticisms that indeed produced the articles in *Female Spectators* and *The Female Gaze*. I wanted Penley to address the criticisms that feminist psychoanalytic film theory alone cannot deal with issues of class, race, age, history, and context; cannot deal with empirical women as audience members and social subjects. My desires notwithstanding, *Feminism and Film Theory* is indispensable for feminist film courses, general film courses, and the libraries of everyone interested in the beginnings and evolution of psychoanalytic feminist film theory.

I wanted Penley to address the criticisms that feminist psychoanalytic film theory alone cannot deal with issues of class, race, age, history, and context; cannot deal with empirical women as audience members and social subjects.

Female Spectators, edited by E. Deidre Pribram, attempts quite specifically to address what it sees as the shortcomings of psychoanalytic feminist film theory. Many of the articles, however, rather than rejecting psychoanalytic theory wholesale, draw on or incorporate it into their own formulations. The nine pieces in *Female Spectators* are strong and compelling and I regret not having the space to discuss them all in more detail. Pribram's introduction makes plain that the volume

emphasizes women's presence in, rather than absence from, the cinematic experience. Whereas psychoanalytic theory has stressed the film text's function in constructing a place for its (male) spectator/subject, *Female Spectators* points up the spectator's role in actively viewing and interacting with the text. The most important move made by *Female Spectators* (first articulated by Annette Kuhn in a *Screen* article called "Women's Genres", and laid out by Pribram in her introduction) is distinguishing between spectators as constructed by a text (a film or television program) and spectators as historically constituted groups and empirical audiences.

Christine Gledhill's "Pleasurable Negotiations" is, from my point of view, one of the best formulations of a theoretical and methodological framework for feminist media analysis written to date. Gledhill argues that we must be able to distinguish the patriarchal symbol "woman" from discourses which speak for and to the "historical socio-cultural experiences of women." Femininity, female subjects, and spectators are not simply abstract *textual* positions but also historical social subjects. She furthermore sees films and television programs as sites in which meanings are actually struggled over, and proposes a three-level theory of "negotiation" -- institutional, textual, and audience -- to account for various aspects of this struggle, and for multiple (rather than single) interpretations or readings of a text.

Linda Williams in "Mildred Pierce and the Second World War" accounts for the activity and pleasures of 1940's female spectators by offering a theory of the text which incorporates *both* the "repression" and the "reflection" of women and women's history.

Jacqueline Bobo in "Black Women as Cultural Readers" provides a specific and thorough analysis of how women (as historical social subjects, not simply textual constructs) actually negotiated a particular mainstream motion picture, *The Color Purple*. Bobo's analysis is important for theories of spectatorship because it situates and explains individual viewing (in this instance Black women's viewing and interpretations of *The Color Purple*) in the context of a larger intertextual and interpretive field, a "community of heightened consciousness." The specific community for Bobo's project is comprised of recent critical works about the heritage of Black women writers, novels by Black

women writers, and a knowledgeable core of Black women readers.

Michele Citron and Alile Sharon Larkin, in separate articles, discuss feminist filmmaking. In a fascinating and eminently readable piece which deals with the history, theory, and current situation of feminist filmmaking, Citron deals with the paradoxes and politics involved in her own and other feminist filmmakers' decisions to work with mainstream Hollywood narrative cinema. Alile Sharon Larkin in "Black Women Film-makers Defining Ourselves: Feminism in Our Own Voice" argues compellingly that once Africans were brought to the Americas, they lost control of their image. She criticizes feminism for often excluding the implications of racism with regard to sex and class, and goes on to examine the work of several Black women filmmakers who come to feminism and filmmaking with a "different vision" and produce a "feminism in our own voice."

[De Lauretis] concludes that feminist media theory must keep its new emphasis on the heterogeneity (rather than the unidimensionality) of the audience and the heterogeneity of the individual spectator.

Teresa de Lauretis in "Aesthetics and Feminist Theory" examines the conundrum of femininity discussed in this review -- women's attempt to "speak as subjects of discourses which negate or objectify us through their representations" (p.174). Like Alile Sharon Larkin, de Lauretis sees the challenge of feminist cinema as effecting "another vision," and to do this, films must address the spectator as female. De Lauretis sees in feminist filmmaking what she could not find in feminist theory. In Lizzie Bordon's 1983 film *Born In Flames*, for example, she sees a text which represents the understanding that "the female subject is en-gendered, constructed and defined in gender across multiple representations of class, race, language and social relations; and that, therefore, differences among women are differences *within* women" (p.186). She concludes that feminist media theory must keep its new emphasis on the heterogeneity (rather than the unidimensionality) of the audience and the heterogeneity of the individual spectator.

E. Ann Kaplan, using a postmodernist approach, analyzes music videos on the U.S. channel MTV. In an attempt to determine if film theory is applicable to TV, she details some important differences between the two media. Although male videos do predominate on MTV, Kaplan argues that television does not produce a monolithic largely male gaze but rather a wide range of gazes with different gender implications for spectators.

Jeanne Allen and Jackie Byars draw on feminist theories of masculinity and femininity different from the Lacanian and Freudian theories presented in *Feminism and Film Theory* to analyze mainstream media products. Allen, in a rigorous examination of Hitchcock's *Rear Window*, inquires into the ways discourses of the feminist movement and Carol Gilligan's notion of dialogic relating might affect present-day female spectators' readings of the 1954 film. Jackie Byars draws on the object relations theory of Nancy Chodorow and Carol Gilligan to argue that feminine discourse, although often repressed, indeed functions in mainstream film and television programs. While feminist criticisms of Chodorow and Gilligan could be incorporated into the study (as they could into Jeanne Allen's), Byars' analysis is completely engrossing and well-argued.

Altogether, *Feminist Spectators* is an excellent and timely collection of articles that will be a welcome addition to women's studies courses, as well as film and television criticism and theory courses. It is also accessible reading for anyone generally interested in feminist theory, media, and popular culture.

The Female Gaze, edited by Lorraine Gamman and Margaret Marshment, grew out of a popular culture course in a Women's Studies M.A. program at the University of Kent. It includes thirteen articles by women who are Ph.D. and M.A. candidates, journalists, postgraduates, and a television director. The book employs many of the same premises and methods as *Feminist Spectators* and is interested in advancing pragmatic strategies for how feminists can intervene in mainstream culture to struggle over, challenge, and change meanings. In their introduction, Gamman and Marshment ask how we can change patriarchal relations of looking and "inscribe a female gaze into the heart of cultural life" (p.1).

The articles address a wide range of media and topics, from television detective programs, to Joan Collins, to blockbuster women's fiction (including *A Woman of Substance* and *Lace*), the films *The Color Purple* and *The Company of Wolves*, advertising and menstruation, the new images of masculinity, women in the TV and film industries, fascination and desire between women, postmodernism, the politics of power, and the Black female gaze. They testify to the breadth and diversity of an approach to popular culture which centers on active female viewing. While each of the articles warrants comment, space permits me to mention only a few that I found particularly interesting.

In one of the most compelling articles in this volume, Jackie Stanley attempts to theorize women's fascination with and desire for other women in the cinema.

Lorraine Gamman's "Watching the Female Detectives" investigates mainstream television programs. She singles out Cagney and Lacey as television characters who "speak female desire," who "look back," and who point out why the male gaze is sexist. Jaqui Roach and Petal Felix in "Black Looks" explore the possibility of finding in contemporary popular culture a Black female gaze which is as "multifaceted as the experience of Black women" (p.131). They interview and discuss the work of three Black women (a novelist, an actress, and a singer) with different views of a Black female presence in popular cultural forms. Janet Lee discusses postmodernism and feminism and questions the current notion of "postfeminism." Andrea Stuart's "*The Color Purple*: in Defense of Happy Endings" contributes to the ever-growing body of feminist writing on the novel and the motion picture. Bringing this body of writing to the classroom makes teaching *The Color Purple* an exciting and multifaceted experience.

In one of the most compelling articles in this volume, "Desperately Seeking Difference," Jackie Stanley attempts to theorize women's fascination with and desire for other women in the cinema. She criticizes feminist psychoanalytic film theory for failing to deal with the issue and analyzes *All About Eve* and *Desperately Seeking Susan* -- films

in which a woman character is both the narrative protagonist and the object of a protagonist's gaze and desire.

My comments on *The Female Gaze*, however, must also mention what I read as homophobic slurs in three separate articles. One article writes of the "derisory image of the drab dungareed dyke" (p.178), while another says, "the feminist is no longer always assumed to be a brown-rice-eating-dungarees-clad dyke" (p.172). Both of these remarks imply that something is amiss with the dungaree-clad dyke; they overlook the fact that such an image is considered positive, progressive, and beautiful in particular circles of women; and they assume that it is legitimate to invoke the phrase and image in a dismissive and joking way. Another article incorporates, without comment, a quotation which reads, "she was not one of those cardboard blacks who at the end [of the novel] either becomes a lesbian or suddenly gets blackness. It doesn't work like that, people aren't like that" (p.133). Having forewarned readers about these remarks, I recommend *The Female Gaze*. Some of the articles need to be tightened and need the argumentation of their logic reexamined, but the volume as a whole represents an engaging instance of the scope and possibilities of feminist media criticism. It could serve as a supplementary or recommended text in women's studies, film, television or popular culture courses; and can be particularly important to students because of its genesis in a Master's program course in popular culture.

The three books under discussion, separately and together, make fascinating reading and will familiarize readers with the debates, complexities, and riches of feminist film and media theory and practice.

-- Julie D'Acci

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MIDDLE EASTERN AND ISLAMIC WOMEN "TALK BACK"

Bouthaina Shaaban, *BOTH RIGHT AND LEFT HANDED: ARAB WOMEN TALK ABOUT THEIR LIVES*. London: The Women's Press, 1988. 242p. pap., 5.96 pounds, ISBN 0-7043-4102-6.

Nahid Toubia, ed., *WOMEN OF THE ARAB WORLD: THE COMING CHALLENGE*. London: Zed Books, 1988. 168p. index. 24.95 pounds, ISBN 0-86232-784-9; pap., ISBN 0-86232-785-7.

Bo Utas, ed., *WOMEN IN ISLAMIC SOCIETIES: SOCIAL ATTITUDES AND HISTORICAL PERSPECTIVES*. Scandinavian Institute of Asian Studies, 1983; Brooklyn: Olive Branch Press/Interlink Publishing Group, 1988. 252p. bibl. pap., \$13.95, ISBN 0-940-793-12-1. LC 88-1615.

After centuries of writings on the Middle East and Islamic world that we might politely refer to as "Orientalist" (after Edward Said), including an exotic/erotic and melodramatic view of gender relations, we are finally blessed with an expanding literature of authenticity and value. It is not an overstatement to say that in the last decade, for a number of reasons, there has been an explosion of scholarship on the Middle East, on Islam, and, more recently, on Middle Eastern women. We can propose a myriad of reasons for increased publication on the area; most of them relate to geopolitics. But geopolitics do not successfully explain the progressive paradigms which have emerged in works on Middle Eastern women. The often high quality and authenticity are a result of two processes: 1) international feminist revisionist scholarship, some of which is focused on the Middle East; and 2) the growing numbers of Middle Eastern and Muslim women, whether feminist or not, writing about themselves and each other. These dual processes are, perhaps, symbolized by the recent foundation of the Association of Middle Eastern Women's Studies (AMEWS), which has a large Middle Eastern membership.

