



FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES

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Rubber stamp illustrations in this issue are by Tracy L. Honn of Madison.
We welcome contribution of appropriate graphics for use in Feminist Collections.

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BOOK REVIEWS

WOMEN LIVING UNDER APARTHEID

Jacklyn Cock, *MAIDS AND MADAMS: DOMESTIC WORKERS UNDER APARTHEID*. (rev. ed.) South Africa: Raven Press, 1980; London: The Women's Press, 1989. 206p. bibl. index. pap., 6.95 pounds, ISBN 0-7043-4165-4.

Diana E. H. Russell, *LIVES OF COURAGE: WOMEN FOR A NEW SOUTH AFRICA*. New York: Basic Books, 1989. 375p. bibl. index. \$22.95, ISBN 0-465-04139-6.

Although numerous books and articles on South Africa have been written, and much of the published work contains important statistics and facts about the South African situation and people in general, few provide the personal stories of women whose lives are caught up in the nightmare of apartheid.¹ *Lives of Courage: Women for a New South Africa* and the 1989 revised edition of *Maids and Madams: Domestic Workers Under Apartheid* are welcome additions to the meager amount of information specifically concerned with the impact of oppression on women in South Africa and their response to it. While *Lives of Courage* informs readers about politically active South African women, and *Maids and Madams* describes the abominable conditions of domestic workers under the system of apartheid, both books have, to some extent, utilized the words of South African women themselves.

Diana E. H. Russell, the author of *Lives of Courage*, was born and reared in South Africa in a white English-speaking home. While residing in South Africa she became politically active, but is currently living in exile in the United States where she teaches sociology at Mills College. Jacklyn Cock, also a sociologist, continues to live in South Africa and teach at the University of Witwatersrand in Johannesburg. As a result of the publication of the first edition of *Maids and Madams* in 1980, Cock was subjected not only to abusive phone calls, but to a dynamite attack on her home.

When Russell returned to South Africa to do the research for this book, she was able to

accomplish the remarkable feat of interviewing sixty politically active South African women between the ages of thirteen and eighty-two. Most of her respondents resided in South Africa, although six were living in exile -- five in Zambia and one in England. Twenty-four interviews were included in the book. They reflect not only the racial, ethnic, and to some extent the class diversity of South Africa, but also distinct forms of political activism and a variety of political affiliations.

Based on the premise that African women are even more oppressed than men in South Africa, *Lives of Courage* addresses such broad issues as reform versus revolutionary change, the role of women in the liberation struggle, and the problems posed by sexism. Juxtaposed against these larger issues Russell also poses such questions as how and when respondents became politically active, the types of anti-apartheid activities engaged in, and the consequences of involvement for both the respondents and their families. The book is divided into five sections: "Women in South African Prisons," "The Anti-Apartheid Movement: in South Africa and in Exile," "South Africa's Black Gold: Trade-Union Women Fight for Workers' Rights," "Women Organizing With Women," and "The Many Faces of Anti-Apartheid Activism."

Although the requisite interviews of such internationally known women as Winnie Mandela, Albertina Sisulu, Emma Mashinini, and Helen Joseph are included, other interviews feature women known only within South Africa or within their local communities. Often these women have chosen unusual forms of political activism. Rhoda Bertlesmann-Kadalie is a 'Coloured' woman who describes the difficulties of dealing with official harassment of an interracial marriage in South Africa. One gets the distinct impression that she has employed her marriage as a form of political protest against apartheid. The chapter on Hettie V. describes the activism of an Afrikaner feminist journalist who participates in the struggle to establish a just regime in South Africa. While most of the respondents allowed their own names to be used, based on the assumption that the Special Branch of the South African police already knew all

about them, at least two of the women interviewed (including Hettie V.) took on assumed names so as not to further endanger their lives or the lives of their families. This is yet another grim reminder of the inherent danger of participating in the struggle for change in South Africa.

Lives of Courage was written before the release of Nelson Mandela and before the violent confrontations in the Natal area between African National Congress (ANC) supporters and Inkatha began to generate international scrutiny. The interview with "Sethembile N." (also an assumed name) in the chapter entitled "A Refugee from Inkatha" provides some personal insights on this continuing conflict. Sethembile, who is Zulu, belongs to a United Democratic Front (UDF) organization, the National Education Union of South Africa, and has found it necessary to hide from Inkatha in a white neighborhood (a form of internal exile). She accuses Chief Gatsha Buthelezi and his Inkatha organization of complicity with the Special Branch as he seeks to acquire and consolidate more and more power. This particular interview serves to remind readers that intimidation and oppression in South Africa have, to a lesser extent, also been practiced by some Blacks. Thus the struggle to establish a just, multiracial society in South Africa will require not only the demise of apartheid (which is, of course, critical) but the development of ways to defuse the struggle between Blacks in the ensuing political power vacuum.

The book has some definite shortcomings that are a result of the author's own (recognized) limitations. Because Russell does not speak any of the African languages -- Xhosa, Zulu, Venda, or Sotho -- she was unable to interview African women who either did not speak English or did not speak it fluently, and was either unable or unwilling to hire translators to help resolve this problem. Most of the interviews, therefore, are with educated women. Nor does Russell speak Afrikaans,² the first language of many 'Coloured' people as well as Afrikaners, thus precluding the possibility of interviews with Afrikaans speakers.

Rural women, especially those from the so-called homelands, are also underrepresented in Russell's sample. This may be due to her inability to communicate in these African languages, but her rationale for this omission is rather strange. At

one point she speculates that the harshness of life in the homelands may have had a deleterious impact on the activism of women. She goes on to suggest that people inclined towards political activism might be more likely to gravitate to the cities. However, since she does not interview anyone living in the homelands, it is difficult to ascertain how she came to these conclusions. Russell also speculates about the unwillingness of homeland residents to speak with outsiders (again failing to provide information on how that conclusion was reached). Such reluctance seems to me to be a perfectly logical response considering the profound difficulties of life in the homelands and the role of white South Africans in maintaining this situation. Unfortunately the book suffers from lack of the stories of rural South African women. Their insights would have been a major contribution toward an understanding of the variety of ways in which women have chosen to respond to intimidation and oppression.³

While Russell has concentrated on interviewing predominately educated and politically active women, Jacklyn Cock has focused her research efforts on poorly educated, politically inexperienced Black domestic workers in the Eastern Cape area of South Africa. She surveyed female domestic workers in 225 households in both rural and urban areas. Fifty-eight percent of the women surveyed were Xhosa, forty percent were Mfengu, and two percent were 'Coloured'. Although most of her field workers were white, Cock was very cognizant of the difficulties in establishing rapport with her Black subjects. She therefore employed a Black Xhosa-speaking woman, a former domestic from the area, to conduct in-depth interviews of the domestic workers. According to Cock, this field worker was successful in gaining the trust of the respondents and was therefore more easily able to elicit some critical insights. It should be noted that since Cock is herself a white descendent of the 1820 settlers of the area, she was likewise able to utilize her background to establish rapport with white female employers of the domestic workers.

Black domestic workers suffer from "ultra exploitability" in that they lack even the most basic legislative protections: minimum wages, disability and unemployment insurance, pensions, and paid sick leaves. Furthermore, they are subjected to low wages and long hours since there are no stipulations

concerning the number of hours worked. Cock explores the consequences of these conditions through stunning use of both the words of the domestics who experience the exploitation and the employers who perpetrate it.

A self-described feminist with Marxist inclinations, Cock recognizes the limitations of her feminist notions of sisterhood with regard to the complex exploitative nature of the relationships of Black and white females within the domestic arena of South Africa. Although she certainly recognizes the existence of a staunch and deeply entrenched patriarchal ideology, it is apparent that sexism is, for her, only one of several forms of oppression that has had a critical impact, particularly on Black South African women and, in different ways, on white women as well. It is also clear that Cock shares the insight of Bettina Aptheker who "in trying to find a way to discuss domestic labor...found [herself] outside the framework of traditional Marxist theory which focuses its discussion of exploitation on the extraction of surplus value in the production of commodities, i.e. industrial production."⁴

Cock tries to establish points of similarity between racism and sexism as a means of explaining the nature of the relationship between the Black domestic worker and her white female employer. She argues that both ideologies have served to legitimize a system of dominance, and that both have been used to justify economic exploitation as well as the denial of political rights. In addition, the mythologies fostered by both ideologies have characterized women and Blacks as irresponsible, childlike, and incompetent. Although for the most part Cock seems to have been able to avoid this kind of characterization, the difficulty with her analysis is the unspoken assumption that "all the women are white and all the Blacks are men," which very effectively denies the reality of Black women's lives through its failure to focus on the complexity of multiple oppression.

Compelled to develop the strength that has allowed them to survive under the incredible stress of racism, sexism and classism, African women have also developed a deep-seated sense of responsibility for the survival of their children, families, and communities. As a result of this well-honed sense of responsibility as well as the impact of multiple oppression, many exploited African women have

effectively been coerced into seeking employment as domestics. Out of desperation, some women have responded to oppression by participating in such activities as the formation of the South African Domestic Workers Union, briefly described in *Maids and Madams*. Other equally exploited women have sought redress through the various forms of political activism described by Russell in *Lives of Courage*. The people described in these books reflect the combination of courage, strength, and responsibility so characteristic of many South African women who are an unheralded yet crucial component of the struggle.

More often than not, the struggle has succumbed to its patriarchal tendencies and either ignores the issue of sexism, or else relegates it to secondary or even tertiary status.

What becomes apparent from reading both *Lives of Courage* and *Maids and Madams* is that while the critical anti-apartheid struggle (which incorporates an anti-racist, anti-classist stance) has served to unify a large number of women and men, fissures in this unity are increasingly emerging. Some of the women quoted in these books have begun to recognize the necessity of including sexism as a critical dimension of multiple oppression in order to provide a more accurate reflection of women's lives. More often than not, the struggle has succumbed to its patriarchal tendencies and either ignores the issue of sexism, or else relegates it to secondary or even tertiary status -- to be dealt with after the completion of a so-called successful revolution.⁵ However, the failure to recognize the multiplicative nature of oppression, and to efficiently utilize the strength and resourcefulness of all people regardless of gender, will render the establishment of a just multiracial society in South Africa an elusive quest. Both *Lives of Courage* and *Maids and Madams* serve to remind us that the means must also justify the ends of the struggle.

-- Stanlie M. James

[Stanlie M. James is an assistant professor with a joint appointment in the Afro-American Studies Department and the Women's Studies Program at

the University of Wisconsin, Madison. She is also affiliated with the African Studies Program.]