Feminist writings on the Middle East are truly challenging works, in part answering previous scholarly traditions, which saw women as subordinate creatures who were but a backdrop for the active lives of men. In fact, Western literature on the Middle East has had women at the core of

its ethnocentrism. Women were depicted as confined to their kin and ethnic groups and victimized by a superstructural determinant, Islam, which had explanatory value for everything! As anthropologist Suad Joseph stated it in 1983, discussions were limited to "veils, honor and shame, kinship, cousin right, polygyny, and Islam."¹ In the late 1960's and 1970's nearly half of the literature on women had the word "veil" in the title! Most problematic, however, was the fact that Middle Eastern and Islamic women were not allowed to speak for themselves, and we had little notion of ordinary women and everyday life. With these themes and shortcomings in mind, I now comment on the three books under review. Together they represent both negatively and positively the various issues mentioned above.

Two of the works are anthologies, both edited from conferences which took place seven years apart, 1979 and 1986. The earlier work, *Women in Islamic Societies*, edited by Bo Utas, is very much a product of its time and culture, i.e., European (Scandinavian) Islamic studies of the 1970's. *Women of the Arab World*, edited by Sudanese medical doctor Nahid Toubia, and introduced by the well-known Egyptian doctor and journalist Nawal El Saadawi (herself a pioneer feminist rebel), is also a product of its time and culture: Arab feminists in the 1980's. These two distinctions make all the difference. Although we must concede that the Utas book is based on a conference held in Scandinavia, it is remarkable, nonetheless, that there are *no* Middle Eastern or Islamic contributors, whereas the contributors to the other book are *all* women from the area. As for the emphasis or potential over-emphasis on Islam, it is, of course, the core of the Utas book, although only four of the fourteen articles relate directly. In the Toubia collection only two articles of fourteen relate to Islam, one (by the distinguished Moroccan sociologist, Fatima Mernissi), very indirectly. There is simply more to Islamic and Middle Eastern women's lives than Islam, namely, problems in their *material* lives, especially around health.

There is simply more to Islamic and Middle Eastern women's lives than Islam, namely, problems in their material lives, especially around health.

Both works were in need of a unifying introduction, and in each case, the editor did not write it. *Women in Islamic Societies* is introduced by Ida Nicolaisen who, although she attempts to lessen Islamic determinism, has to admit to the perhaps too-disparate content, and is not able to achieve coherence for us. Even the table of contents is not segmented thematically. In essence there is no theme -- only Islam. One might have been pleased under different circumstances to see so many articles on the Muslim "periphery," as it is referred to. Women of the periphery constitute the subject matter of half the book, e.g., case studies from Albania, West Africa, Indonesia, Afghanistan, Malasia, not to mention other areas outside the Arab Middle East (Iran and Turkey). But curiously, this choice of periphery adds to the more "esoteric" quality of the work, which is entirely ethnographic.

Toubia is not helped by Nawal el Saadawi's rather idealistic, nationalistic, and somewhat rambling introduction. In her own foreword, Toubia attempts to bring some unity to the book by giving us a personal note on how she came into feminism; a definition of "feminism"; information on the contributors; and an overall picture of the content. She also emphasizes the feminist character of the conference on which the volume is based and points to the importance of particular articles, especially the pre-*Intifada* article on Palestine by health workers Rita Giacaman and Muna Odeh, "Palestinian Women's Movement in the Israeli-Occupied West Bank and Gaza Strip." The collection is authored by women (and one man) of seven Arab countries (Egypt, Sudan, South Yemen, Lebanon, Tunisia, Morocco, and Palestine), who, though not all academics, are middle-class urban intellectuals. Writers from Egypt and Sudan predominate, accounting for nearly half the articles.

As Toubia says, the papers in *Women of the Arab World* "range from the philosophically contemplative [Fatima El Mernissi's 'Democracy as Moral Disintegration'], [to] the statistically precise [Rima Sabban's 'Lebanese Women and Capitalist Cataclysm'] to first-hand personal experiences" [the Giacaman and Odeh piece] (p.xii). The politics, too, vary from liberal to rather classical Marxist (Fatima Babiker Mamoud's "The Role of Alienation and Exploitation of Women in the Origins of State and Capitalism in the Sudan"). The topics dealt with are health, law, labor, politics, the women's movement, psychology, capitalism, the U.N. and women, Islamic fundamentalism, Arab identity and thought. Appendices treat the Arab Women's

Solidarity Association. Some clear contrasts and some very important statements appear in this rather upbeat work. For example, El Saadawi's victim mentality stands in contrast to Mernissi, who suggests Arab women stop complaining and release the past. Mernissi also is skilled at placing Arab women's situation within the international feminist context. For example, she says that what differentiates the patriarchy of the Arab world from most societies is not the form, but "the perpetuation of this system as an uncontested model and an ideal, while in other societies it is open for discussion" (p. 37). This is certainly a valuable, if uneven, book.

Mernissi also is skilled at placing Arab women's situation within the international feminist context.

After reading through anthologies, it is always a relief to move to a single author. In *Both Right and Left Handed*, Shaaban, a Syrian living in Damascus, gives us a highly personal account, not only of her own life, but also of the lives of Arab women from four national groups (Algerians, Syrians, Lebanese, and Palestinians). The author begins with all sorts of disclaimers: "[The book] is not a sociological study. It deals very little with statistics... [and] does not attempt to analyse the political, social, or historical place of women in the Arab world.... It is a personal book..." (p.2). In the tradition of feminist oral history, she sees herself as an "enabler," i.e., in helping women tell their own stories. Like most Arab feminists, it is important to Shaaban that she work against stereotype: "...women defied every stereotype of the passive, compliant Arab woman" (p. 1). Shaaban begins with a dramatic incident in her childhood in which a teenage boy murders his unmarried, pregnant teenage sister. She proceeds to use her life as an object lesson, e.g., defying her parents to marry someone of her own choice (a different nationality). The rebelliousness she shows in giving up her family for love is fairly typical of the oppression and resistance themes which run throughout the book. And, although we do not think of Shaaban as "typical," we believe she represents a particular feminist component in Middle Eastern society today. The downbeat aspect of the work is Shaaban's tendency to concentrate on the melodramatic and victim/oppression aspect of many of the women's

lives (although she does contrast an Algerian group quite effectively). Nonetheless, she sees a rising consciousness among women -- the knowledge that they are living difficult lives in times of crises (e.g., the war in Lebanon or Palestinians in diaspora), and that they have a contribution to make. This is a highly readable book, despite the tendency to be overdramatic and to sometimes feed into those very stereotypes she tries to dispel.

It is a pleasure to have Arab and Islamic women speaking for themselves -- talking back.

-- Sondra Hale

[Sondra Hale is an anthropologist who is Visiting Associate Professor in Women's Studies/Anthropology at UCLA and sometime Lecturer in those two departments at California State University, Northridge. Based on six years research in Sudan and Egypt, she has authored numerous articles on Sudanese women.]

NOTES

¹ Suad Joseph, "Working Class Women's Networks in a Sectarian State: A Political Paradox," *American Ethnologist* v.10, no.1 1983, p.3.

FEMINIST VISIONS

FOUR BLACK AMERICAN MUSICIANS

ALBERTA HUNTER: MY CASTLE'S ROCKIN' - produced and directed by Stuart Goldman; edited by Mary Alfieri; written by Chris Albertson. Stuart Goldman Productions Inc. 1988. 60mins. Color. Distributed by The Cinema Guild. Rental: \$100. Sale: \$895 (16mm); \$595 (video).

CISSY HOUSTON: SWEET INSPIRATION - produced and directed by Dave Davidson; edited by Nina Gigante. Hudson West Productions. 1987. 58mins. Color. Distributed by The Cinema Guild. Rental: \$95. Sale: \$895 (16mm); \$595 (video).

TINY AND RUBY: HELL DIVIN' WOMEN - produced by Greta Schiller and Andrea Weiss; directed and edited by Greta Schiller. Jezebel Productions. 1988. 30mins. Color. Distributed by The Cinema Guild. Rental: \$55. Sale: \$425 (16mm); \$295 (video).

These films/videos are wonderful. After seeing them, I have a sense of *knowing* the musicians they are about, all of whom are Black and female: singer/composer Alberta Hunter; gospel and soul singer/ gospel choir director Cissy Houston; trumpeter/singer/entertainer Ernestine ("Tiny") Davis; and pianist/bassist/drummer Ruby Lucas (a.k.a. Renei Phelan). At least, I know something about their public personalities, how they

work, how they interact with other people, what some of their opinions and values are, what amuses them and touches them. In all three films, the subjects talk directly to the camera, and viewers can experience them almost as if in direct conversation (although only in *Tiny and Ruby* are the interviewer's questions heard).

We also get to know these musicians through the eyes of relatives, colleagues, friends, and fellow musicians. In Cissy Houston's case, we meet other members of the family of musicians she grew up in, including her sister Marie Drinkard Epps, who taught the family gospel ensemble, the Drinkard Singers; Dionne Warwick, Cissy's niece with whose family Cissy lived and sang; Cissy's husband John Houston and her daughter Whitney; producer Luther Vandross; singer Aretha Franklin; two radio choir members; and others. From these interviews we learn how church music and family gospel singing constituted an incubator for many Black musicians, who frequently went on to work in popular music. Through conversations with Houston and her daughter, we also learn that church people disapproved of gospel singers crossing over into popular music, and that Houston herself felt torn by doing so, as if she were serving two gods.

Another strength of these films is that they allow us to be present as the musicians make music. Cissy Houston sings, directs the choir, and teaches and demonstrates for other singers at her church;

she appears with her 1960s "girl group," The Sweet Inspirations; and she performs in concert with her daughter, superstar Whitney Houston, and her son Gary Garland. Alberta Hunter performs a variety of songs, both blues and pop, in the Greenwich Village club, The Cookery, in which she made her spectacular comeback at the age of 82; she rehearses in her New York apartment with her faithful, remarkable accompanist Gerald Cook, on the last occasion they would ever make music together; and we catch a glimpse of Hunter's powerful performance in the British film, *Radio Parade of 1935*, the only existing footage of her before her 1977 comeback. Tiny Davis on trumpet and Ruby Lucas on drums make music informally with Tiny's daughter; photographs of Tiny accompany a recording of her performing with the all-women's jazz band, the International Sweethearts of Rhythm; and Tiny teaches her great-grandson how to blow the trumpet. Such scenes give us a sense of the diversity of ways in which these women made music.

In some scenes, the broader contexts of their music-making are also sketched. In *Cissy Houston*, people arrive at the New Hope Baptist Church in Newark where Houston directs the radio choir; the Reverend C.E. Thomas preaches and then sings in call-and-response fashion with the congregation; and a woman attending the service rises from her pew and ecstatically moves around as she feels the spirit. In the film's marvelous final sequence, Houston walks up and down the church aisle shouting/singing "When I Get to Heaven" against the choir; she then sits down, sighs, and seems to cry as she listens to the instruments continue; and as an afterthought she adds some final lines of her own, while a member of the choir sways behind her in time to the fading music. Thus, we observe how Houston's music affects both her and the people with and for whom she makes it.

In the Hunter film, context is explored in another way. This film is the best of the three from a biographical point of view: between scenes of Hunter performing at The Cookery and interviews with her and others, her life story is narrated and illustrated by drawings and photographs of places she lived, people she knew, and Hunter herself in earlier stages of her life. It is noteworthy that the film corrects some of the inaccurate details Hunter repeatedly gave about her life -- such as her story about giving up show business the day after her mother died. (In reality

she kept on singing for another two years). Some of the credit for this accuracy should certainly be given to Frank C. Taylor, author of the biography *Alberta: A Celebration in Blues* (New York: McGraw-Hill Book Company, 1987) and one of the research consultants for the film.

In *Tiny and Ruby*, the context in which the musicians most frequently appear is their own home. Tiny opens the door, Ruby comes in, and Tiny kisses her on the cheek. Inside their home, Tiny and Ruby reminisce with the interviewer, play the piano, water flowers, and do dishes. They are open about having been together for many years as friends, partners, and lovers. They even joke about sex. This contrasts with the Hunter film in which a short-lived marriage -- but not a longer, more significant relationship with a woman -- is mentioned, reflecting Hunter's own reticence about this matter. The context for earlier stages of Tiny's and Ruby's lives is recreated through the imaginative use of what appear to be home movies, other old films, photographs, posters, and newspaper clippings. But while the major outlines of Tiny's early career are covered -- including her work in Kansas City; her touring with the Harlem Playgirls, the International Sweethearts of Rhythm, and her own small combo called the Hell Divers; and the four-year stint she and Ruby did in a gay nightclub -- the dates, locations, and other significant aspects of this work are frequently left vague. Another shortcoming is the failure to give sufficient performer and composer credits for music on the film's soundtrack.

In spite of the fine qualities of these films and the pleasure I got from watching them, I found them lacking in one important regard: they failed to discuss the musical processes through which these musicians shaped their performances. Houston's gospel singing, for example, sounded quite different from her pop music solos, and I wanted to hear about the different vocal timbres she used for gospel music, the different styles of ornamentation and rhythmic timing, and so forth. In Hunter's case, since it is frequently said that she did some of her best work late in life, it would have been helpful if the contrasting characteristics of her earlier and later vocal styles had been explored. And what about her accompanists -- Gerald Cook on piano and an unnamed bass player? The fusion of the three was extraordinary, yet the contribution of the men's music to the success of Hunter's later performances was not alluded to.

I also wanted to learn more about the compositional aspects of these women's music-making. It would have been easy enough to include a brief demonstration of how Houston creates her numerous background vocal arrangements in rehearsal. It also would have helped to have described the ways in which blues singers such as Hunter put together the lyrics of new songs by combining phrases and stanzas passed down through the oral tradition with new ones of their own, and how they invent tunes based on standard melodic formulas.

Although we live in a culture where music is all around us, few people understand music from a technical point of view. Yet the technical aspects of music aren't inherently any more difficult to understand than many subjects we are routinely exposed to in school, in books and newspapers, and in films and on television. With only a little help, many people could learn to become more aware of what they hear and to get more out of the music they listen to. How much richer we all would be if the technical barriers of music were lowered by some basic explanations in films such as these.

Finally, although the Hunter film does allude frequently and tellingly to racial questions, for the most part the films lack serious consideration of how race, gender, and class affected the lives and activities of these women. The films also do not tackle the issue of the sexual meanings of the work of these women -- one who sang numerous risqué songs, another who performed in a "girl group," and the others who played in all-women's bands. Finally, the personal sources of these women's strength could have been more fully explored. What kept them going? What kinds of

supportive personal networks did they have? How did they make their way through the labyrinth of the music entertainment business? While these films raise many racial, sex and gender, class, and support network issues that can be discussed to good advantage in classes and other group situations, they don't focus directly on such issues. But any given film can only do so much, and these films do extremely well what they have set out to do.¹

-- Jane Bowers

[Jane Bowers is an Associate Professor of music history at the University of Wisconsin-Milwaukee. She has co-edited a book, *Women Making Music: The Western Art Tradition, 1150-1950*, and is currently working on two major projects: a study of Chicago blues singer Estelle ("Mama") Yancey, and a book about women's traditional roles in music-making cross-culturally.]

NOTES

¹ Information about recordings made by these performers is available in various sources. For Hunter, the most complete discography, as well as a videography, appears in Frank Taylor's biography cited above. For Tiny Davis, the discography in Linda Dahl's *Stormy Weather: The Music and Lives of a Century of Jazzwomen* (New York: Pantheon Books, 1984), p.320, is helpful. For Cissy Houston's work with The Sweet Inspirations, see *Lillian Roxon's Rock Encyclopedia* (New York: Grosset and Dunlap, 1969), pp.478-79. I was unable to locate a discography for any other of Houston's work.

THE CAIRNS COLLECTION OF AMERICAN WOMEN WRITERS

[Our own UW-Madison Memorial Library's Cairns Collection was first mentioned in a *Feminist Collections* article in 1983. Since then the collection has doubled in size and is a significant resource for research on American women writers. The following article is an abbreviated version of one that appeared in *UW Libraries News & Views* No.3, Autumn 1988.]

Since 1979 the Memorial Library of the University of Wisconsin-Madison has faced the satisfying task of having to spend each year the substantial income generated by a large bequest to the University, earmarked for the purchase of exceptional research materials in the field of American literature. Almost ten years later, the Cairns Collection of American Women Writers to 1900 -- named after its original benefactor, Professor William B. Cairns, who a hundred years

ago was something of a pioneer in the teaching of American literature as a discipline on the Madison campus -- numbers over 4,300 titles and represents well over one thousand women authors, mostly of the nineteenth century. Many of the titles in the collection are held only by one or two other research institutions in the country; some are not recorded at all outside the Library of Congress. The Cairns Collection is now an exceptional resource, documenting the literary and historical role of women in American culture.

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Housed in the Department of Rare Books and Special Collections, the collection is administered by an advisory committee comprised of faculty members of the Department of English and librarians. The decision to concentrate on women writers was motivated by the development of women's studies programs, both on the Madison campus and across the nation. The decision to stop at 1900 was based on internal library policy, the works of modern American women writers being already well represented in other special collections.

The collection attempts to cover an area of literary production which for a long time was not viewed as an integral part of the curriculum of American literature courses at the university level, just as in Professor Cairns' day American literature did not form a part of the literature courses -- English literature holding exclusive canonical rights in universities. The Cairns Collection seeks to build complete holdings -- primary sources in all available editions, articles, contributions to periodicals as well as published books, along with biographies, critical works, and bibliographies -- for a group of nine women of major literary stature: Louisa May Alcott, Anne Bradstreet, Kate Chopin, Emily Dickinson, Mary Wilkins Freeman, Margaret Fuller, Charlotte Perkins Gilman, Sarah Orne Jewett, and Harriet Beecher Stowe. Its second purpose is to assemble a representative collection of belles-lettres by other American women writing during the same period. Because some of these authors are already represented in the regular

collections, the collection duplicates in part existing holdings, but it also integrates scattered varieties of women's writings, and often prompts the acquisition of secondary materials about these authors' works for the general collections.

Originally the committee recommended that manuscripts be sought only for the major writers. It was soon discovered, however, that nearly all extant manuscripts had already been collected by older, richer institutions; only a few scattered items of little research value ever turn up on the market, and then at astronomical prices. Funds are better used by the purchase of rare variants, foreign editions, significant translations, stage adaptations, piracies, etc. -- all of these being present in our copious *Uncle Tom's Cabin* holdings -- or by scarce journal runs, writers' photographs, publication announcements, and even microfilm reprints of manuscripts and letters. Conversely, although the original decision was not to seek manuscripts for the authors on the second list, collections of letters, publishers' files, corrected proofs, and other items of considerable research interest do turn up quite frequently on the manuscript market at affordable prices. Many of these neglected writers -- for example, Lydia Maria Child, Catharine Sedgwick, Susan Warner, Rose Terry Cooke -- are being rediscovered by scholars and critics, and such materials are indispensable for new editions, biographies, or critical studies of these writers. Thus the collecting policy has had to be flexible in order to reflect these realities and to fit both supply and demand.

Similarly, eight years of collecting have revealed the difficulty of trying to pigeonhole women's writings into traditional categories. Much material outside of clearly labeled fiction, drama, and poetry falls into indefinite varieties of narratives, journals, diaries, accounts, autobiographies, biographies, travel books, manuals of conduct, self-help, domestic economy (often presented in fictionalized form), educational treatises in the guise of children's stories, and many other forms. Examples of this type of writing are *Letters to Young Ladies* by Lydia Sigourney (1833), Margaret Loxe's *Woman, Her Station Providentially Appointed* (1848), and *Keeping House and House Keeping: A Story of Domestic Life* by Sarah Josepha Hale (1845).

Titles published in the second half of the nineteenth century form the bulk of the collection, primarily owing to the development of publishing

and increased readership at that time. Much of the fiction published in the United States through the nineteenth century was written by women, and there were many successful writers turning out runaway bestsellers. These were "the d---d mob of scribbling women" decried by Hawthorne in his infamous remark, whom he rightly considered dangerous competitors on the literary battlefield and a threat to his livelihood. The subsequent disappearance of these bestselling novels from the memory of the reading public has already been the subject of much research. These novels are a good example of what the library must collect if scholars are to bring out reissues, new editions, and anthologies of short stories within a larger effort to expand the canon of American literature. Rediscovery and dissemination of forgotten texts are taking place everywhere, but the Cairns Collections enjoys the unusual advantage of generous and permanent funding, and can systematically track down original texts for the widest possible re-evaluation.

Much of the fiction published in the United States through the nineteenth century was written by women, and there were many successful writers turning out runaway bestsellers.

Eighteenth-century materials have been more difficult to find, simply because there are not many of them. Women's literary history in this country is generally considered to have started with the publication of the astonishingly titled *The Tenth Muse Lately Sprung Up in America* by Anne Bradstreet. First published in 1650, this is an extraordinarily rare book which has so far eluded the Cairns Collection in its original form; it is probable that no more extant copies are now to be found outside of the two or three recorded ones. Many of the works of approximately three dozen American women writers appeared in England at the end of the eighteenth century for reasons of an existing market and more general public acceptance.

Colonial women wrote mostly poetry of a religious nature. These "female poets of America" (as they were sometimes called in Victorian anthologies) are nowadays largely unknown in spite of recent efforts to trace their works in checklist form. Original editions of such outstanding figures of the period as Mercy Otis Warren, a political

satirist, were found in the library's basement stacks; others, such as the works of Phillis Wheatley, the first Black poet, were already in the rare book collections. Indeed, transfers of books from the general collections are quite often effected, because those titles immediately acquire more significance when integrated in a special collection. In addition, eighteenth-century books in the Cairns Collection are truly rare books and as such deserving of particular protection.

The collection boasts other "firsts": the first novel to be published in America by a Black American, *Our Nig*, by Mrs. H.E. Wilson; the first work by a Jewish American woman, Rebekah Hyneman; the first Bible translated by a woman; the first detective story by a woman, Anna Katherine Green's celebrated *Leavenworth Case*; the first appearance of Emma Lazarus' *New Colossus* in the *Catalogue of The Pedestal Fund Art Loan Exhibition*.

It is difficult to give an idea of the breadth and variety of the Cairns holdings. They range from slavery, suffrage, and temperance fiction to utopias, children's books and magazines, humor and satire, household advice and domestic reform, social concerns, accounts of frontier life, published and unpublished memoirs. The literary movements are all represented from realism to regionalism and literary nationalism; all are parts of the varied and complex literature of a pluralistic society.

Certainly the question of literary worth is not resolved. Much of the poetry is doggerel, much of the fiction lachrymose and melodramatic; in fact much of it is quite unreadable according to modern sensibilities. It must be examined and judged by different criteria. Undoubtedly the Cairns Collection benefits from the current vogue of the new historicism, which attempts to place imaginative writing within a context of social history, purely as cultural documents. But regardless of what critical approach is taken, this recovery of a large body of literature imparts new significance to neglected works: a legacy, at once poignant and exhilarating, of past lives and silent voices.

-- Yvonne Schofer

[Yvonne Schofer is Humanities-English bibliographer at the University of Wisconsin-Madison Memorial Library and selects materials for the Cairns Collection.]

WOMEN OF COLOR AND THE CORE CURRICULUM

TOOLS FOR TRANSFORMING THE LIBERAL ARTS: PART 1.

[Note: I would like to thank Beverly Guy-Sheftall, consultant to the Women of Color in the Curriculum project, for suggesting some of the works mentioned below. This is the first in a series of articles about incorporating the new scholarship on women of color into introductory courses in the liberal arts. For more on this initiative, see our editorial, page one.]