NOTES

¹ Notable exceptions include, for example, Hilda Bernstein, *For Their Triumphs and For Their Tears: Women in Apartheid South Africa* (London: International Defense and Aid Fund for Southern Africa, 1985, rev. ed.); June Goodwin, *Cry Amandla! South African Women and the Question of Power* (New York: Africana Publishing, 1984); and Richard E. Lapchick and Stephanie Urdang, *The Struggle of Women in Southern Africa* (Westport, CT: Greenwood Press, 1982).

² The author does note here that Afrikaans is considered to be the language of the oppressor and therefore speaking it is often considered to be politically inappropriate.

³ I subscribe to the idea that choosing not to act is also an option, albeit one that is rarely studied.

⁴ Bettina Aptheker, *Tapestries of Life: Women's Work, Women's Consciousness and the Meaning of Daily Experience* (Amherst: University of Massachusetts Press, 1989), p.9.

⁵ During the almost thirty years of the incarceration of Nelson Mandela and Walter Sisulu, Winnie Mandela and Albertina Sisulu publicly devoted their lives to continuing the struggle and were even instrumental in successful efforts to bring international attention to bear on South Africa. Since the release of the ANC leaders, their wives have received little if any mainstream media attention, giving the impression that they have been silenced. On the Mandelas' recent visit to this country, contrary to the lack of reports in the mainstream media, Winnie Mandela made numerous appearances and was quite militantly vocal. One wonders if she has received so little attention because of her militancy or her gender or both. Have both women been, or will they be, relegated to more "appropriate," subservient roles and, indeed, what is the role of women in the struggle? These are critical issues because in many previous revolutions (e.g., Algeria, Nicaragua, Cuba, Guinea Bissau, Zimbabwe, Angola, and Mozambique), similar questions arose and were dealt with superficially so that after the revolution, women found themselves still facing gender oppression.



TRUE STORIES: BIOGRAPHIES OF WOMEN FOR YOUNG READERS

Although biographies are a staple in libraries serving young people, the vast majority of biographical subjects have been white males in traditionally male careers such as U.S. president, military leader, scientist/inventor, doctor, and explorer. Female biographical subjects have also been almost entirely white (with exceptions made for Harriet Tubman, Pocahontas, and Sacajawea), in traditionally female careers such as wife and mother (primarily first ladies and queens), with a few "famous firsts" -- those who were the first woman in a male-dominated field. Series biographies have been a staple of children's collections ever since the popular Bobbs-Merrill Childhood of Famous Americans series began publication in 1932, and the percentage of women in all such series has been predictably small. Since that time, several companies have noted the biographical gender gap and published series devoted entirely to women. Crowell, for example, published an excellent series of biographies of women in the early 1970's that included subjects such as Emma Goldman, Mary Elizabeth Lease, Rachel Carson, Mother Jones, and other unconventional pioneers. Chelsea House's recent young people's biography series, *American Women of Achievement*, although not without flaws, is one of the best biographical series currently available in terms of format and accessibility to young readers. In looking at this series' strengths and weaknesses, it is possible to learn more about what makes a good biography for children.

At the most basic level, biography is the story of someone's life. Thus, a good biography is a true story and, as such, should be judged by a set of criteria that bridges both fiction and nonfiction. First, the work should be historically accurate, citing

sources for the material it draws from. A biography ought to present the whole person, warts and all, erasing neither good nor bad deeds for the sake of consistency, a good story, or a need for socially acceptable heroes. The subject should be situated within a historic time, and portrayed with a sense of their interactions with people, places, things, and ideas of the period. A good biography should actively counter the notion that outstanding people simply achieve prominence of their own volition; it must explain the circumstances that give rise to the subject's accomplishments. Because it is also a story, a biography should possess literary qualities such as vivid details, unity of theme, and a writing style that reflects and amplifies the subject's life. A well-written biography can be as readable and absorbing as a novel.

Biographies for young readers must meet the same criteria as adult biographies, but have additional problems associated with an audience presumed to be less capable, less knowledgeable, and less interested in people not directly connected with themselves. Promoted to children as "true stories," young people's biographies have often emphasized the story at the expense of the truth. Invented conversations, interior monologues, even whole fabricated incidents (e.g., Washington chopping down the cherry tree) have traditionally characterized children's biographies. Central themes of the subjects' lives have been so overly emphasized that it appears most famous people were destined for greatness from earliest childhood. Thus the obligatory but totally fictitious foreshadowing scenes appear, such as a young Elizabeth Blackwell bandaging the broken leg of her brother's rocking horse.

Such images reinforce the great man (sic) theory of history, also evident in other aspects of biographies for children. For example, famous people are free of serious vices. They rarely if ever lie, cheat, steal, or commit other sins and, if they *do*, it never happens more than once -- they *always* learn their lesson. The well-known lead traditional lives in traditional terms. If they are unmarried, either they are remaining faithful to an earlier failed (heterosexual) romance or they are wedded to their careers. Innate qualities of leadership are recognized by those around them, even in their earliest years. Furthermore, under the assumption that children are only interested in other children,

the subjects' childhoods are emphasized at the expense of their adult lives.

Despite the pedestrian quality of many of these books -- particularly, but not limited to, series books -- most young people do eventually read biographies. Some do it out of choice, others for a school assignment. An assignment usually means that *all* the students in a class are doing similar reports, so twenty-five to thirty students will storm the school library looking for biographies. It also means that publishers must satisfy not only the curiosity of the reader but the educational objectives of the teacher and librarian. The biographies shouldn't be too long; they shouldn't be too difficult; and there must be a lot of them. They should contain illustrations, not only to help the student understand the subject's life and times, but as visual aides for the resulting biography report. A chronology of important events in the subject's life will help the student to review and summarize the text. An index is essential for locating specific information within the text; in fact, assignments like these are occasions for teaching index use skills in the elementary and middle school. Such classroom requirements have made multi-volume biography series popular. American Women of Achievement largely succeeds in meeting standards of classroom needs and historical truth.

The books in the AWA series have a uniform physical and textual format. Each contains eight chapters, opening with a vivid and detailed description of a pivotal moment in the subject's career. The chronology of her life follows, starting with a description of her historic time and place, family background, and early years. Most of the writers are not scholars and rely entirely on books, newspapers, and magazines rather than archival sources. Although some of the subjects are fairly contemporary, even for living subjects I could find no direct quotes from the subject, her family, friends, or associates that had not already been published. The biographers are scrupulous in their attribution of sources and quotes -- there are no manufactured conversations and no interior monologues unless quoted directly from the subject's autobiographical writings.

As with other multi-authored series, the texts of individual volumes of American Women of Achievement range from mediocre to memorable.

Some of the authors are subject specialists, others are experienced writers of children's nonfiction. Anne Tedards, the author of *Marian Anderson*, is a professional singer whose competent prose reveals an appreciation of both Anderson's musical accomplishments and the segregated society in which she performed: "Anderson had often seen bigotry's ugly face as she criss-crossed the country on concert tours. She saw it when hotel clerks took one look at her and suddenly announced a lack of space -- even when reservations had been made and confirmed. She felt it, as she once remarked, 'in the cold breeze that blew from the persons who were waiting on me' in restaurants that did not ordinarily served 'colored' " (p.63). Merle Richmond, the author of *Phillis Wheatley*, is a scholar who has written a series of essays on Wheatley's life. Other authors appear to be merely skilled writers who are somewhat knowledgeable about the subject's field but are unable to portray the various forces at work in her life. For example, Tom Biracree, author of *Wilma Rudolph* and *Althea Gibson*, is a former sportswriter who has authored a range of other books but is better at breathing life into descriptions of sports events than into biographical subjects.



The series treats failures, disappointments, divorces, and significant heterosexual affairs in a straightforward manner. However, there are clearly limits to what may be included in these biographies of unconventional, ground-breaking women. For example, author Rachel Toor describes F.D.R.'s affair with Lucy Mercer as a catalyst in turning Eleanor Roosevelt's energy away from her traditional role as politician's wife and toward social activism of her own. However, E.R.'s intimate

relationship with Lorena Hickok is completely omitted; the only reference to Hickok is in the attribution of a comment E.R. makes "to a friend, newspaper reporter Lorena Hickok" (p.59). On the other hand, Ann LaFarge portrays Gertrude Stein's relationship with Alice B. Toklas as much more than a friendship: "More and more, the relationship of the two women came to resemble a marriage" (p.67). Later she writes, "Stein's choice of Toklas as her life-long mate left no doubt about her sexual preference, but for serious conversation, she preferred to associate with men" (p.83). In all of these cases, the American Women of Achievement subjects are portrayed very much on the women's own terms. If the subject chose to deal openly with a person or event, such as Stein's affirmation of Toklas as life companion, she/he/it is included. If the subject chose to ignore a person or event in official records, the author does likewise.

The physical format of the books is exceptionally appealing. The plentiful black-and-white illustrations are all archival photos of the subject, her associates, and/or surroundings. When there are few or no portraits of the subject available, photos of historical settings and illustrations from contemporary sources appear. In the case of Phillis Wheatley, for example, engravings show what the houses and streets of Boston looked like when she lived there, and facsimiles of newspaper headlines and stories illustrate the events that Phillis wrote about. The typeface is attractive, and the pages contain a pleasing proportion of text to white space. Each book ends with a brief bibliography of sources and other (usually adult) biographies of the subject, and a chronology/timeline of important events in her life. The lack of adequate indexing has plagued children's biographies for years, but each book in the AWA series has a two to four page index.

All this said, there are still some problems with the basic concept of the series. What are the criteria used to choose the subjects? The American Women of Achievement series totals fifty books, but forty-five of them profile white women, while five profile women of color. The forty-five white women represent a range of careers somewhat heavily weighted toward the humanities and creative arts -- ten writers, seven performing artists, four visual artists, seven women in health, biological, and social science careers, four feminists, four politicians/government officials, three humanitarians,

two journalists, two religious leaders, plus one aviator and one athlete.¹

The five women of color profiled are African Americans -- Marian Anderson, Mahalia Jackson, Althea Gibson, Wilma Rudolph, and Phillis Wheatley. What does it mean that no Asian American, Native American, or Hispanic women are considered "women of achievement"? What does it mean that four of the five African Americans included have achieved in areas (music and athletics) generally held to be nonthreatening to the white establishment? Where are the African American women in politics, in the modern civil rights movement, in the professions, in the arts? Where are contemporary Black women writers?² It is to be hoped that this effort is just the beginning of further biographical series of women written for young people in which such absences will be remedied.