Creating a multicultural, feminist curriculum by revising existing courses can be both richly rewarding and supremely frustrating. Problems stem, first, from the inadequacies of the available literature and second, from the awkward ways in which that literature is made accessible. Finding relevant readings on women of color can prove a challenging task, even for the experienced library user. Published tools are essential aids in this project, even though they quickly become out-dated. After suggesting some background readings on curriculum revision, this essay will identify some recent bibliographies, noting their strengths and weaknesses.

Anyone in need of inspiration ought to peruse Leslie Wolfe's essay, "O Brave New Curriculum."¹ Responding to recent debates over "cultural literacy," Wolfe describes how Women's Studies and Ethnic Studies challenge the canon of the humanities and argues eloquently for greater diversity in the core curriculum. One should also heed the words of Peggy McIntosh, a long-time leader in the curriculum transformation movement, who contributed an essay to the important new anthology, *Educating the Majority*.² Discussing in some detail the phases of curricular revision and its impact on particular disciplines, McIntosh presents several convincing arguments for institutionalizing women's studies while simultaneously striving toward a sexually- and racially-balanced curriculum.

Margaret Anderson's article in the Winter 1987 issue of *Signs*, "Changing the Curriculum in Higher Education," is an excellent starting-point for understanding the goals and mechanics of curriculum revision.³ Anderson traces the development of Women's Studies in response to the

exclusion of women from formalized knowledge, discusses the diversity of curriculum change projects, notes the problems inherent in such efforts, but stresses the rewards for students and faculty. She carefully covers both the theory and the practice of curriculum change. Anderson insists that "including the study of women of color in all aspects of the curriculum is rooted in a fundamental premise of women's studies: that there is great variation in human experiences and that this diversity should be central to educational studies" (p.253).

An interesting companion piece in the same issue, "Trying Transformations: Curriculum Integration and the Problem of Resistance," reflects soberly on the pitfalls of curriculum revision.⁴ The authors -- Susan Hardy Aiken, Karen Anderson, Myra Dinnerstein, Judy Lensink, and Patricia MacCorquodale -- all took part in a pioneering, large-scale curriculum transformation project at the University of Arizona. Observing the reactions of participating male professors, they realized that gender roles and campus power dynamics are deeply ingrained and extremely resistant to change. By sharing their experiences and insights, they supply priceless intellectual and emotional armor to leaders of similar projects. (A version of this essay appears in the authors' recently published book, *Changing Our Minds: Feminist Transformations of Knowledge*.⁵)

In addition to the sizeable body of writing on integrating women's studies into mainstream disciplines, there are many reports on campus projects that assess the barriers encountered and the tactics used to surmount them. In contrast to the proliferation of publications on "mainstreaming" women's studies, however, few guides exist on incorporating ethnic studies in higher education. Dating back to the 1970's, most analyses of the aims and techniques of multicultural education focus on elementary and secondary schools. Luckily, some of these articles can be read with an eye to applications at the university level. Take, for example, Johnnella E. Butler's contribution to a recent text for students of education and in-service teachers.⁶ In "Transforming the Curriculum: Teaching About Women of Color," Butler sketches a conceptual framework for understanding the intersections of race, ethnicity, class, and gender. She illustrates how a commitment to "critical pedagogy" can create "a pluralistic, egalitarian,

multidimensional curriculum," and examines the range of possible student reactions to the presentation of new information.

Another excellent article zeroes in on the field of sociology, but presents information helpful to anyone in the liberal arts.⁷ In "Moving Our Minds," Margaret Anderson asks, What if women of color were at the center of college teaching rather than on the margins? She demonstrates how such a shift would transform sociological theory and pedagogy, and offers a list of questions faculty should ask themselves as they attempt to make their courses more inclusive.

Butler and Anderson address the individual teacher, but a wider perspective is ultimately necessary, since curriculum reform often begins at the departmental, divisional, or campus-wide level. For a nuts-and-bolts approach to curriculum transformation, nothing beats Betty Schmitz's *Integrating Women's Studies into the Curriculum*.⁸ Schmitz has been intimately involved in several projects to incorporate feminist scholarship into the liberal arts, and her experience is evident in forthright explanations of how to design, set up, and sustain such efforts. Heavy on examples, the volume concludes with an extensive, annotated list of publications and other resources. Items on women of color can be traced through the index.

Another fine volume, *Women's Place in the Academy: Transforming the Liberal Arts Curriculum*, blends idealism and practical information in eighteen articles.⁹ Editors Marilyn R. Schuster and Susan R. Van Dyne open the anthology with essays that argue the necessity of change and trace the stages of curriculum transformation. Of particular interest are two papers on the relationship between Women's Studies and Black Studies. Other contributors describe model projects and assess the classroom consequences of revamping discipline-based education.

In Part IV, "Resources," Schuster and Van Dyne supply a useful set of field-tested "syllabus redesign guidelines" and a selected bibliography, in which citations are arranged by discipline and then split between materials for classroom use and for teacher preparation. A section labelled "Third World" covers both women of color in the United States and women in developing countries. Schuster and Van Dyne update this list periodically; the latest edition, the sixth, appeared in 1988.¹⁰

Another resource, *Integrating Women's Studies Into the Curriculum: An Annotated Bibliography* by Susan Douglas Franzosa and Karen A. Mazza, offers over five hundred citations without the accompanying advice that Schmitz and Schuster/Van Dyne dispense.¹¹ Unfortunately, the organization by traditional disciplinary clusters and the lack of a subject index make it difficult to cull references to women of color from this bibliography.

* * * *

Equally useful in the early stages of redesigning a course are general bibliographies on women of color. Wide-ranging bibliographies function like a snapshot of the available literature; one can gain an impression of the shape of current scholarship just by skimming the citations. Two recently-published reference volumes deserve spotlighting. Both were reviewed in the winter issue of *Feminist Collections*, but we'll briefly describe them again.

Bernice Redfern's *Women of Color in the United States: A Guide to the Literature* is a concise, interdisciplinary bibliography with succinct annotations for over six hundred works.¹² The entries include books, journal articles, chapters in books, and dissertations. The bibliography is arranged by racial/ethnic category -- Afro-American, Asian American, Hispanic American, and Native American -- with sub-categories for topics such as "literature and the arts" and "feminism and women's studies." Redfern excludes fiction, poetry, medical literature, and popular writings, and she emphasizes materials written since 1975. The researcher in a hurry will benefit from Redfern's informed selectivity, but anyone seeking a comprehensive overview of available materials will need to turn elsewhere.

Given its achievements in both research and curriculum design, it's not surprising that the Center for Research on Women at Memphis State University has produced an excellent guide.¹³ *Women of Color and Southern Women* carries the sub-title, "A Bibliography of Social Science Research, 1975 to 1988," but its definition of the social sciences is broad enough to encompass history, health care, folklore, and related subjects. Purely humanistic areas, like creative literature and literary criticism, are excluded.

The four compilers -- Andrea Timberlake, Lynn Weber Cannon, Rebecca F. Guy, and Elizabeth Higginbotham -- chose to organize nearly two thousand references under six broad headings: Culture; Education; Employment; Family; Health; and Political Activism/Social Movements. Within the categories, citations are arranged by racial/ethnic group: African American, Asian American, Latina, Native American, and Southern, plus a section for general works on women of color. Entries are repeated under all relevant categories, and further access is provided through a subject index based on descriptors from *A Women's Thesaurus*.¹⁴ Despite the lack of annotations and some incomplete data, this comprehensive bibliography is an invaluable tool for studying women of color. The inclusion of conference papers, dissertations, small press books, working papers, and other fugitive works is one of its strong points.

Women of Color and Southern Women was derived from a computerized database, which has just been released on diskette. The compilers' commitment to maintaining and distributing a bibliographic file in electronic format is commendable. However, the diskette file sells for \$134.95, compared to \$15.00 for the paper version. The cost factor, plus the ease of using the printed edition, weigh against purchasing the diskette in most circumstances.

* * * *

One comes to treasure the above-mentioned bibliographies and guides all the more when attempting to identify materials on women of color using the library catalog or periodical indexes. The language used for subject indexing is inconsistent, out-dated, and sometimes downright illogical. Our next article will suggest some strategies for searching by subject.

-- S.S.

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¹¹ Susan Douglas Fransoza and Karen A. Mazza, *Integrating Women's Studies Into the Curriculum* (Westport, CT: Greenwood, 1984).

¹² Bernice Redfern, *Women of Color in the United States: A Guide to the Literature* (New York: Garland, 1989).

¹³ Andrea Timberlake, et al., *Women of Color and Southern Women: A Bibliography of Social Science Research, 1975 to 1988* (Memphis, TN: Center for Research on Women, Memphis State University, 1988).

¹⁴ Mary Ellen Capek, ed., *A Women's Thesaurus* (New York: Harper & Row, 1987).

ARCHIVES

The **NATIONAL WOMEN & MEDIA COLLECTION** is part of the University of Missouri School of Journalism's Western Historical Manuscript Collection. Established in 1987 with newspaperwoman/publisher Marjorie Paxson's donation of both her papers and a substantial monetary gift, the National Women & Media Collection "documents the roles women have played and are playing in media fields, how these roles have changed, and how attitudes of and about women have changed." Among the charter contributors are Donna Allen, founder of the Women's Institute for Freedom of the Press; Sarah McClendon, White House news reporter; the NOW Legal Defense and Education Fund; Gloria Biggs, first woman Gannett publisher; Tad Bartimus, first woman correspondent for the Associated Press; and Carol R. Richards, writer and national news editor for *Newsday*. Those interested in either contributing to or using the resources of the collection should contact Jean Gaddy Wilson,

Director, Women in Media Research, School of Journalism, University of Missouri, P.O. Box 838, Columbia, MO 65205 (314-882-1110).

The **SAN FRANCISCO BAY AREA GAY & LESBIAN HISTORICAL SOCIETY**, in cooperation with the University of California at Berkeley, is undertaking an extensive microfilming project aimed at preserving major Bay Area gay and lesbian newspapers and magazines published over the past three decades. Samples of over four hundred titles from Northern California have been recovered so far. Among the titles: *Bay Area Reporter* (1971-1988); *Coming Up!* (1979-1988); *Vector* (1964-1976); *Amazon Quarterly* (1972-1975); *Lesbian Voices* (1974-1891); and *Daughters of Bilitis - San Francisco Newsletter*. Once microfilming is completed, the University will produce and sell copies of the film upon request, likely by 1990. For information, contact SFBAGLHS at P.O. Box 42126, San Francisco, CA 94142, or phone 415-648-6814.

FEMINIST PUBLISHING

A new Canadian publisher, **SECOND STORY PRESS**, is the result of a split in the collective at The Women's Press/Canada. While The Women's Press will continue to publish new titles and carry the backlist, Second Story plans to develop titles related to current events as well as history, in a variety of genres for both adults and children. Their first list includes two books for children, a title on infertility, a collection of short fiction (including several stories rejected from The Women's Press' *Imagining Women* collection published last fall), a vegetarian cookbook, and a daybook. Second Story's address is 585-1/2 Bloor Street West, Toronto, Ontario, Canada M6G 1K5, phone 416-537-7850. Their books are distributed in the U.S. by Inland and Bookpeople.

ASTARTE SHELL PRESS is a new Maine company that plans to publish in the areas of feminist spirituality and politics. Having grown out of the Feminist Spiritual Community, a non-profit women's gathering begun in Maine in 1980, the press aims to provide materials for women's studies programs, departments of religious studies and divinity schools, bookstores, and individual feminists and other activists. Astarte's first book, *Vision and Struggle: Meditations on Feminist Spirituality and Politics* by Eleanor H. Haney, is due out this fall. The press may be contacted at P.O. Box 10453, Portland, ME 04104, or phone 207-871-1817.

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Bullwinkle, Davis. *AFRICAN WOMEN: A GENERAL BIBLIOGRAPHY*, 1976-1985. New York: Greenwood, 1989. (African Special Bibliographic Series, no. 9) 334p. index. \$45.00, ISBN 0-313-26607-7, ISSN 0749-2308. LC 88-37379.

This is the first of a three-volume set that will ultimately cite over 4,100 English-language publications written about women in Africa during the UN Decade for Women. Northern, western and central Africa will be covered in one of the future volumes, eastern and southern Africa in the other. According to its editor, Davis Bullwinkle, the present volume identifies materials not linked to a particular area, although in fact many regionally-focused writings are included.

Bullwinkle adopts an interdisciplinary perspective, grouping references alphabetically by author under thirty-two subject headings. The largest categories are "Agriculture," "Cultural Roles," "Development and Technology," "Economics," and "Employment and Labor." Sections on "Family Life," "History," and "Law and Legal Issues" are smaller, as are those addressing current concerns like "Abortion" and "Sexual Mutilation/Circumcision." The short "Literature" section is limited to works of criticism. Citations that span subjects are repeated, but Bullwinkle is a bit *too* thorough in this regard. Every entry under "Religion and Witchcraft," for example, reappears in the "Cultural Roles" section. A subject index or brief cross-references might have reduced the size (and hence cost) of the volume and trimmed the longer sections for easier browsing.

The bibliography's best feature is its comprehensive coverage. Bullwinkle cites masters theses, doctoral dissertations, working papers, and unpublished conference papers, as well as reports produced by international and national development organizations, research institutes, university departments, and women's organizations. References to documents of the United Nations, the Food & Agriculture Organization, the U.S. Agency for International Development, and foreign governments also abound. Since some of these materials may be difficult to obtain through normal library channels, a helpful appendix supplies addresses for organizational publishers. This is the most up-to-date bibliography available on African

women and thus belongs in all academic libraries. Like the work of Kelly and Kelly (reviewed below), it supports an ever-growing interest in Third World women.

Cline, Cheryl. *WOMEN'S DIARIES, JOURNALS, AND LETTERS: AN ANNOTATED BIBLIOGRAPHY*. New York: Garland, 1989. 716p. index. \$70.00, ISBN 0-8240-6637-5. LC 89-1197.

How heartening to see this third bibliography devoted to women's diaries and letters in as many years! *Women's Diaries, Journals, and Letters* differs in scope from both *The Published Diaries and Letters of American Women* by Joyce D. Goodfriend (G.K. Hall, 1987) and *Personal Writings by Women to 1900* by Gwenn Davis and Beverly A. Joyce (University of Oklahoma Press, 1989). Goodfriend covers only American women; Davis and Joyce, British and American women. Cline imposes no national restrictions on her list. She includes writings in French, Spanish, German, Portuguese, and other western languages, although the majority of the cited works are in English. Like Goodfriend (and in contrast to Davis and Joyce), she omits narrative autobiographies in order to concentrate on "private" writings.

The main section of the bibliography lists over 2,600 published journals, diaries, and letters, arranged alphabetically by author. Cline supplies brief annotations, frequently describing a work simply as a "missionary diary" or a "farm diary." The author's nationality and attributes are typically noted -- e.g., "English actress," "American Quaker," or "Dutch Jew who died at Auschwitz." Generally speaking, however, the entries reveal little of the work's content. Cline's well-written, twenty-eight-page introduction compensates somewhat for the minimal annotations. Using many examples, she plumbs women's varied motivations for composing diaries and letters, and unveils the power to exaggerate or suppress that editors wield as they prepare private prose for publication.

Between the introduction and the main listing, Cline lists bibliographies, critical works, anthologies, and family collections (usually of correspondence) in which women's writings have been published. The volume concludes with two

subject indexes. The "Index of Authors by Profession or Significant Characteristic" identifies abolitionists, aristocrats, artists, and the like, while the "Index of Narratives by Subject" spotlights such themes as frontier settlement, literary correspondence, love letters, and travel. The geographic index, unfortunately, cites nearly a thousand entries under "United States"; divisions by state or city would have been wise. This minor fault aside, Cline's bibliography is a must-buy. It's the definitive guide to a genre central to feminist literary and historical studies.



Froschl, Merle, and Barbara Sprung. *RESOURCES FOR EDUCATIONAL EQUITY: A GUIDE FOR GRADES PRE-KINDERGARTEN-12*. New York: Garland, 1988. 266p. index. \$41.00, ISBN 0-8240-0443-4. LC 88-16445.

Surely teachers and educational planners have long dreamed of a reference source like this. Academic libraries supporting teacher training programs should immediately acquire a copy, as should professional collections in elementary and secondary schools. Froschl and Sprung describe their book as "the most comprehensive and up-to-date compilation of available resources to help teachers locate the materials they need to create equitable curriculum and classroom environments."

The editors believe that educational inequities stem from attitudes toward race and disability as well as toward sex, yet they acknowledge equal opportunity for girls and women as the central focus of their guide. Individually-

authored chapters discuss several key areas: early childhood education, computers, guidance counseling, the history curriculum, language arts and literature, mathematics, science, sports, teenage childbearing, and vocational education. Three of the expert contributors hail from Wisconsin's Department of Public Instruction -- Barbara A. Bitters, Melissa Keyes, and Pamela J. Wilson. In each chapter, a short, lucid essay precedes a resource list. The lists do not follow a single model, and there is some duplication among them. The materials cited include curriculum units, books aimed at children or teens (usually classified by grade level), posters, games, audiovisual materials, and software. All the contributors suggest books, newsletters, and other sources for teacher preparation; some list resource organizations. Entries are briefly annotated. In the concluding chapter on libraries and media centers, Marilyn A. Hulme exhorts the reader to tap the expertise and enthusiasm of school librarians. To help library personnel realize their potential as change agents, she presents a bibliography of reference materials pertaining to women, people of color, different ethnic groups, people with disabilities, and the issues of sex roles and stereotyping.

Kellner, Bruce, ed. *A GERTRUDE STEIN COMPANION*. Westport, CT: Greenwood, 1988. 349p. index. \$49.95, ISBN 0-313-25078-2. LC 88-3126.

This hybrid work might find a home in the Reference Department or the general stacks. Editor Bruce Kellner provides a trio of scholarly reference tools: an annotated catalog of Stein's published works, a 150-page biographical dictionary of her associates, and a selective critical bibliography, limited largely to books and dissertations. All three are ostensibly aimed at the student just beginning to explore Stein's remarkable life and writings, although advanced specialists should also appreciate having all these facts in one handy volume.

But Kellner does more than document Stein's importance to American letters. Three critical essays suggest approaches to reading Stein that students may find quite helpful. Marianne DeKoven discusses Stein as "a major figure at the intersection of a number of literary traditions -- American, modernist, feminine, avant-garde, postmodernist...". Ulla Dydo comments on Stein's manuscripts, and Marjorie Perloff traces six distinct

styles in her work. These essays are followed by seven Stein-inspired poems, thirteen pages of photographs and other illustrations, and a potpourri of quotations labelled "Gertrude Stein's ABC." This last feature, admittedly amusing, seems at odds with Kellner's insistence in his introduction that Stein has suffered by being read out of context. The volume concludes with a list of works consulted and cited, and an index to names and titles.

Kelly, David H., and Gail P. Kelly. *WOMEN'S EDUCATION IN THE THIRD WORLD: AN ANNOTATED BIBLIOGRAPHY*. New York: Garland, 1989. 478p. index. \$52.00, ISBN 0-8240-8634-1. LC 89-32058.

The developing nations of Asia, Africa, Latin America, the Caribbean, and the Middle East are the focus of this bibliographic study of women's education, both formal and informal. Kelly and Kelly cite nearly 1,200 "substantial research studies" in English, French, Spanish, Portuguese and German, limiting their references to books, chapters in books, and journal articles. Works published in the past twenty years predominate. All materials are described in two to four sentences, based on examination by the compilers. The emphasis on recent, published materials makes this an excellent reference tool for the undergraduate researcher, and indeed for anyone seeking a broad understanding of women's education outside the industrialized nations.

Citations are arranged in fifteen topical categories with geographic sub-sections. Each chapter opens with a scope note, and cross-references appear often. The chapters move from the general (Bibliographies, Research Methods, General Studies, Historical Studies) to more specific subjects related to access to education, educational processes, and societal outcomes. In this last category, Kelly and Kelly distinguish among studies of development, the workforce, the family, fertility, and politics. A final chapter covers the recent emergence of a Women's Studies curriculum in the Third World.

Several of the chapters are further subdivided by topic. For example, a chapter on "Women's Enrollment in Schools" has a short subchapter on attitudes toward women's education and another on religion as a factor affecting women's access to schooling. Not noted in the table of contents, these subsections may be overlooked, and

although author and geographic indexes are provided, the volume lacks a subject index. Nonetheless, the sharp-eyed researcher will not be deterred. The subject of women and education is under-represented in the recent spate of women's studies bibliographies. One hopes that the efforts of the Kellys and Froschl/Sprung (see above) signal a new burst of interest in documenting this large and ever-vital field.

Nichols, Victoria, and Susan Thompson. *SILK STALKINGS: WHEN WOMEN WRITE OF MURDER*. Berkeley, CA: Black Lizard Books, 1988. 522p. index. Pap., \$16.95, ISBN 0-88739-096-X. LC 88-10491.

Described on the title page as "a survey of series characters created by women authors in crime and mystery fiction," this work is addressed to the avid reader rather than the systematic scholar. It is the best-researched guide to the works of women mystery writers presently available.

Nichols and Thompson classify detectives according to profession, vocation, or "the inclination which draws them to the investigation of crime." Thus the characters, both female and male, fall into such categories as professors, the police, the aristocracy, and medical personnel. A miscellaneous section titled "Unexpected Detectives" spotlights "little old ladies" like Miss Jane Marple. Within each chapter, in no discernable order, the authors present one-to-two-page descriptions of major characters. The writing is crisp, and they do not soft-pedal their personal opinions. Of Liza Cody's English sleuth, Anna Lee, Nichols and Thompson declare that "she might be better suited as a garage mechanic than a private eye" (p.215), and they level equally sharp criticism at Sara Paretsky's popular heroine, V.I. Warshawski. On the other hand, they don't hesitate to praise rediscovered "gems" like the stories of Amber Dean, written in the 1940's, featuring two widowed sisters.

Other information follows the articles. First comes an alphabetical "master list" of authors, listing pseudonyms, series characters, and books. Titles, variant titles, and dates are provided, but other details of publication are omitted. This section serves as an index to the main part of the volume and also identifies many additional authors and series characters. The first appendix supplies a chronological guide to the characters, in order of their debut in print. The second appendix, an index

to pseudonyms, is superfluous, since these cross-references are incorporated in the afore-mentioned "master list." The third appendix links series characters to their authors. One wishes for further indexes or lists -- for example, to type of crime, geographic locale, or such character attributes as race or sexual preference -- but all in all, this is a useful and entertaining source.

Todd, Janet, ed. *BRITISH WOMEN WRITERS: A CRITICAL REFERENCE GUIDE*. New York: Continuum, 1989. 762p. index. \$59.50, ISBN 0-8044-3334-8. LC 88-34424.

British Women Writers follows closely on the heels of *An Encyclopedia of British Women Writers*, edited by Paul Schlueter and Jane Schlueter (Garland, 1988), so one naturally compares and contrasts the two. The overlap is significant -- not merely in the authors profiled, but in the actual content of the entries. Of 400-plus bio-critical articles in *British Women Writers*, nearly a tenth bear close resemblance to articles in the *Encyclopedia*. They are signed by the same scholars, present the same facts and interpretations, and even repeat whole sentences and phrases, although some revision is evident.