-- Christine Jenkins

[Christine Jenkins has worked as a public school librarian at the elementary and junior high levels for thirteen years. She has published bibliographies and articles on literature for young people and is the co-author of *Novel Experiences: Literature Units for Book Discussion Groups in the Elementary Grades* (Libraries Unlimited, 1990). She has been active in intellectual freedom advocacy work within the American Library Association for a number of years and is currently the Intellectual Freedom Information Coordinator at the Cooperative Children's Book Center in Madison, Wisconsin.]

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¹ The forty-five white women included in the American Women of Achievement are: 1) Writers: Louisa May Alcott, Pearl S. Buck, Emily Dickinson, Emma Lazarus, Edna St. Vincent Millay, Gertrude Stein, Harriet Beecher Stowe, Edith Wharton, and Lillian Hellman; 2) women in health and science professions: Clara Barton, Elizabeth Blackwell, Rachel Carson, Barbara McClintock, Florence Sabin, Margaret Mead, Karen Horney; 3) performance artists: Agnes DeMille, Isadora Duncan, Beverly Sills, Ethel Barrymore, Mae West, Helen Hayes, Katharine Hepburn; 4) visual artists: Grandma Moses, Louise Nevelson, Georgia O'Keeffe, Mary Cassatt, Julia Morgan; 5) feminists: Abigail Adams, Susan B. Anthony, Betty Friedan,

Gloria Steinem; 6) politicians/government officials: Emma Goldman, Sandra Day O'Connor, Jean Kirkpatrick, Clare Booth Luce; 7) humanitarians: Eleanor Roosevelt, Helen Keller, Jane Addams; 8) religious leaders: Anne Hutchinson, Mary Baker Eddy; 9) journalists: Nelly Bly, Margaret Bourke-White; 10) aviator Amelia Earhart; and 11) athlete Babe Dedrickson Zaharias.

² Chelsea House has recently published another fifty volume biographical series, *Black Americans of Achievement*. Seven of those volumes feature women: Mary McLeod Bethune, Ella Fitzgerald, Billie Holiday, Lena Horne, Sojourner Truth, Harriet Tubman, and Madame C.J. Walker.

WOMEN IN LATIN AMERICAN SOCIAL CHANGE MOVEMENTS

Elizabeth Jelin, ed., *WOMEN AND SOCIAL CHANGE IN LATIN AMERICA*. Trans. by J. Ann Zammit and Marilyn Thomson. Atlantic Highlands, NJ: Zed Books in association with United Nations Research Institute for Social Development, 1990. 226p. bibl. index. \$49.95, ISBN 0-8622-870-5; pap., \$15.00, ISBN 0-86232-871-3.

Jane S. Jaquette, ed., *THE WOMEN'S MOVEMENT IN LATIN AMERICA: FEMINISM AND THE TRANSITION TO DEMOCRACY*. Boston: Unwin Hyman, 1989. 215p. index. \$39.95, ISBN 0-04-445186-5; pap., \$14.95, 0-04-445185-7. LC 89-5509.

Women and Social Change in Latin America, edited by Elizabeth Jelin, and *The women's Movement in Latin America: Feminism and the Transition to Democracy*, edited by Jane S. Jaquette, provide the English Language reader with excellent insight into women's involvement in the social struggles of several South American countries during the past two decades. Both deal with feminist groups and the mobilization of women as wives and mothers. Both look at how women shape and are shaped by the national agenda. While the framework for the Jaquette book is politics of a transitional period, that for Jelin and her colleagues is change in social institutions more generally.

The Jaquette book examines the resurgence of the women's movement in five South American countries within the context of transition from military to elected civilian governments. It not only explores the role that women's movements played in opposing militarism and political and economic oppression, but also attempts to understand the basic conflicts within different women's movements and the effects of electoral politics (of both the right and the left) on them once 'democracy' is achieved.

The contributed chapters on Argentina, Brazil, Chile, Peru, and Uruguay are complemented by introductory and concluding chapters by the editor, Jane S. Jaquette. All five countries were ruled by military governments in the 1970's (Brazil since the early 1960's), yet by the mid-1980's had experienced a shift into democratic governments, except for Chile, where this transition occurred in 1989. They have also experienced acute economic crises under both military and civilian governments, causing rising unemployment and decline of living standards for both middle and working classes.

Women's movements in the five countries have evolved along similar paths -- as a response to political repression, economic crisis, and social upheaval. Women mobilized and organized around specific issues, demanding the release of political prisoners, basic services, lower food prices. In making these demands, women organized as mothers and wives, not as women suffering gender oppression. In other words, most women's groups and movements were not political: they were motivated by women's desire to protect their families from the assaults on the family perpetrated by the state. By taking the private sphere into the public domain, however, these women in effect invaded the public sphere and have had the opportunity to press for broader changes. But, there are differences in the degree to which women's groups in the five countries have been able to transform ad hoc and goal-specific groups into enduring political and/or gender-based organizations.

In all chapters, the distinction is made between specifically feminist groups and women's mobilizations that are extensions of women's traditional roles. The latter are composed of wives and mothers, often of the urban working class, who demand the return of family members held as political prisoners or agitate for basic foods and

health care for their families. Although they initially organize around problems specific to their families, some of these women's groups go on to demand respect for human rights, the end of oppression, delivery of basic social services, more jobs and better wages. In most cases, however, these women's movements were not conceived of as political nor gender-based. They did not follow a particular political agenda nor ideological tendency; they justified their actions as wives and mothers and ignored women's issues.

Women mobilized and organized around specific issues, demanding the release of prisoners, basic services, lower food prices.

The feminist groups, in contrast, were formed by middle-class professional women who had been active in political parties and became disillusioned with the parties' reluctance to incorporate women's issues in their agendas. Most are socialist feminists who recognized and relate the problems of class and gender. Their countries' enormous inequalities obliged these feminists to rethink the issue of gender subordination and acknowledge the necessity for broader social transformation. They formed their own groups, some of which were completely autonomous of political parties. Other feminist groups, while separate from political parties, continued to be active in them. This latter strategy, called 'doble militancia' (double militancy), consisted of active participation in both traditional political organizations (such as parties, unions) and in feminist movements independent of these organizations.

Sonia E. Alvarez describes how the women's movement in Brazil has been able to form effective advisory councils within local governments and at the national level for promoting gender-based social change. Women activists of both feminist and non-feminist women's organizations work through these councils and continue to participate in grass-roots politics and other forms of autonomous organizing to influence policy-makers and politicians. As a result of this dual strategy, women activists have accomplished what autonomous women's movements never could have on their own. The national and

local women's councils in Brazil have worked to strengthen autonomous women's groups by providing subsidies to independent women's organizations, coordinating educational campaigns on women's issues, and providing women's movements with access to state policy-making.

In Argentina, different women's groups mobilized against the military regime, and opposition politics pursued an electoral strategy that incorporated their demands and interests. After the elections, however, the rhetoric did not translate into legislation and implementation of appropriate policies. Proposals have been based on protectionist models of patriarchal society that reinforce traditional roles for women. Maria del Carmen Feijóo maintains, however, that "little by little, a new consciousness is being created that changes women's role from the invisible one of performing tasks recognized as 'naturally' feminine to the active one of ensuring family survival in conditions of severe economic stress" (p.91). Issues like women's control over reproduction, violence against women, and women's participation in labor unions have been moved from the private to the public sphere and are being openly debated.

Carina Perelli draws a picture of a conservative women's movement in Uruguay. We would even hesitate to call it a movement. What occurred among women in Uruguay during the twelve-year military dictatorship was mostly confined to the private sphere, to the household, and did not enter the public sphere. The few organized movements that did happen were limited to very specific goals such as soup kitchens and the release of political prisoners during the last few years of the dictatorship. Limited in scope, they could not evolve toward a more complex and stable organization once the specific goal they organized around was achieved. However, this passive resistance by women who could not be criticized (since they were only acting as wives and mothers) created an atmosphere of criticism and subversion that was important in eventually bringing about a rejection of the military and the transition to a civilian government.

The chapter on Peru by Maruja Barrig illustrates the difficulty of transforming women's movements that arise out of specific crises into sustained political organizations. The women's movement in Peru began to organize rapidly only in

1979 in response to the acute economic crisis and at a time when the military was in the process of turning the government over to civilians. One problem that impeded successful transformation is that women's demands for urban services have not developed into a basic questioning of underlying economic conditions and the state's role in perpetuating them. Another problem stems in part from the very success that women's groups have had in mobilizing resources. The state has retreated from providing basic urban services and women have been given the responsibility for them. The sexual division of labor and survival of the family as women's, not the community's, responsibility was reinforced. Women, consequently, do not have the space to question their role in ensuring reproduction, their tasks within the family and the community, nor to construct a different self-image as women.

In Chile, perhaps more than in any of the other four countries, women have been more successful in forming and sustaining feminist organizations. Patricia Chuchryk maintains that in the struggle for democracy, women have reconceptualized democracy as it relates to women. They have recognized the division between the public sphere of men (work and politics) and the private sphere of women (reproduction of the family) and are demanding self-determination, autonomy, and freedom from violence and oppression. There is the recognition that true democracy must include women's liberation, the democratization of daily life and the private sphere.

The Jaquette volume is an important contribution not only to an understanding of women's movements, but also to the understanding of the struggle for democracy in all sectors of society. However, women's important role in fighting oppression and in achieving liberation does not always translate to the end of oppression for women and their liberation. How and why this happens is, in part, what these chapters are about. They illustrate how difficult it is for women to see beyond themselves as mothers and wives, as the basis of their families, and to see themselves as women who suffer gender oppression from the state, from society, and from their own families.

Jelin sees women's participation in social movements not as "new ways of engaging in politics" but as "new forms of social relations and social

organization" (p.3) that seem sporadic and may be gradual but are profoundly transformative processes. As mediators of the process of establishing identity and transmitting ideology, women have the capacity for creation and transformation. Thus in contrast to the authors in the Jaquette book, those in Jelin embed their analyses of women's participation in a social movements model. How and why women are emerging from the private sphere into the public sphere to make demands using language of the private sphere is the unifying question for studying women diverse as Bolivian peasant women, Chilean women trade unionists, mothers of the Plaza de Mayo group, and women of the poor shantytowns of Sao Paulo and Lima. These are women from the "popular sectors" (*sectores populares*) of five southern South American countries that, with one exception (Bolivia), overlap those of the Jaquette book.

Women and Social Change in Latin America is an accessible and helpful book that reflects the qualities of a new generation of Latin American social scientists who combine thorough training in theory and methodology with social commitment. The power of the cases, and the book collectively, stems from the methodological and theoretical framework. The readability and insightfulness of the case studies give visibility to women's participation in new social movements and the process of social change. The book puts gender into the social movement literature of Latin America and gives structure to understanding the public dimension of women's roles as housewives and women's ability to respond when authoritarian regimes threaten the material conditions of survival for subordinate groups.

In her forward, Lourdes Arizpe argues that eagerness for democracy has multiple expressions that go beyond traditional political structures. A very heterogeneous collection of social movements occurring at the close of the twentieth century will pave the way to a different future. Women are more visible in these movements. Why? Arizpe points to two factors: a) women's biological reproductive role has lost its pre-eminence, so women must begin the search for additional purpose in life and b) the capitalist market and/or the state have encroached on private life, usurped traditional functions of women, and undermined traditional social organizations. Women find themselves with "few children, small families, fewer

social ceremonies and religious rites, highly formalized urban customs, and programmed social practices" (p.xv). Others suggest that the sexual division of labor that assigns domestic responsibilities to women impedes women's participation in more long-lasting, formal, and institutionalized organizations because they involve greater commitment of time and energy, while the intense but shorter term commitment of protest movements can be made to accommodate domestic demands.

Repressive authoritarian regimes in Southern Cone countries of South America and feminism have, in different ways, had an important impact on redefinitions of the relations between the public and private spheres by various social groups and by social science researchers themselves. We begin to understand social movements not as the sign of discontent by marginal groups, or of crisis and death, but rather as social conflict between collective actors that questions existing social relations and represents what is being born. The history of Latin America is a history of struggles for inclusion of new social sectors into the social body. In the process, subordinated groups redefine their rights and identities, widen their space for action, redefine the space into which they have been incorporated. Jelin says simply, "History, then, is the history of transformation of the stage at the same time as an account of the entry of the actors on to that stage" (p.5).

Jelin and her colleagues help us to see the significance of social movements by Latin American women as both citizenship and identity. Participation in social movements can be simultaneously or sequentially a struggle for equal rights, justice, and a minimum threshold of rights as well as the collective search for the right to specificity and difference.

Cecilia Blondet's tracing of the role of women in the establishment of a poor neighborhood in Lima shows that women's participation in the creation of the city changed with life cycle and political changes. Over a nearly thirty-five-year span, women moved into and out of social movements. As new migrants to the city, they developed mutual aid networks among neighbors. Later, they withdrew into the family. More recently, they participated in organizations started by people from outside the community and,

subsequently, took the lead in promoting change in the pattern of community organization.

The reasons given by women from six urban neighborhoods in Sao Paulo for participation in the public sphere help us to understand the role of mothers in defending family and community well-being in the time of crisis. In addition, Teresa Caldeira's analysis provides some evidence that over time women can see beyond themselves as wives and mothers and begin to establish an identity based on gender.

Thelma Gálvez and Rosalba Todaro examine women's presence and absence in the Chilean union movement in terms of their labor force participation, the legal aspects, and national political conditions. As expected, women's collective action is very limited in formal organizations tied to their role as workers in the formal employment sector particularly at a time when labor unions were being persecuted and thus were on the defensive.

In the other three cases, the authors present powerful and insightful analyses of the evolution of women's political struggles in groups organized by women and in peasant organizations. Maria del Carmen Feijóo and Monica Gogna look at the Mothers of the Plaza de Mayo, various housewives organizations, and old and new feminist organizations. Because of the parameters of recent Argentine history -- two brief intervals of democratic government in the space of twenty years -- these movements dealt mostly with dictatorial rather than democratic governments. Women found space for their voices and some identity with other women, but the experience has not translated into effective political voices in democratic politics. In fact, regardless of whether they organized as mothers, housewives, or feminists, their issues are met with the same reaction -- they must wait, for consolidation of democracy, for higher GNP, etc.

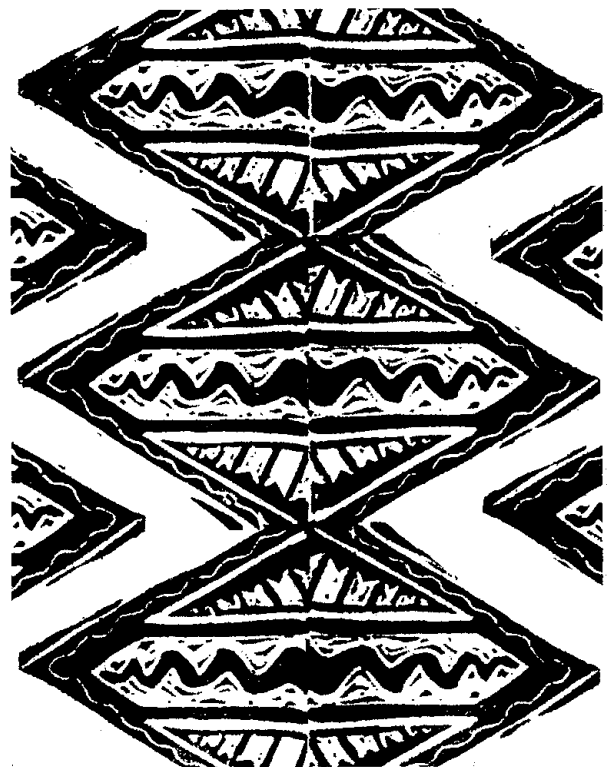
Rosario León documents the process of Bolivian peasant women (*mujeres campesinas*) participating first in peasant organizations and subsequently forming peasant women's unions. Since the women who formed the peasant women's unions are the daughters of those involved in the 1952 Bolivian revolution, León provides an intergenerational look at women's political activism. The Andean Oral History Workshop project

compiled by Silvia Rivera Cusicanqui provides evidence of the participation of Aymara and Quechua women in twentieth century indigenous insurrections in highland Bolivia.

To capture the essence of this rich collection of work on Latin American women, we turn to Elizabeth Jelin: "[Latin American women] are not passive beings taking refuge in privacy. They are there outside, building. But there is no guarantee of success. Moreover, the criteria of what constitutes 'success' are also being shaped along the very course of history" (p.207).

-- Susana Lastarria-Cornhiel and
Wava G. Haney

[Susana Lastarria-Cornhiel is a Research Associate of the Land Tenure Center at the University of Wisconsin-Madison. She is presently working on a research project that looks at changes in family labor in rural Peru. Wava G. Haney, Professor of Sociology in the University of Wisconsin Centers, has published articles on rural women in the United States and Latin America. For the past two years, she has been an Academic Planner in the University of Wisconsin System Office of the Vice President for Academic Affairs.]



FEMINIST VISIONS

QUESTIONS IN A QUESTION OF SILENCE

A QUESTION OF SILENCE (DE STILTE ROND CHRISTINE M.) - Dir. Marleen Gorris. 96 min. Color. Netherlands, 1982.

The first blow against the monolithic accumulation of traditional film conventions (already undertaken by radical film-makers) is to free the look of the camera into its materiality in time and space and the look of the audience into dialectics, passionate detachment.

- Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1973)

At any rate, as I see it, there has been a shift in women's cinema from an aesthetic centered on the text and its effects on the viewing or reading subject...to what may be called an aesthetic of reception, where the spectator is the film's primary concern....

- Teresa de Lauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema" (1985)

A Question of Silence is part of an impressive and growing collection of films and videos held by the University of Wisconsin Women's Studies Consortium.¹ In a number of past issues of *Feminist Collections*, Marilyn Gottschalk and Alejandra Elenes have described the films in this collection and discussed how they might be used in the classroom. Following their helpful reviews, I will discuss one of the films in the collection, *A Question of Silence*, in relation to some issues in contemporary film criticism.

A key debate in film studies concerns the ways in which spectators become involved in films. One influential argument is that a film inscribes an actual spectator into its fictional world according to terms defined by the film (the actual spectator as a textual subject of a film). This argument is complicated by another, namely, that a spectator comes to a film already formed in relation to various social and political experiences and that

she/he uses those experiences to negotiate an understanding of the film (the actual spectator as a social subject).² This debate can be seen in the differences that mark the positions of film theorists Laura Mulvey and Teresa de Lauretis in the quotations that open this essay.³ Where Mulvey is concerned with particular filmic or aesthetic conventions and their implications in producing particular positions for the spectator (the textual subject), de Lauretis is concerned with an "aesthetics of reception," particularly, how films differently address spectators already taken to be located in various social spaces (the social subject). *A Question of Silence* can be productively analyzed in relation to this debate.

In *A Question of Silence*, three women, Christine Maria Molenaar, a housewife and mother; Andrea Jannie Brouwer, a secretary; and Annie Jongman, a waitress, murder the male manager of a boutique. Psychiatrist Janine Van den Bos is appointed to investigate the motives of the three women to determine whether they are sane. The case is odd in that the crime appears to lack a motive. The three women did not know each other before the murder and only learn each others' names during the arraignment. They do not commit the crime in a state of passion or with apparent justification. Janine notes that the three women are "ordinary" and "normal," which complicates her task of investigating their presumed psychological disturbances. Moreover, the three women do not defend their actions. Christine does not speak, and all three women are silent regarding the presence of other women who witnessed the crime in the boutique, women who are also present as observers in the trial sequence at the end of the film.

In contrast to Christine, Andrea, and Annie, Janine is a middle-class, professional, married woman whose husband is a lawyer. In the beginning of the film, attention is drawn to the fact that Janine and her husband share their last name, Van den Bos, which has the effect of locating Janine in the male professional world. However, as Janine increasingly identifies with the women she is investigating, she becomes disaffected with her husband, their relationship, and her former male-identified professional values. The film moves

towards a solidarity of women based on a common understanding of why the crime was committed, why Christine is silent, and why the perpetrators and observers of the crime maintain a conspiracy of silence.

Such a storyline is already at odds with masculinist ideologies of much Hollywood film, but *A Question of Silence* also employs techniques at odds with classical Hollywood conventions. For example, the film sometimes works against the "continuity editing style" of classical Hollywood film, a style that ensures temporal and spatial relations will be clearly understood, and it displaces the dominant Hollywood convention of treating the psychological motivations of characters as the primary cause of events.⁴ *A Question of Silence* is also self-conscious about its status as a thriller and works against the focus on female sexuality as a problem for a male investigator in film noir thrillers.