The editors offer no explanations. Todd mentions in her introduction that "a small part of the material" also appears in her own *Dictionary of British and American Women Writers, 1660-1800* (Rowman & Allanheld, 1985) and in Katherine M. Wilson's *Women Writers of the Renaissance and Reformation* (University of Georgia Press, 1987), but she makes no reference to the Schlueter and Schlueter volume. The Schlueters, for their part, report cryptically in their preface that "for a variety of reasons, the book changed focus as work on it progressed, and changed publishers as well." Curious as one may be about the story behind these volumes, the critical question is: Which one should a library own? My answer is both, but in a pinch, Todd alone will suffice.

Both volumes arrange their entries alphabetically. Of authors whose names start with "A," Todd covers sixteen and Schlueter and Schlueter only nine. However, each treats some authors that the other neglects. *British Women Writers* is twice as thick as the *Encyclopedia*, but looks are deceiving; it's printed in a large typeface on a coarse grade of paper, while the *Encyclopedia*

uses a smaller type font and, like all Garland publications, is produced on long-lasting alkaline paper. In certain instances -- for example, Mary Shelley and Edith Sitwell -- the articles collected by Todd are considerably longer than in Schlueter and Schlueter. Todd covers the Middle Ages to the present, and she includes writers like Germaine Greer from other Commonwealth countries, who have "aligned themselves with British culture." Just as "British" is broadly interpreted, so is "writer." Todd includes novelists, poets, dramatists, essayists, biographers, writers of memoirs, children's authors, letter writers, diarists, travel writers, and hymnists.

In each volume, short lists of primary and secondary works accompany the articles; the Schlueters' references are generally a bit more extensive and up-to-date. Both volumes provide a combined name/subject index but fail to supply any notes about the contributors. These guides complement the now-classic four-volume *American Women Writers*, edited by Lina Mainiero (Ungar, 1979-82).

Uglow, Jennifer. *THE CONTINUUM DICTIONARY OF WOMEN'S BIOGRAPHY*. New ed. New York: Continuum, 1989. 621p. ill. index. \$39.50, ISBN 0-8264-0417-0. LC 88-28224.

The first edition of this international biographical dictionary appeared in 1982. The current version adds some 250 names and about 80 pages. Barbara McClintock, Jackie Onassis, Corazon Aquino, and Martina Navratilova are among the women spotlighted for the first time. In addition, entries for contemporary women have been updated, and some historical entries have been revised in light of new scholarship. As before, many entries end with a single reference to a published biography or autobiography, but there is scant evidence of new material there. (For example, a 1922 book is recommended for further reading on Clara Barton.)

My main gripe about the first edition must, unfortunately, be reiterated: the subject "index" hardly deserves its label. In reality, it is a cumbersome list of names categorized under "Public Life," "Cultural Life," "Physical Achievements," and "Dynamic Characters" with various sub-divisions. Nonetheless, the first edition has proven its usefulness time after time, so academic, public, and school libraries will welcome this update.

Wheeler, Helen Rippier. *GETTING PUBLISHED IN WOMEN'S STUDIES: AN INTERNATIONAL, INTERDISCIPLINARY PROFESSIONAL GUIDE MAINLY FOR WOMEN*. Jefferson, NC: McFarland, 1989. 241p. index. pap., \$19.95, ISBN 0-89950-400-0. LC 88-43483.

Although more of a self-help tool than a quick reference guide, this book by Helen Wheeler, a pioneer bibliographer of women's studies, deserves notice here. Wheeler's *Womanhood Media* (Scarecrow, 1972) helped put women's studies on the library map. Today Wheeler conducts workshops on the subject of her latest book -- getting published in women's studies. Unfortunately, she doesn't quite succeed at translating the content of those sessions into readable prose. Her main points are too often obscured by tangential information on academic survival for women and by a wordy, rambling style. Tone is a problem, too. Sarcastic comments on the publish-or-perish syndrome and jibes at sexist editors and academic administrators no doubt add spice to Wheeler's public presentations, but they fall flat in print. Throughout the volume, Wheeler admirably attempts to incorporate information about library catalogs, indexes, and other reference tools. But again, she fails to fully integrate this material.

This is a shame because Wheeler is an astute observer of the world of scholarly publishing and has a wealth of knowledge to share. Moreover, it's refreshing to encounter such forthright feminism in a practical guide. Her opening chapter is primarily motivational, the second is devoted to an

in-depth discussion of writing and submitting journal articles -- not just the mechanics of preparing the manuscript and abstract, choosing likely journals, and mailing it out, but also the politics and economics of journal publication. Included in this chapter are hints on identifying journals in one's field and a candid discussion of peer refereeing.

Other chapters outline the hurdles of seeing one's first book into print (including detailed suggestions for choosing potential publishers, preparing a proposal, and negotiating a contract), and discuss alternative publication options such as book reviews, anthologies, translations, and letters to the editor. A seventeen-page insert, charting "Book Publishers in the United States Associated with 'Women's Studies' Publications," misrepresents some publishers, citing The Feminist Press, for example, as publishing in the areas of "education, biography, and children's books," while ignoring its large list in literature, history, and other fields. The "Resources" section contains an eclectic glossary of terms from the academic and publishing worlds; an annotated bibliography of reference tools and writings on such topics as publishing opportunities, sexism in language, and prose style; and selected Library of Congress subject headings and ERIC descriptors.

Because of its style and organization, *Getting Published in Women's Studies* is a poor choice for the harried first-time author in search of some quick tips. But anyone willing to spend some time with it will be rewarded with many insights and good ideas.

PERIODICAL NOTES

NEW AND NEWLY DISCOVERED PERIODICALS

AQUELARRE 1989-. Ed.: Collective. 4/yr. \$22 (indiv.); \$29 (inst.). Single copy: \$5. ISSN 0843-7920. P.O. Box 65535, Station F, Vancouver, B.C. Canada V5N 5K6. (Issue examined: No.1, July-August-September 1989)

The magazine pledges to offer "unique insight into the social, political and cultural life of the Latin American women community in Canada and abroad" while also being a forum for

international exchange and discussion around women's concerns. With all contributions in both Spanish and English, the first issue includes a theatrical piece, an interview with Isabel Allende, a look at community radio, poetry, film and theater reviews, and more.

COMING OUT...: WOMEN'S FICTION PREVIEW! 1989-. 6/yr. \$15. Single copy: \$2.50. Gemini Publishing, P.O. Box 2539, Ft. Bragg, CA 95437. (Issues examined: v.1, no.1, June/July 1989; v.1, no.2, Aug./Sept. 1989)

This small-size, twenty-four-page bi-monthly is nevertheless packed with short reviews of women's/lesbian fiction, mostly from feminist and small presses. The editors pledge to "make every effort to present books from minority women and from women who live in other parts of the world." Publisher and author profiles are also featured in each issue.

DIFFERENCES: A JOURNAL OF FEMINIST CULTURAL STUDIES 1989-. Eds.: Naomi Schor and Elizabeth Weed. 3/yr. \$20 (indiv.); \$40 (inst.). Single copy: \$10 (indiv.); \$20 (inst.). ISSN 1040-7391. Indiana University Press, 10th and Morton Streets, Bloomington, IN 47405. (Issue examined: v.1, no.1, Winter 1989)

Affiliated with the Pembroke Center for Teaching and Research on Women at Brown University, this new journal's goals are to join "cultural studies and feminism" and offer a "forum for an examination of cultural politics and discursive practices informed by feminist criticism." The first issue tackles reproductive technologies and AIDS, with writers such as Donna Haraway ("The Biopolitics of Postmodern Bodies: Determinations of Self in Immune System Discourse"), Linda Singer ("Bodies -- Pleasures -- Powers"), and Simon Watney ("Missionary Positions: AIDS, 'Africa,' and Race").

GENDER & HISTORY 1989-. Ed.: Leonore Davidoff. 3/yr. \$35 (indiv.); \$65 (inst.). Single copy: \$12.65 (indiv.); \$22.50 (inst.). ISSN 9053-5233. Basil Blackwell, Ltd., P.O. Box 1320, Murray Hill Station, New York, NY 10156. (Issue examined: v.1, no.1, Spring 1989)

Proposing to bring "to the study of history the centrality of gender relations and to the study of gender a sense of history," the editors launch this new periodical with four substantial articles and a considerable number of book reviews. Among the articles are "Women's History and Gender History: Aspects of an International Debate" (Gisela Bock); "Gender Ideology in Historical Reconstruction: A Case Study from the 1930's" (Alice Kessler-Harris); and "Beyond the Sound of Silence: Afro-American Women's History" (Evelyn Brooks Higginbotham). One thematic review covers gender and war, another looks at men and masculinity.

GIRLIE MAG: A FEMZINE FOR THE BROAD MINDED 1989-. Ed.: Collective. 4/yr. Single copy: \$1. P.O. Box 7118, Ann Arbor, MI 48107. (Issue examined: v.1, no.1, [March] 1989)

Declaring that "even the most devoutly politically active feminists get tired of being serious all the time," the seven student editors put their minds to spoofing. An interview with Barbie (accompanied by strange photos of the doll's various body parts) leads the issue, with movie, book, and music reviews, cartoons, and "Advice to the Angst-Ridden," offered in varying degrees of satire and seriousness.

IWAC NEWSLETTER. Ed.: F. Rothstein. 2/yr. \$20; \$10 (students or unemployed). International Women's Anthropology Conference, Dept. of Anthropology, New York University, 25 Waverly Place, New York, NY 10003. (Issue examined: Issue 11, Spring 1989)

The forty-three pages of this newsletter encompass the usual conference and project reports, notices of meetings and publications, organizational news, and book reviews.

THE LESBIAN UNRAVELER 1989-. 6/yr. \$5-\$12 sliding scale. Single copy: \$1. P.O. Box 1521, Santa Cruz, CA 95061. (Issue examined: v.1, no.3, Aug./Sept. 1989)

Our sample issue of the "West Coast News Service" newsletter allots several of its seven pages to tributes to Black lesbian poet Pat Parker. Individual women take responsibility for each of the remaining pages -- both content (articles on music festivals and the politics of therapy, plus news briefs and announcements) and layout.

STRATEGIES: THE NEWSLETTER ABOUT FEMINIST SUCCESS 1989-. Ed.: J.D. Zahniser. 6/yr. \$30. Single copy: \$3. P.O. Box 162, Port Murray, NJ 07865. (Issues examined: No.1, May/June 1989; No.2, July/Aug. 1989)

This eight-page publication aims to "tell you the success stories of feminist programming and fundraising" and provide "information on resources available to initiate innovative projects and bring in new monies." Each of the sample issues highlights ongoing projects (such as a battered women's shelter and women's sports competitions) and describes print and AV resources as well as grant information.

THE TOPICAL WOMAN 1979-. Ed.: Davida Kristy. 6/yr. \$6. Arlo Scoggin, 1345 Sleepy Hollow Dr., Coshocton, OH 43812. (Issue examined: v.11, no.2, March/April 1989)

The newsletter of Women on Stamps, an affiliate of the American Topical Association and the American Philatelic Society, fills its eight pages

with profiles of women featured on commemorative postage stamps from around the world. A two-and-a-half page listing of "New Faces" offers an alphabetical listing of new stamps by country, with brief notes on the subjects of stamps.

VOICES OF THAI WOMEN 1989- . 2/yr. \$10. Women's Information Centre, P.O. Box 7-47, BKK Bangkok 10700, Thailand. (Issue examined: No.2, June 1989)

This English-language newsletter of the Foundation for Women carries articles reprinted from other publications, mostly *The Bangkok Post* and *The Nation*. Topics in the sample issue range from prostitution to media subordination of women, the difficulties of flight attendants, the dangers of a new menstrual pain-reliever, and Thai artist Misiem Yipintsoi.