Questions that have occupied film theorists in the discipline of film studies might be usefully asked in relation to *A Question of Silence*: What are the terms of involvement of spectators in the film? How does the use of particular film conventions affect the relationship between film as a text and the spectator? Does the gender of a spectator make a difference? In film debates, these questions have been asked, in part, to specify some of the differences between contemporary independent films (the film-making practices advocated by Mulvey) and traditional films within the classical Hollywood style. While *A Question of Silence* is not avant-garde in the strong sense discussed by Mulvey in "Visual Pleasure and Narrative Cinema," like much avant-garde and independent film, it disrupts certain conventional expectations of spectators.

While students can sometimes be alienated by films at odds with their own experience of what film is supposed to be like (Hollywood film), *A Question of Silence* can be useful in showing that what is often taken to be a norm is, rather, a set of conventions. A helpful teaching strategy with regard to *A Question of Silence* would be to ask students how it departs from their experience of traditional Hollywood film and how this departure affects their relationship to the film. For example, in *A Question of Silence*, a disjunctive sense of time is produced by flashbacks of the murder not clearly

marked as shifts to an earlier time period. These flashbacks are interspersed with Janine's interviews with the three women, various individuals in their lives, and a doctor who examined the dead man's body, as well as with scenes from the women's daily routines. This editing strategy produces an effect at odds with the smooth flow of time in the classical Hollywood film and dissuades the spectator from becoming overly invested in the narrative impulse of the film and the common question, what is going to happen next? Instead, the spectator is encouraged to assess the crime in relation to the ordinary events in the lives of the women -- Christine, rarely speaking, sitting at home in a confined space with her baby; and Andrea, at a business meeting in which her expertise is minimized by her male boss.

The film sometimes works against the "continuity editing style" of classical Hollywood film, a style that ensures temporal and spatial relations will be clearly understood.

In addition, the actions of the women during the murder are represented in an oddly deliberate and stylized manner, not motivated according to ordinary standards of behavior. This works against conventional expectations and opens up a space for understanding the crime according to a logic other than that of psychology. The murder of the boutique manager is fully comprehensible only from a political position critical of sexism and the assumptions of patriarchal privilege. This understanding is the hinge on which the question of silence in the film turns, and the silence acts as a bond between the three accused, the community of women in the boutique who witness the murder and attend the trial, and eventually, Janine.

In thinking about how particular film conventions might affect the relationship between a film and its spectator, it is useful to analyze the reasoning behind Mulvey's argument for an alternative cinema. When she notes, in the quotation cited above, that the presence of the camera should be foregrounded (into its "materiality") rather than assumed to be a transparent vehicle for showing the world represented in the film (as the camera is commonly

used in traditional film), she is speaking from a feminist position critical of the voyeuristic and fetishistic ways women are represented in traditional film. For Mulvey, these representations of women produce positions of intelligibility and pleasure that are masculine; that is, the actual spectator is inscribed in the film as a textual subject whose position is masculine, regardless of the actual gender of the spectator. The imperative for an alternative way of organizing visual pleasure in film -- for an alternative cinema -- stems from a concern to make a space for a female spectating position.

An understanding of the political nature of the crime also has the effect of dividing the audience along gender lines or, more particularly, addressing the spectator as a woman.

While Mulvey's argument has been subject to much debate in film studies, its importance for the purpose of my argument here is her more general assumption that films breaking with conventional strategies of representation open up the possibility of alternative modes of involvement for spectators. *A Question of Silence* displaces traditional film's emphasis on plot and events, on a clear sense of time passing, and on the construction of causality in terms of psychology. The film thus foregrounds the general question of causality and opens up a space for the spectator to address the political reasons behind the crime.

An understanding of the political nature of the crime also has the effect of dividing the audience along gender lines or, more particularly, addressing the spectator as a woman. De Lauretis, in "Aesthetic and Feminist Theory: Rethinking Women's Cinema," develops a theoretical model that locates the spectator in the social spaces of female and feminist experiences. She describes a kind of recognition effect in certain films that construct "a picture of female experience, of duration, perception, events, relationships, and silences, which feels immediately and unquestionably true" (p.159). For de Lauretis, it is not only what films represent, but also how they invite spectators to become involved in their fictional worlds -- the use of textual strategies -- that is important in assessing how films address their spectators. She

describes strategies used in *Jeanne Dielman: 23 Quai du Commerce, 1080 Bruxelles*, a film by Chantal Akerman, and notes that by defining "all points of identification (with character, image, camera) as female, feminine, or feminist," *Jeanne Dielman* can be seen to "[address] its spectator as a woman, regardless of the gender of the viewers" (p.161).

De Lauretis' description of the strategies in *Jeanne Dielman* is apt in a discussion of *A Question of Silence*, which continually reminds the spectator of the differences between male and female worlds in terms of questions of power. For example, in a series of shots in the prison, Janine, Christine, and a female attendant are walking down the halls. These shots are intercut with scenes of the prison control room where surveillance monitors show the three women. Men staff the control room and the sound track is dominated by male voices. The film adroitly identifies a commonality between the three women, who are otherwise quite different in status and class, by locating them as the object of a male gaze.

Moreover, in committing the crime and in maintaining silence, the women in *A Question of Silence* reject the institutional structures defined by masculine norms -- the legal system, the court, heterosexual relationships -- since they are structures that continually work to disregard and disempower the women. For example, in the courtroom sequence at the end of the film, all the women present (defendants, observers, and Janine) disrupt the proceedings by laughing. In doing so they reject the constructions of them made within masculine structures of authority. In this sequence it becomes clear that masculine and feminine frameworks for understanding the courtroom proceedings are mutually exclusive. The women know that the male court officials will never be able to comprehend why the crime was committed, since they can only understand motivation in terms of sanity or insanity, and the men cannot appreciate why the women are laughing, and why it matters that the crime was committed by women against a man. Individual responses to the film and my own experiences in teaching the film indicate a similar division in spectating audiences.⁷ To understand *A Question of Silence* from a masculine position produces incomprehensibility. The film, rather, inscribes its textual spectator as a woman, constructing a female position of identification for the spectator.

A Question of Silence also assumes a female spectator in the way it shows sexism at work in the lives of the women. Andrea's disempowered status is foregrounded in a key scene, a business meeting at her workplace. The scene begins with Andrea pouring her own coffee after she has, presumably, served coffee to the men at the meeting. Andrea is interrupted by her boss during her presentation of a business report, and is told to be more concise, despite the fact that her report is clearly competent. In an understated but violent action, one of the men places his hand on Andrea's wrist to stop her from stirring her coffee. Finally, Andrea's business recommendation, which had been ignored by her boss, is appropriated by one of the men as his own. When her comments are spoken by a man, her boss takes them seriously and compliments the man for his good thinking. In this scene, as in many others, the film makes an acute observation of women's experiences of exclusion, silencing, and treatment as property. The film foregrounds a masculine assumption of authority over women and estranges the spectator from a position that would assume such an authority to be natural.

In dividing characters and spectators along gendered, political lines and putting the spectator at a distance from the assumption of authority in sexist behaviors, *A Question of Silence* establishes a mode of address in the terms discussed by de Lauretis. This address provides a framework for replying to various questions raised by the film. Why are the women silent regarding their motives for the crime and the fact that there were witnesses? Why do all the women who are attending the trial laugh? Why does it make a difference that the crime was committed by three women against a man? To answer these questions in a way that makes sense requires the spectator to understand the film from female and feminist positions of identification.

From Laura Mulvey's argument that feminist filmmakers should strike a "blow against the monolithic accumulation of traditional film conventions" to Teresa de Lauretis' argument for an "aesthetic of reception," there is a shift in what is considered to be the apt focus of critical, theoretical attention, a shift from a concern for film as a representation to a concern for the spectator. Mulvey, writing in a British context in the early 1970's and as a theorist and filmmaker, focuses on the implications of radical film conventions in

making a productive space for a female spectator. De Lauretis, a theorist writing twelve years later, stresses the issue of address in film, particularly identifying textual strategies that locate the spectator as woman in a social space beyond the sphere of the film.

In its portrayal of issues of power, discrimination, and sexism in the events of women's everyday lives, *A Question of Silence* addresses a range of feminist concerns. In portraying these issues in a story that doesn't quite make sense according to conventional standards of storytelling in film -- a story about a man who is murdered for no apparent reason -- the film also invites a consideration of its filmic strategies and their effects. *A Question of Silence* distances itself from traditional film and produces a space of comprehensibility defined in political terms. By addressing its spectator as female and construing its critique as feminist, *A Question of Silence* also locates its spectator in a social space that has been defined by the politics of the contemporary women's movement.

-- Constance Balides

[Constance Balides is a Ph.D. candidate in the Department of English and Comparative Literature at the University of Wisconsin-Milwaukee and is working on a dissertation on early cinema in the United States.]

NOTES

¹ These films and videos are described in a pamphlet, *Core Collection of Films and Videos Directed By Women*, and they are available on interlibrary loan from Karrmann Library, University of Wisconsin - Platteville. The pamphlet and further information can be obtained from the Women's Studies Office, University of Wisconsin - Platteville, 1 University Plaza, Platteville, Wisconsin 53818-3099; phone (608) 342-1750. *A Question of Silence* is available from this collection on VHS video tape.

² For a useful introduction to feminist debates in film studies along these lines, see Christine Gledhill, "Developments in Feminist Film Criticism" in *Re-Vision: Essays in Feminist Film Criticism* (Fredrick, MD: University Publications of America, Inc. in association with the American Film Institute, 1984), pp.18-45.

³ See Laura Mulvey, "Visual Pleasure and Narrative Cinema" *Screen* v.16, no.3 (Autumn 1975) and reprinted in Philip Rosen, ed., *Narrative, Apparatus, Ideology: A Film Theory Reader* (New York: Columbia University Press, 1986), pp.198-209. Also see Teresa de Lauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema," *New German Critique* no.34 (Winter 1985), pp.154-175, reprinted as "Rethinking Women's Cinema: Aesthetics and Feminist Theory," *Technologies of Gender: Essays on Theory, Film and Fiction* (Bloomington: Indiana University Press, 1987), pp.127-148.

⁴ For a systematic description of the continuity editing style, see David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 3rd printing (Reading, Massachusetts: Addison-Wesley Publishing Company, 1990). and by David Bordwell, Janet

Staiger, and Kristin Thompson in *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985).

⁵ For various useful reviews of *A Question of Silence*, see Sheila Johnston, "De Stille Rond Christine M. (*A Question of Silence*)," *Monthly Film Bulletin* 50 (February 1983), p.48; Mandy Merck, "Contempt of Court?" *Spare Rib*, (1983?), pp.26-27; Gill Butler, " 'A Murderess Is Only an Ordinary Woman with a Temper,' " *Spare Rib* (1983?), p.27; Molly Haskell, "Some Films Men and Women Can't Talk About...and a Few That They Can," *Ms.* 12 (May 1984), pp.16,18; and B. Ruby Rich, "Lady Killers: It's Only a Movie, Guys," *Village Voice* 29 (August 7, 1984), pp.51, 54.

STATE HISTORICAL SOCIETY OF WISCONSIN WELCOMES SUFFRAGIST'S PAPERS

Susan has one thought and she has no patience with anyone who has two.

-Stanton to Colby, ca. 1887

Clara B. Colby, 1846-1916, a nationally-known suffragist and editor of a feminist newspaper, worked for nearly four decades to obtain the vote for women. While Colby's unstinting dedication to the cause won her many mentions in Elizabeth Cady Stanton and Susan B. Anthony's official *History of Woman Suffrage*,¹ her contributions have been omitted from contemporary accounts of the movement and she has yet to attract a biographer.

Since the early 1960's, the State Historical Society of Wisconsin Archives has held a collection of Clara B. Colby papers (1860-1916). After years of careful negotiations with Colby's grandniece, archivists and members of the SHSW editorial staff, aided by Oklahoma historian Renee Samson Flood, have at last succeeded in obtaining a valuable new addition to the collection.

This recent acquisition of previously unknown material triples the size of the collection (now over three cubic feet) and offers an unprecedented opportunity to explore the life, work,

and thought of this outstanding though neglected feminist. Included are some 150 letters from Elizabeth Cady Stanton and Susan B. Anthony, diaries, manuscripts, and other extensive correspondence detailing Colby's personal life, her participation in state and national level campaigns for women's suffrage, and her work as editor and publisher of the *Woman's Tribune*. The collection also documents Colby's interest in a spiritual movement called New Thought and her activities as a freelance writer and lecturer on topics such as feminism and woman suffrage, notable women, women in history and literature, dress reform, and civics. Several files of correspondence depict her longstanding friendships with other women's rights advocates such as Olympia Brown, Belva Lockwood, Marilla Ricker, and Laura DeForce Gordon.

Born in Gloucester, England in 1846, Clara Bewick came with her parents in 1849 to a farm near Windsor, Wisconsin. She moved to Madison to attend the University of Wisconsin, enrolling in the regular "men's curriculum" instead of the university's segregated "Female College." Despite President Paul Chadbourne's brief attempt to withhold her degree, Clara was graduated in 1869, valedictorian of the first University class to admit women. She went on to teach Latin and history at

the University while taking graduate level courses in French, Greek, and chemistry.

In 1871 Clara Bewick married Leonard Wright Colby, a civil war veteran and graduate of the Law School of the University of Wisconsin. They moved to Beatrice, Nebraska, where Leonard practiced law, became a general in the Nebraska state militia, and was twice elected to the state senate. The Colbys adopted two children, a three-year-old orphan from New York named Clarence, and a Sioux Indian baby General Colby claimed to have found on the battlefield of Wounded Knee. Named Zintkala-Noni, meaning Lost Bird, the story of her rescue from her dead mother's arms was widely publicized. However, local accounts held that Leonard actually purchased the infant girl from her parents for \$50.00 as "the ultimate souvenir" of the Battle of Wounded Knee. In Beatrice, despite his political successes, Leonard Colby developed a reputation as a charlatan whom the townspeople twice attempted to hang. After a lengthy separation, Clara filed for divorce, citing non-support.

Clara Colby's five diaries and ten folders of personal correspondence reflect her family life and relationships from her days as a college student to her death in 1916. Many letters shed new light on the circumstances surrounding Clara's divorce from Leonard in 1906, while others provide insights into the troubled life of her Sioux daughter Zintka.

Clara Colby first joined the suffrage movement in Nebraska, organizing a course of lectures that brought Susan B. Anthony and Elizabeth Cady Stanton to her state. In 1881 she was instrumental in forming the Nebraska Woman Suffrage Association, which she served as president for thirteen years. The following year Clara worked closely with Anthony to organize the state's campaign for a suffrage amendment. In 1883 she founded the *Woman's Tribune* under the motto "Governments derive their just powers from the consent of the governed". The weekly newspaper covered state and national level suffrage campaigns, but was not limited to this single issue. Colby reported on the activities of many women's organizations and addressed a wide variety of topics from a progressive liberal point of view. From 1886 to 1889 the *Tribune* was recognized as the official organ of the National Woman Suffrage Association (NWSA). When that organization and

the National and American Woman Suffrage Association merged in 1889 to form NAWSA, Alice Stone Blackwell's *Woman's Journal* replaced the *Tribune* as the "official" suffrage paper, probably to facilitate the union of these rival organizations. Despite the paper's loss of official recognition, Elizabeth Cady Stanton continued to be a firm supporter and friend. She praised the *Tribune's* "courageous tone, its radical thought, its evident determination to go to the root of all evils that block women's path to freedom," and continued to contribute a steady stream of essays and opinions for Colby to publish, including her autobiographical "Reminiscences."²

The addition of a large quantity of letters from Stanton to Colby reveals Colby's important though relatively unknown role in publicizing the views of this outspoken feminist theorist during a period (1885-1902) when Stanton's radical ideas placed her at odds with the more conservative younger generation of suffragists. In particular, the letters reflect Colby's involvement in editing and publishing Stanton's controversial project, the *Woman's Bible*, a series of commentaries that analyzed women's position in the Bible and reinterpreted selected passages from a woman's point of view. Several letters to Colby explained, with Stanton's characteristic wit, the importance of a feminist critique:

We have had the man's Bible by men wholly from a male standpoint. They call theirs the Holy Bible, we call ours the *Woman's Bible*. We claim no special inspiration or talks with the great unknown... When these narrow men from their pulpits presume to tell us the scriptural position of woman we can tell them we have revised the scriptures and know all about it.

Colby shared Stanton's analysis of the role of the church in women's oppression, edited and printed chapters of the *Woman's Bible* in the *Tribune*, and rallied to Stanton's defense when younger suffrage leaders denounced the work.

Clara Colby had long been a member of the NWSA, later NAWSA, and demonstrated her support for its state-by-state strategy of enfranchising women by participating in local suffrage campaigns from North Carolina to Oregon.

In the early 1890's, however, she became interested in a suffrage strategy advocated by Virginia and Francis Minor, a St. Louis couple who argued that, under the U.S. Constitution as originally adopted, women as "people" were entitled to vote for members of congress. In 1902, Colby joined the Reverend Olympia Brown of Racine, Wisconsin, in forming a new organization, the Federal Suffrage Association, to lobby for this form of the franchise. She served as the FSA's corresponding secretary until her death in 1916.

New additions to the Colby collection suggest that Clara was the most persistent advocate of this alternative suffrage strategy, and the author of the Federal Suffrage Association's position papers and congressional testimony. Much of what survives of this organization -- correspondence, a few financial and membership records, and copies of Colby's speeches before Congress -- can be found among her papers.

About half of the Colby collection consists of her writing and speeches, including drafts and notes for articles she wrote for the *Tribune* and other publications, notes and drafts of lectures she delivered on extensive tours of the U.S. and Europe, and texts of speeches she gave before suffrage conventions. This material, much of it undated, lends considerable insight into Colby's feminist thought. Titles such as "Woman in the Building of America," "History and Spiritual Significance of the Woman Movement," and "Women of Browning's Poetry" are indicative of the contents. A series of nine notebooks, some indexed, which Colby kept from 1869 to 1916, also reflect her intellectual life, spiritual beliefs, and feminism. Some contain quotations, clippings, and observations Colby made while travelling, others quote or summarize books or lectures she read or attended. Topics range from ancient mythology and eastern religions to the bible and religious teachings regarding women, metaphysics, women writers, love and marriage, and women's position in other societies.

In addition to Colby's manuscripts, the SHS Library has a complete run of the *Woman's Tribune*, which she published from 1883 to 1909. The paper is a rich source of information about women's activities and achievements. Together with Colby's correspondence, the *Tribune* permits researchers to examine the culture of the suffrage

movement, or to investigate nineteenth-century women's use of the press to promote women's social and political goals.

The Clara B. Colby Papers join an already strong collection of women's studies research material held by the State Historical Society of Wisconsin, including the papers of such other suffrage leaders as Ada James and Carrie Chapman Catt, and organizations such as the Wisconsin Woman Suffrage Association. The Historical Society Library has a particularly strong collection of women's periodicals including the *Revolution* and the *Woman's Journal*. More information about such holdings can be found in James P. Danky et al., *Women's History: Resources at the State Historical Society of Wisconsin*,³ or by consulting the reference staffs of the Archives and Library.

--Cindy Knight

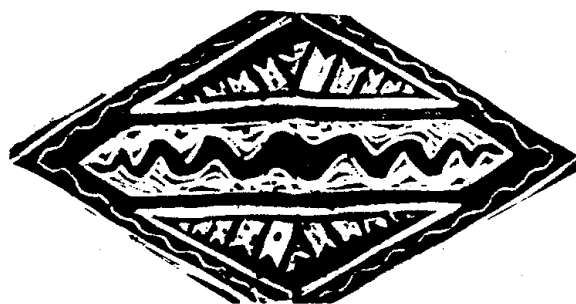
[Cindy Knight is an archivist at the State Historical Society of Wisconsin. She has a master's degree in women's history and dealing with women's collections is the highpoint of her work.]

NOTES

¹ Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joslyn Gage, eds., *History of Woman Suffrage* (New York: Fowler & Wells, 1881; Arno Press, 1969).

² Stanton's "Reminiscences" were later published in book form: *Eighty Years and More: Reminiscences 1815-1897* (New York: European Publishing, 1898; rev. ed., Schocken Books, 1975).

³ James P. Danky, et al., *Women's History: Resources at the State Historical Society of Wisconsin*, 4th ed. (Madison, WI: The Society, 1982).



WOMEN OF COLOR AND THE CORE CURRICULUM

TOOLS FOR TRANSFORMING THE LIBERAL ARTS, PART 4: CREATIVE LITERATURE AS A SOURCE OF INFORMATION.

During the 1989-90 academic year, pairs of faculty from twelve UW System campuses gathered together six times in Madison to begin the challenging task of incorporating scholarship on women of color into the basic undergraduate curriculum. In the spring, these same faculty led seminars for colleagues on their home campuses. Funded by the Ford Foundation, the "Women of Color in the Curriculum Project" is now entering its third phase -- the actual teaching of transformed courses.