W.A.M.T. NEWSLETTER 2.50 pounds. Women and Manual Trades, 52-54 Featherstone St. EC1Y 8RT. (Issue examined: Spring 1989)

The sample newsletter for Women and Manual Trades offers practical articles on such topics as employment training (possibilities and problems), the construction industry, and women's experiences in various trades. Job notices and other resources are included.

WISER LINKS 1984?- . Eds.: Collective. 4/yr. 6 pounds (indiv.); 12 pounds (inst.); 3 pounds (unwaged); all categories include membership. Single copy: 1.50 pounds. Women's International Resource Centre, 173, Archway Road, London N6 5BL, England. (Issue examined: Nos. 15 & 16, Spring 1989)

The Newsletter of London's Women's International Resource Centre is packed with information from around the world. Using mostly reprinted but some original articles, the seventy-three-page sample issue comments on land reform in Vietnam and the Philippines, Maori sovereignty in New Zealand, the guerilla movement in Sri Lanka, pesticide use in developing nations, female circumcision, the Navajo struggle to keep their lands, Chile's political climate, and much more.

WOMEN 1987?- . Ed.: Afaf A. Rehiman. Babiker Badri Scientific Association for Women Studies, P.O. Box 167, Omdurman, Sudan. (Issue examined: No.3, November 1988)

Approximately half in English and half in Arabic, this thirty-eight-page publication reports on women in development. The sample issue features several English articles on nutrition education and

policy planning, plus a book review and a conference report.

WOMEN IN NATURAL RESOURCES v.9, no.1, 1987- . (Formerly *Women in Forestry*) Ed.: Dixie Ehrenreich. 4/yr. \$15 (indiv.); \$30 (inst.); \$10 (student). Bowers Laboratory, University of Idaho, Moscow, ID 83843. (Issue examined: v.9, no.4, 1988)

The forty-five-page issue examined holds a variety of information, from field research on seedlings in a mine spoils revegetation study, to a review of research on women in environmental sciences, to discussion of attitude barriers to women and tips on how to make better oral presentations. Notes on conferences, publications, and other news round out the issue.

SPECIAL ISSUES OF PERIODICALS

ANTIPODES: A NORTH AMERICAN JOURNAL OF AUSTRALIAN LITERATURE v.3, no.1, Spring 1989: special issue on Australian women. Guest ed.: Marian Arkin. \$16 (indiv.); \$20 (inst.). Single copy: \$10 + \$2.50 postage. ISSN 0893-5580. 190 Sixth Ave., Brooklyn, NY 11217. (Issue examined)

Essays, poetry, fiction, and book reviews fill the issue's eighty-four pages. Partial contents: "Women and the Bush: Australian National Identity and Representations of the Feminine" (Kay Schaffer); "Christina Stead in New York" (Anita Segerberg); "Different Lives: Two Aboriginal Women's Stories" (Susan Sheridan); "Setting Her Signature on the Land: The Poetry of Judith Wright" (Nancy Potter).

CANADIAN REVIEW OF SOCIOLOGY AND ANTHROPOLOGY/LA REVUE CANADIENNE DE SOCIOLOGIE ET D'ANTHROPOLOGIE v.25, no.2, May 1988: "25th Anniversary Issue: Feminist Scholarship." Eds.: Pat Armstrong and Roberta Hamilton. \$60 (membership, includes subscription); \$20 (student membership). Single copy: inquire. ISSN 0008-4948. Secretary-Treasurer, Canadian Sociology and Anthropology Association, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec, Canada H3G 1M8. (Issue examined)

Among the English-language articles (only one article is in French): "Conceptualizing 'Patriarchy'" (Bonnie J. Fox); "Feminist Theory and Critical Theory" (Barbara L. Marshall); and "Rethinking What We Do and How We Do It: A Study

of Reproductive Decisions" (Dawn Currie). A review essay examines "The Construction of Women and Development Theory" (Joan McFarland) and a substantial number of individual book reviews also center on a feminist perspective on anthropology and sociology.

ISSUES: A JOURNAL OF OPINION v.67, no.2, Summer 1989: special issue on African women and the International Decade for Women. Eds.: Kathleen Staudt and Harvey Glickman. ISSN 0047-1607. African Studies Association, Dept. of Political Science, Haverford College, Haverford, PA 19041. (Issue examined)

Partial contents: "Beyond Nairobi: Women's Politics and Policies in Africa Revisited" (Kathleen Staudt and Harvey Glickman); "The Impact of the Women's Decade on Policies, Programs and Empowerment of Women in Kenya" (Maria Nzomo); "Struggling in Hard Times: The Zambian Women's Movement" (Bonnie B. Keller); "Women in Southern Africa: A Note on the Zimbabwean 'Success Story'" (Patricia A. Made and Nyorovai Whande); and "Senegal: The Decade and Its Consequences" (Fatou Sow).

TRANSITIONS

AURORA science fiction magazine staff member Diane Martin writes in *Cube's* issue no. 39 that material for the next issue of *Aurora* is largely together, but volunteers are lacking for publishing the finished product. The most recent issue was No. 26, January 1987. The magazine's address is P.O. Box 1624, Madison, WI 53701.

INITIATIVES replaces the former *Journal of the National Association for Women Deans, Administrators, and Counselors* -- the name was chosen "to emphasize the active, creative spirit of NAWDAC." The seventy-page inaugural double-issue (v.51, no.2-3, Summer 1988) focuses on women's centers. The journal's address is Suite 210, 1325 18th St., N.W., Washington, DC 20036.

SOJOURNER: THE WOMEN'S FORUM has moved from Cambridge to Boston, according to the August 1989 issue of the paper. New address is 1050 Commonwealth Ave., Suite 305, Boston, MA 02215.

Correspondence from **WOMEN AND LANGUAGE's** new editor, Anita Taylor, notes that the periodical will be published by George Mason University

beginning with v.12, no.2, due out in October. Previous publisher was University of Illinois, with editors Cheris Kramarae and Paula Treichler. Back issue v.11, no.2 appeared during the summer and v.12, no.1 should be out very soon.

CEASED PUBLICATION

AMONG FRIENDS 1986? - 1988. Eds.: Jay Hatheway, Jim Ottney. P.O. Box 426, Madison, WI 53701. (Information from *Hag Rag* Sept./Oct. 1989, p.21.)

BROADSIDE v.1, no.1, Oct. 1979 - 1989. Eds.: collective. ISSN 0225-6843. Box 494, Station P, Toronto, Ontario M5S 2T1 Canada. (Ceasing with publication of tenth anniversary issue, according to information from the collective as published in *Communiqu'Elles*, July 1989, p.22.)

PLEXUS: SAN FRANCISCO BAY AREA WOMEN'S NEWSPAPER v.1, no.1, March 1974 - v.14, no.6, Jan. 1988. ISSN 0274-5526. 584 Castro St., #344, San Francisco, CA 94114. (Information from State Historical Society of Wisconsin periodicals list, May 1989)

WOMEN AT WORK ? - No.2, 1988. ISSN 0378-4770. ILO Publications, International Labour Office, CH-1211 Geneva 22, Switzerland. (Information from publisher and notice in final issue.)

ZONE: A FEMINIST JOURNAL FOR WOMEN AND MEN 1986 - v.2, 1988. Ed.: Richard Waring. ISSN 0882-1658. P.O. Box 803, Brookline Village, MA 02147. (Information from publisher.)



ITEMS OF NOTE

TRIVIA 13 and **TRIVIA 14** comprise a special two-part series inspired by the Third International Feminist Book Fair held in June, 1988 in Montreal. **TRIVIA 13 -- MEMORY/TRANSGRESSION: WOMEN WRITING IN QUEBEC** focuses on the politics of language, and features writers such as Nicole Brossard, Michèle Causse, and Gail Scott; **TRIVIA 14 -- LANGUAGE/DIFFERENCE: WRITING IN TONGUES** focuses on language shaped by cultural traditions and histories, and includes essays by Gloria Anzaldúa, Susanne de Lotbinière-Harwood, and Lee Maracle. The cost is \$10 for both issues. A subscription to **TRIVIA** is \$14/3 issues (\$16 for foreign subscriptions). Order from *Trivia*, P.O. Box 606A, N. Amherst, MA 01059.

AMERICAN WOMEN'S DIARIES: SEGMENT III. WESTERN WOMEN, Readex's new microfilm set, will be released beginning this year in several parts. *Western Women*, edited by Lillian Schlissel, Director of the American Studies Program at Brooklyn College, CUNY, will include a cross-cultural collection of selections from over 400 diaries recording women's experiences during the Westward movement (1840-1870). Among the categories for inclusion are: diaries of army wives, Overland diaries, settlement narratives, Mormon accounts, diaries of Black women, Native American histories, Hispanic diaries, diaries of missionary women and captivity narratives. For more information on this and other segments of this series, write to Readex, 58 Pine St., New Canaan, CT 06840.

The 151-page fourth edition of **WISCONSIN WOMEN AND THE LAW** is now available from The Wisconsin Women's Council. *Wisconsin Women and the Law* reviews and explains the many aspects of state and federal law that define the rights and responsibilities of Wisconsin women. This longer and more comprehensive edition reflects changes in the law since the 1979 third edition -- particularly in the areas of child custody, child support, welfare reform, pay equity or comparable worth, educational equity, names, family violence, corrections, and sexual preference. The many significant changes resulting from Wisconsin's Marital Property Reform Act passed in 1985 are covered in sections on marriage, divorce, inheritance, estate planning, credit, and taxation. A copy is available free of charge from The Wisconsin Women's Council, 16

N. Carroll St., Suite 720, Madison, WI 53702; telephone: 608-266-2219.

The Alternative Press Center (publisher of the *Alternative Press Index*) also publishes an annual **DIRECTORY OF ALTERNATIVE AND RADICAL PUBLICATIONS**. The latest directory, listing over 400 periodicals, is available for \$3 from Alternative Press Center, P.O. Box 33109, Dept. D, Baltimore, MD 21218.

THE FEMINIST INSTITUTE is a clearinghouse that develops new materials and keeps resources available for feminists working for social change. Materials include pamphlets reviewing myths about rape; publications and information on violence against women, sexual harassment, and AIDS; Celebrate Women posters; a list of national women's organizations; etc. Videotapes will be offered in the future. For more information, write: The Feminist Institute, P.O. Box 30563, Bethesda, MD 20814; telephone: 301-951-9040.

The newly created National Resource Center on Women and AIDS has published **A GUIDE TO RESOURCES ON WOMEN AND AIDS** (August, 1989), and will also produce newsletters and policy briefs as well as presenting workshops at national conferences. To request a copy of the guide, and for further information, contact: Center for Women Policy Studies, 2000 P St., N.W., Suite 508, Washington, DC 20036.

RELATING TO EACH OTHER: A QUESTIONNAIRE FOR STUDENTS is a four-page instrument designed to provide information about college students' perceptions and experiences concerning the other sex. Published by the Association of American Colleges' Project on the Status and Education of Women, the questionnaire focuses on behaviors that might occur between male and female students, as well as on behaviors exhibited by faculty, and is designed to help institutions assess the effectiveness of current policies. Individual copies of the questionnaire are available for \$3 (prepaid) from: AAC/PSEW, 1818 R. St., N.W., Washington, DC 20009.

THE AUSTIN BOOK SHOP, which specializes in old, rare and out-of-print hard cover books, lists 1051

titles in its *Woman: Catalog 125*, compiled and collected by bibliographer Bernard Titowsky. Order the catalog for \$5 from the Austin Book Shop, Box 36, Kew Gardens, NY 11415; telephone: 718-441-1199 or 718-441-7014.

Another rare book dealer, **CESI KELLINGER, BOOKSELLER**, lists 147 titles in *Women in Art: Catalog 40*. This listing includes photos, letters, and exhibition catalogs as well as books. Write to: Cesi Kellinger, Bookseller, 735 Philadelphia Ave., Chambersburg, PA 17201.