Spanning the humanities and social sciences, most of the courses targeted for revision are core survey courses in the disciplines. For prospective majors, these courses form the foundation of future studies; for others, they're a one-time-only exposure to a new subject. The faculty understood the importance of assigning materials that reflect, both in authorship and content, the diversity of human experience. But how, they wondered, could they compensate for standard textbooks that give scant attention to issues of race and gender? In some fields, research on women of color is still in its infancy; the articles, dissertations, and conference papers that are now breaking new ground are too advanced and/or specialized for the average first- or second-year student. Faculty also voiced concerns about adding to already-heavy reading loads and about burdening students with the costs of additional books.

During the workshops in Madison, these problems were posed to the visiting scholars who served as consultants and discussion leaders. Surprisingly, the social scientists and the humanists agreed on the solution -- give 'em literature! A good novel or short story, they insisted, conveys the reality of life for women of color far more vividly than pages of dry statistics. A poem can evoke a whole history and culture in a few lines. And consciously or not, we all *do* read literature for information, not just aesthetic pleasure and entertainment.

There is a danger, of course, in exposing a class in the social sciences to literary sources by women of color *only*. Presenting "hard" data on white women but "soft" data on women of color can re-inforce an intellectual double standard. The ideal approach is to assign two or more creative works for cross-cultural readings.

In this spirit, *FC* offers a brief, selective guide to anthologies of creative writing by women of color. We focus on anthologies because they include many short works, thus making it possible to assign several works by and about women of different racial, class, and geographic backgrounds. Unless noted as out-of-print, all references include the paperback price.

ASIAN AMERICAN WOMEN

One of the newest and nicest anthologies is *HOME TO STAY: ASIAN AMERICAN WOMEN'S FICTION*, edited by Sylvia Watanabe and Carol Bruchac (Greenfield Review Press, 1990, \$12.95). The twenty-nine contributors claim varied heritages -- Chinese, Hawaiian, Filipina, Indian, Pakistani, Vietnamese, Japanese, Indonesian, Caucasian, and many mixtures. They include well-known writers like Maxine Hong Kingston and Amy Tan (represented by excerpts from *China Men* and *The Joy Luck Club*, respectively) and others who have published in small press reviews but remain unfamiliar to a wider reading public. The stories deal with life in North America, often charting the tensions between generations and the conflicts among cultures.

We also recommend two other recent anthologies by Asian American women. *THE FORBIDDEN STITCH* (Calyx, 1989, \$16.95) was published as vol. 11, no. 2/3 of *Calyx*, a respected feminist literary magazine. Editors Shirley Geok-lin Lim and Mayumi Tsutakawa assembled fiction, poetry, artwork, and book reviews to counteract the "homogenizing labelling of an exotica" by giving voice to women of many different Asian backgrounds. *MAKING WAVES* (Beacon, 1989, \$16.95) combines fiction, poetry and essays by fifty-three Asian American women. Edited by members of Asian Women United of California, the volume

groups writings under seven themes -- immigration, war, work, generations, identity, injustice, and activism. This organizational scheme pairs factual and creative treatments of the same subjects and contrasts writings by women of different national/cultural backgrounds.

AFRICAN AMERICAN WOMEN

African American women can boast a longer history of anthologies, beginning with Mary Helen Washington's *BLACK-EYED SUSANS: CLASSIC STORIES BY AND ABOUT BLACK WOMEN* (Doubleday, 1975, \$4.50). The chosen works -- by Jean Wheeler Smith, Toni Morrison, Gwendolyn Brooks, Louise Meriwether, Toni Cade Bambara, Alice Walker, and Paule Marshall -- portray the reality of racism and sexism in African American women's lives. A companion volume, *MIDNIGHT BIRDS: STORIES BY CONTEMPORARY BLACK WOMEN WRITERS*, also edited by Washington (Doubleday, 1980, \$4.50) spotlights Ntozake Shange, Toni Cade Bambara, Shirley Anne Williams, Gayle Jones, Alexis Deveaux, Frenchy Hodges, Paulette Childress White, and Alice Walker. Doubleday has just re-issued these two anthologies in a single volume: *BLACK-EYED SUSANS - MIDNIGHT BIRDS* (1990, \$12.95).

Two out-of-print anthologies may still be found in libraries and mined for relevant texts. A volume produced by Roseann P. Bell, Bettye J. Parker, and Beverly Guy-Sheftall -- *STURDY BLACK BRIDGES: VISIONS OF BLACK WOMEN IN LITERATURE* (Doubleday, 1979) -- offers an eclectic sampling of twenty-five Black women writers from the United States, Africa, and the Caribbean. The creative writings in various genres are complemented by critical commentary, interviews, and bibliographies. Although published a decade ago, this anthology remains an important cross-cultural reference tool. An interesting selection of forty-nine writers, some justly renowned and others hitherto unpublished, can be found in *CONFIRMATION: AN ANTHOLOGY OF AFRICAN AMERICAN WOMEN*, jointly edited by Amiri Baraka (LeRoi Jones) and Amina Baraka (Quill, 1983). "There is a lot of poetry in this volume" admit the editors, who are poets themselves, but there are also ten stories, two critical pieces, and (unusual for such anthologies) two short plays.

Two anthologies are devoted solely to African American women poets. Erlene Stetson's *BLACK SISTER: POETRY OF BLACK AMERICAN WOMEN, 1746-1980* (Indiana University Press, 1981, \$10.95) offers a chronological survey. Starting with Phillis Wheatley, Stetson serves up samples of the work of fifty-eight poets, including not only the better known figures but a number of neglected writers as well. She appends an excellent bibliography. *SHADOWED DREAMS: WOMEN'S POETRY OF THE HARLEM RENAISSANCE* (Rutgers University Press, 1989, \$12.95) is more restricted in its time frame, 1919-1931. Editor Maureen Honey organizes 148 poems by thirty-four Black women by their broadest themes -- "Protest," "Heritage," "Love and Passion," and "Nature" -- and adds a substantial critical introduction, biographical notes, and a bibliography. A new compilation by Kathy A. Perkins -- *BLACK FEMALE PLAYWRIGHTS: AN ANTHOLOGY OF PLAYS BEFORE 1950* (Indiana University Press, 1989, hardcover, \$35.00) -- is the first collection specifically devoted to drama by women of color. Since no works after mid-century are included, its appeal is primarily historical.

Like Honey's and Perkins's collections, Ann Allen Shockley's scholarly volume, *AFRO-AMERICAN WOMEN WRITERS, 1746-1933: AN ANTHOLOGY AND CRITICAL GUIDE* (NAL, 1988, \$14.95) documents an African American female literary tradition. Shockley selects examples of poetry, biography, autobiography, essays, fiction, diaries, and journals, from the colonial era through the end of the Harlem Renaissance (which Shockley prefers to call the "New Negro Movement" in recognition of its widespread impact on American culture). The introductions for each time period, biographical sketches, and source lists elevate this from the ranks of classroom anthologies to the stature of an essential reference tool.

In *HOME GIRLS: A BLACK FEMINIST ANTHOLOGY* (Kitchen Table/Women of Color Press, 1983, \$12.95), Barbara Smith builds on material published previously in *Conditions: Five: The Black Women's Issue* (1979). *Conditions* describes itself as "a magazine of women's writing with an emphasis on writings by lesbians," and, although not every piece in Smith's thick volume directly addresses lesbian concerns, they are highlighted in a chapter headed "Black Lesbians--Who Will Fight for Our Lives But Us?" and in

selections on literature and politics. Like a number of the works under review, *Home Girls* uses a range of genres to present diverse viewpoints.

NATIVE AMERICAN WOMEN

Stories are important to the traditions of many Native American tribes. The two dozen "war stories" in *SPIDER WOMAN'S GRANDDAUGHTERS: TRADITIONAL TALES AND CONTEMPORARY WRITING BY NATIVE AMERICAN WOMEN*, edited by Paula Gunn Allen (Beacon, 1989, \$19.95) reflect Native women's experiences over most of the twentieth century. Both contemporary (Louise Erdrich, Vicki L. Sears, Leslie Marmon Silko, and Linda Hogan, among others) and earlier writers draw on traditional stories to tell of endurance, loss, resistance, and survival.

In her introduction to *THAT'S WHAT SHE SAID: CONTEMPORARY POETRY AND FICTION BY NATIVE AMERICAN WOMEN* (Indiana University Press, 1984, \$12.50), editor Rayna Green laments the neglect of Native American women writers by critics and the reading public. This excellent anthology has increased the visibility of sixteen deserving writers. The volume is notable for its depth of coverage; the mean number of poems and/or stories per author is ten.

A somewhat earlier attempt at anthologizing Native American women writers produced *A GATHERING OF SPIRIT: WRITING AND ART BY NORTH AMERICAN INDIAN WOMEN*, edited by Beth Brant (Degonwadonti). Originating as no. 22/23 of *Sinister Wisdom* (1983), it was later published as a book (Sinister Wisdom Books, 1984; repr. Firebrand, 1989, \$9.95). The selections embrace fiction, poetry, letters, and autobiographical writings by a range of writers from many tribes. A few of these authors also appear in vol. 8, no. 2 of *CALYX*, which carried the title, "Bearing Witness / Sobreviviendo: An Anthology of Writing and Art by Native American/Latina Women" (spring 1984, \$8.00). The first half of this special issue is given over to Latina poetry, fiction, and art, the second half to the works of Native Americans. Different women edited each half, but *Calyx's* editor describes the issue as a "tangible expression of the power shared by Native and Latina/Chicana cultures."

LATINAS

CUENTOS: STORIES BY LATINAS (Kitchen Table/Women of Color Press, 1983, \$7.95) gives a literary voice to U.S. Latinas and validates their experience of biculturalism by including works in Spanish, English, Spanglish, and Tex-Mex. Editors Alma Gomez, Cherríe Moraga, and Mariana Romo-Carmona divide the fictional works into three sections, centered around the themes of passion denied, growing up, and challenges to traditional Latin cultural values.

Juanita Ramos gathers oral histories, essays, poems, short stories, and art work by and about Latina lesbians in a unique volume, *COMPANERAS* (Latina Lesbian History Project, 1987, \$8.95). Forty-seven U.S. women, born in ten different countries, contribute their writings, including a few in Spanish. Ramos opts for a five-part thematic organization: "The Other Side" (about affirming ethnic and sexual identity); "Coming Out"; "Lovers and Friends"; "Families"; and "The Struggle Continues."