WILLIAM & VICTORIA DAILEY ANTIQUARIAN BOOKS offers 116 titles in its catalog *Women: Books By and About Women, Women Artists, etc.*, and includes many first editions and nineteenth-century titles. Request a catalog from: William & Victoria Dailey Antiquarian Books, 8216 Melrose Ave., P.O. Box 69160, Los Angeles, CA 90069; telephone: 213-658-8515.

WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES

"Racism and Homophobia: Readings to Raise Awareness" is the newest title in the series *Wisconsin Bibliographies in Women's Studies*. Prepared for Women's Transit Authority, Madison's night-time ride service for women, the seven-page bibliography is a highly selective list of books aimed at increased understanding of the forces of racism

and homophobia in our society. Both nonfiction works and anthologies of fiction and poetry are included. As with other bibliographies in the series, this one is free upon request from the UW System Women's Studies Librarian, 112A Memorial Library, 728 State St., Madison, WI 53706, phone 608-263-5754.

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

The fifth edition of our biennial directory is just off the press. We are pleased to offer *Women's Studies in Wisconsin: Who's Who & Where* as a guide to Wisconsin scholars, librarians, community activists, students, and others concerned with feminist issues and research. Some 3,000 questionnaires were distributed this spring in an attempt to reach all those who wished to be listed. The resulting 537 entries include home and work addresses and phone numbers; occupation; faculty field or discipline; community work related to women's studies; and current research or interests in women's studies. Indexes provide listings by area

of specialization or interest; college or university; city or town; organizations; and areas of speaking expertise. The directory also lists University of Wisconsin women's studies programs throughout the state, their administrators or contact persons, and brief program descriptions.

Copies of the directory have already been mailed to our Wisconsin readers; out-of-state subscribers may also receive a free copy upon request. Write Women's Studies Librarian, 112A Memorial Library, 728 State St., Madison, WI 53706, or call 608-263-5754.

BOOKS RECENTLY RECEIVED

Across the Great River. By Irene Beltran Hernandez. Houston, TX: Arte Publico Press, 1989. (Address: University of Houston, 4800 Calhoun, 2-L, Houston, TX 77204-2090)

The Bee's Kiss. By Shirley Verel. Tallahassee, FL: Naiad Press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32302)

Behind the Mask. By Kim Larabee. Boston, MA: Alyson Publications, 1989. (Address: 40 Plymouth Street, Boston, MA 02118)

A Belfast Woman. Mary Beckett. Dublin, Ireland: Poolbeg Press, 1980; New York: William Morrow, 1989.

Born for Liberty. By Sara M. Evans. New York: Macmillan, 1989.

The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology. By Kate Ferguson Ellis. Champaign, IL: University of Illinois Press, 1989.

A Critical Edition of Thomas Salter's The Mirror of Modestie. Ed. by Janis Butler Holm. New York: Garland, 1987.

Danger. By Debbie Cymbalista. New York: E.P. Dutton, 1989.

Dreams of Love and Fateful Encounters: the Power of Romantic Passion. By Ethel S. Person. New York: Penguin, 1988.

Dublin Belles: Conversations With Dublin Women. By Mairin Johnston. Dublin, Ireland: Attic Press, 1988. (Address: 44 East Essex Street, Dublin 2, Ireland)

Edgewise. By Camarin Grae. Tallahassee, FL: Naiad Press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32302)

Embryos, Ethics and Women's Rights: Exploring the New Reproductive Technologies. Ed. by Amadeo F. D'Adamo, et al. New York: Haworth Press, 1988.

Exposing Nuclear Phallacies. Ed. by Diana E. H. Russell. Elmsford, NY: Pergamon Press, 1989.

Fatal Reunion. By Claire McNab. Tallahassee, FL: Naiad Press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32302)

Feminine Fictions: Revisiting the Postmodern. By Patricia Waugh. New York: Routledge, 1989.

Feminism and the Contradictions of Oppression. By Caroline Ramazanoglu. New York: Routledge, 1989.

The Future of an Illusion: Film, Feminism, and Psychoanalysis. By Constance Penley. Minneapolis, MN: University of Minnesota Press, 1989.

Getting Published in Women's Studies: An International Interdisciplinary Professional Development Guide Mainly for Women. By Helen Rippier Wheeler. Jefferson, NC: McFarland, 1989. (Address: Box 611, Jefferson, NC 28640)

Government Policy and Women's Health Care: The Swedish Alternative. Ed. by Gunnela Westlander & Jeanne Mager Stellman. New York: The Haworth Press, 1988.

The Healing Imagination of Olive Schreiner: Beyond South African Colonialism. By Joyce Avrech Berkman. Amherst, MA: University of Massachusetts Press, 1989.

Heartscape. By Sue Gambill. Tallahassee, FL: Naiad press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32302)

A History of Their Own: Women in Europe from Prehistory to the Present. By Bonnie Andersen & Judith Zinsser. New York: Harper & Row, 1988.

The House I'm Running From. By Michelle M. Tokarczyk. Albuquerque, NM: West End Press, 1989.

I Am of Ireland: Women of the North Speak Out. By Elizabeth McNally Shannon. Boston, MA: Little, Brown, 1989.

I Myself am a Woman: Selected Writings of Ding Ling. Ed. by Tani Barlow, with Gary J. Bjorge. Boston, MA: Beacon Press, 1989.

In the Blood. By Lauren Wright Douglas. Tallahassee, FL: Naiad Press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32302)

Is Mid-Life Easier in a Mink Coat?: the Choices and Challenges of Today's Mature Women. By M.A. Eichelberger Poth. Buffalo, NY: Prometheus Books, 1989.

Israel, the Embattled Land: Jewish and Palestinian Women Talk About Their Lives. By Beata Lipman. Winchester, MA: Pandora (Unwin Hyman), 1988.

Keep To Me Stranger. By Sarah Aldridge. Tallahassee, FL: Naiad Press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32343)

Lillian D. Wald: Progressive Activist. By Clare Cross. New York: The Feminist Press, 1989. (Address: 311 East 94th Street, New York, NY 10128)

Lone Voyagers: Academic Women in Coeducational Institutions, 1870-1937. Ed. by Geraldine Jonich Clifford. New York: The Feminist Press, 1989. (Distributed by The Talman Co., 150 Fifth Ave., New York, NY 10011)

May Sarton: Revisited. By Elizabeth Evans. Boston, MA: Twayne Publishers, 1989. (Address: 70 Lincoln St., Boston, MA 02111)

The Nairobi Challenge: Global Directory of Women's Organizations Implementing Population Strategy. By the Nairobi Forward-Looking Strategies for the Advancement of Women. Washington, DC: The Population Institute, 1988. (Address: c/o The Women's Project, 110 Maryland Ave., NE, Washington, DC 20002)

No Man's Land: The Place of the Woman Writer in the Twentieth Century: Volume I: the War of the Words. By Sandra M. Gilbert & Susan Gubar. New Haven, CT: Yale University Press, 1989.

Pilgrimage 1. By Dorothy M. Richardson. London: Virago, 1979; Champaign, IL: University of Illinois Press, 1989.

Out of the Blues: Strategies That Work to Get You Through the Down Times. By Jay Cleve. Minneapolis, MN: Comp Care, 1989. (Address: 2415 Annapolis Ln., Minneapolis, MN 55441)

Pleasures. By Robbi Sommers. Tallahassee, FL: Naiad Press, 1989. (Address: P.O. Box 10543, Tallahassee, FL 32302)

Primate Visions: Gender, Race, and Nature in the World of Modern Science. By Donna Haraway. New York: Routledge, 1989.

Promissory Notes: Women in the Transition to Socialism. By Sonia Kruks, et al. New York: Monthly Review Press, 1989. (Address: 122 West 27th St., New York, NY 10001)

Radical Voices: A Decade of Feminist Resistance from Women's Studies International Forum. Ed. by Renate D. Klein & Deborah Lynn Streinberg. Elmsford, NY: Pergamon Press, 1989.

The Recurring Silent Spring. By H. Patricia Hynes. Elmsford, NY: Pergamon Press, 1989.

Sarah's Choice. By Eleanor Wilner. Chicago, IL: University of Chicago Press, 1989.

Selected Poetry of Jessica Powers. By Jessica Powers; ed. by Regina Siegfried & Robert F. Morneau. Kansas City, MO: Sheed & Ward, 1989. (Address: 115 E. Armour Blvd., Box 419492, Kansas City, MO 64141)

Soulstorm. By Clarice Lispector; trans. by Alexis Levitin. New York: New Directions, 1989.

The Stream of Life. By Clarice Lispector; trans. by Elizabeth Lowe & Earl Fitz. Minneapolis, MN: University of Minnesota Press, 1989.

Summer People. By Marge Piercy. New York: Summit Books, 1989.

Taxi. By Helen Potrebenko. Vancouver, BC: New Star Books, 1989. (Address: 2504 York Ave., Vancouver, BC V6K 1E3)

Theories of Rape: Inquiries into the Cause of Sexual Aggression. By Lee Ellis. New York: Hemisphere Publishing, 1989.

Third International Feminist Book Fair (Program). East Haven, CT: Inland Book Company, 1988. (Address: 22 Hemingway Ave., East Haven, CT 06512)

Through Her Eyes: Women's Theology From Latin America. Ed. by Elsa Tamez. Maryknoll, NY: Orbis Books, 1989. (Originally published as *El Rostro Femenino de la Teologia*, copyright 1986, by Departamento Ecumenico Investigaciones, Costa Rica)

We Stand Our Ground: Three Women, Their Vision, Their Poems. By Kimiko Hahn, Gale Jackson, & Susan Sherman. New York: Ikon, 1988. (Address: P.O. Box 1355, Stuyvesant Station, New York, NY 10009)

The Wedding. By Mary Helen Ponce. Houston, TX: Arte Publico Press, 1989. (Address: University of Houston, 4800 Calhoun, 2-L, Houston, TX 77204-2090)

What Did Miss Darrington See?: An Anthology of Feminist Supernatural Fiction. Ed. by Jessica Amanda Salmonson. New York: The Feminist Press, 1989. (Address: 311 East 94th St., New York, NY 10128)

Wisconsin Minority Women's Perspectives on Women's Issues. By Carolyn M. Dejoie. Madison, WI: Health and Human Issues, UW-Madison Division of University Outreach, 1989. (Address: 610 Langdon St., Room 320, Madison, WI 53703)

With A Fly's Eye, Whale's Wit and Woman's Heart: Animals and Women. Ed. by Theresa Corrigan & Stephanie Hoppe. Pittsburgh, PA: Cleis Press, 1989. (Address: P.O. Box 8933, Pittsburgh, PA 15221)

Women and a New Academy: Gender and Cultural Contexts. Ed. by Jean F. O'Barr. Madison, WI: University of Wisconsin Press, 1989.

Women in Academe: Progress and Prospects. By Mariam K. Chamberlain. New York: Russell Sage Foundation, 1989. (Distributed by CUP Services, P.O. Box 6525, Ithaca, NY 14851)

Women, Sport and Physical Activity: Research and Bibliography. Compiled by Helenb Lenskyj. Canada: Minister of State, Fitness and Amateur Sport, Government of Canada, 1988.

Women's Diaries, Journals and Letters: An Annotated Bibliography. By Cheryl Cline. New York: Garland, 1989.

Women's Education in the Third World: An Annotated Bibliography. Compiled by David H. Kelly and Gail P. Kelly. New York: Garland, 1989.

The Women's History of the World. By Rosalind Miles. Salem, NH: Salem House, 1988.

The World, The Flesh, and Angels. By Mary B. Campbell. Boston, MA: Beacon Press, 1989.

The Writing or the Sex?: Or Why You Don't Have to Read Women's Writing to Know It's No Good. By Dale Spender. Elmsford, NY: Pergamon Press, 1989.

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.