Two other readers had their genesis in special issues of journals. *WOMAN OF HER WORD: HISPANIC WOMEN WRITE* (Arte Publico, 1987, \$12.00) was first published as *Revista Chicano-Riquena* 11, no. 3/4 (Fall/Winter 1983). Works of poetry, prose, and criticism, in both English and Spanish, were assembled by Evangelina Vigil. The following year Mari del Carmen Boza, Beverly Silva, and Carmen Valle edited a special issue of the *Bilingual Review* 11, no. 2 (1984), now available as a book with the title *NOSOTRAS: LATINA LITERATURE TODAY* (Bilingual Review Press, 1986, \$8.00). These two collections complement the issue of *Calyx* described in the above section.

ACROSS RACIAL LINES

THE THIRD WOMAN: MINORITY WOMEN WRITERS OF THE UNITED STATES (Houghton Mifflin, 1980, \$29.16) has achieved an enduring popularity as a textbook for literature courses. Editor Dexter Fisher organizes the anthology around the four major ethnic groups -- American Indian, Black, Chicana, Asian American. For each, she supplies a short introduction, a set of contextual readings on history and culture, and ample selections of prose and poetry. Appendices suggest discussion questions and paper topics.

THIS BRIDGE CALLED MY BACK: WRITINGS BY RADICAL WOMEN OF COLOR (Kitchen Table/Women of Color Press, 1981, \$9.95) intersperses powerful poetry among first-person accounts and essays. The editors, Cherrie Moraga and Gloria Anzaldúa, are themselves poets. Anzaldúa hones this approach in her most recent work, **MAKING FACE, MAKING SOUL / HACIENDO CARAS** (Aunt Lute, 1990, \$14.95). Sub-titled "Creative and Critical Perspectives by Women of Color," this hefty anthology values creativity as a "coping strategy" for women of color in a racist and sexist society. Conceived as a reader for a women's studies class, the volume includes previously-published materials (including provocative articles on feminist theory and racism in women's studies) as well as new poems and stories.

Anthologies by and about women of color often have a regional flavor. In any collection of writings by Asian American women, for example, authors from California and Hawaii are likely to predominate; Latina collections tend to emphasize the Southwest and West. Occasionally, editors make the geographic angle the focal point of an anthology. Wisconsin poet Angela Lobo-Cobb, for example, compiled **WINTER NEST: A POETRY ANTHOLOGY OF MIDWESTERN WOMEN POETS OF COLOR** (Blue Reed Arts, 1987, \$5.00). Co-editors Jo Cochran, J.T. Stewart, and Mayumi

Tsutakawa shone a spotlight on new writing and art by Northwest women of color in **GATHERING GROUND** (Seal Press, 1984, \$9.95)

Despite the richness and variety of these anthologies, the challenge of choosing a few pieces of creative writing for the classroom remains daunting. After all, a single story or a half-dozen poems don't begin to explore fully the experiences, thoughts, and emotions of women of color. Nor, one suspects, would the editors of these volumes wish their selections to be read as representative. Mayumi Tsutakawa, in her introduction to *The Forbidden Stitch*, forcefully expresses her feelings on this subject:

No one should think of this book as the single definitive text on the lives and thoughts of Asian American women. This is not a book with a shelf life of forever, as with many textbooks resembling packaged foods shot with preservatives. (p.14)

Which is precisely why works of literature have the power to spark student interest and liven up a list of required readings!

-- S.S.

RESEARCH EXCHANGE

Garland Publishing is seeking contributors and suggestions for a new biographical reference work, **AFRICAN AMERICAN WOMEN**, part of a new series, Directories of Minority Women. Write to Dorothy Salem, Editor, Professor of History, 5673 Rock Point Circle, North Ridgeville, OH 44039 or Kennie Lyman, Editor, Garland Publishing, Inc., 136 Madison, Ave., New York, NY 10016.

Another Garland project is **THE ENCYCLOPEDIA OF WOMEN AND WORK**, a single-volume reference on subjects relevant to women and work from 1890 to 1990. Particular emphasis in this cross-disciplinary effort will be placed on such topics as family, education, race and ethnicity, religion, social class, personality and social structures, life course issues, professions, cross-cultural and cross-national

issues, and historical changes in the nature of women's work. For information, contact Dr. Kathryn M. Borman, University of Cincinnati, College of Education - ML 02, Cincinnati, OH 45221 (phone: 513-556-2321).

WOMEN AND CRIMINAL JUSTICE invites contributions for a special issue on "The Criminalization of a Woman's Body," to include such subjects as maternal-fetal conflict, reproductive rights, surrogate motherhood, abortion, prostitution, and women's liability for drug/alcohol use during pregnancy. Perspectives from a variety of disciplines are encouraged. Editor is Clarice Feinman at the Department of Law and Justice, Trenton State College, Trenton, NJ 08650.

FEMINIST PUBLISHING

The **FOURTH INTERNATIONAL FEMINIST BOOKFAIR** took place this June in Barcelona, Spain. With emphasis on women from Latin America, the Mediterranean and Eastern Europe, the Women in Print International Committee had raised enough funds to help women from these countries travel to Barcelona. Under the very broad theme "Women as Producers, Transmitters and Consumers of Culture in the 90s," there were some thirty seminars, several debates on violence and illiteracy, two days of publisher trading, and numerous informal meetings and gatherings.

According to Ariadne Van De Ven of the International Committee, many speakers talked about the deteriorating political, economic, and social conditions of women everywhere, and there was particular concern about development issues. Van De Ven concluded in her report in *Wiplash* (London's Women in Publishing newsletter): "Solidarity is not a force we can take for granted, it is not a cozy feeling of global sisterhood; on the

contrary, it requires a great deal of discussion, curiosity and commitment -- which makes it all the more invigorating."

A site for the next biennial Bookfair has yet to be decided, though participants seemed to agree on the need to move to a "third world" country. Funding is a problem, and more internationally shared resource responsibility was suggested, with Holland making the first commitment. Australia has volunteered for the 1994 fair.

HONNO: GWASG I FENYWOD CYMRU/WELSH WOMEN'S PRESS began operation as a cooperative in 1987 and has since published eight books, one of them to become a major BBC film. Their list includes poetry, fiction, and a volume of autobiographical essays by Welsh women (*On My Life*). Address is Honno, Ailsa Craig, Heol y Cawl, Dinas Powys, South Glamorgan, Cf6 4AH, Wales. Their books are distributed in the U.S. by Dalennau, 12 Parc-yr-afon, Caerfyrddin, Dyfed SA31 1RL, Wales.

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Beere, Carole A. **GENDER ROLES: A HANDBOOK OF TESTS AND MEASURES**. Westport, CT: Greenwood, 1990. 575p. index. \$75.00, ISBN 0-313-26278-0. LC 89-17033.

Social scientists still turn to Carole A. Beere's ground-breaking *Women and Women's Issues: A Handbook of Tests and Measures* (Jossey-Bass, 1979) to locate and evaluate pioneering instruments for quantitative research in women's studies. Beere now heralds advances in feminist methodology with two supplementary handbooks. The present volume describes over two hundred measures under seven broad headings: gender roles; children and gender; stereotypes; marital and parental roles; employee roles; multiple roles; and attitudes toward gender role issues. The second volume, *Sex and Gender Issues*, is still in press.

Beere's introduction explains the stringent selection criteria for inclusion in this edition of the handbook. The majority (60%) of the 211 entries

are summated rating scales, in which the respondents indicate their degree of agreement with statements; the other measures range from true/false scales to toy preference tests to observation schedules. For each, Beere supplies title, author(s), date of publication, the variable being measured, type of instrument, and a source for obtaining the full scale. In addition, she describes the scale, provides sample items, notes the subjects it has been used on (e.g., college students) and the subjects for whom it is appropriate (e.g., persons age sixteen and over), and offers information on administration and scoring. Background on the scale's development, data on its reliability and validity, and Beere's own evaluative comments are provided. All this is followed by a bibliography of journal articles and ERIC documents that report research using the scale, and references to related publications. Sixty-seven scales that were covered in the 1979 volume and remain in use receive abbreviated entries, plus a bibliography of post-1977 publications.

The opening essay outlines the many problems associated with developing, administering, and interpreting the scales. Each major section also features a short state-of-the-art review. The volume concludes with several indexes: scale titles; scale authors; variables measured by scales; and scale users (i.e., authors of cited publications). This volume and its forthcoming companion are essential on all campuses supporting original research on gender roles or offering courses on the psychology of women.

Creighton-Zollar, Ann. **ADOLESCENT PREGNANCY AND PARENTHOOD: AN ANNOTATED GUIDE.** New York: Garland, 1990. 244p. index. (Reference books on family issues, vol. 16) \$36.00, ISBN 0-8240-4295-6. LC 89-25596.

Compiled by a sociologist, this selective, English-language bibliography emphasizes recent research literature in the social and behavioral sciences. Most of the 700 references include descriptive annotations. Creighton-Zollar arranges the entries by subject: Fertility behavior - The demographic picture; Reviews of the literature; Adolescent sexuality; Contraception; Sex education; Risk factors; Pregnancy resolution; Social consequences; Medical and physiological consequences; Services; Laws and legal issues. Each section is divided into articles, chapters in books, and books. Dissertations and similar hard-to-obtain documents are omitted.

Creighton-Zollar adds as a final section a list of eighty-seven data sets on file at the Data Archive on Adolescent Pregnancy and Pregnancy Prevention, and an author index. Although admittedly selective, this bibliography is an excellent tool for investigating a pressing social concern. Users should be warned, however, that key issues, such as race and class, cannot be gotten at easily, given the bibliography's organizing framework; nor is the growing body of popular writing (magazine articles, first-person accounts, fictional treatments) covered at all.

Drew, Bernard A. **HEROINES: A BIBLIOGRAPHY OF WOMEN SERIES CHARACTERS IN MYSTERY, ESPIONAGE, ACTION, SCIENCE FICTION, FANTASY, HORROR, WESTERN, ROMANCE AND JUVENILE NOVELS.** New York: Garland, 1989. 400p. index. \$48.00, ISBN 0-8240-3047-8. LC 89-34233.

This reference work will delight eager readers, young and old, who don't want to miss a single adventure of Pollyanna, Miss Marple, or the gang at Sweet Valley High. Scholars of popular culture will also mine it for references to such forgotten titles as *The Red Cross Girls with Pershing to Victory* (1919). Drew draws no literary distinctions among the series he cites, including such classics as the *Little House on the Prairie* books and Doris Lessing's *Children of Violence* alongside the voluminous output of the Stratemeyer Syndicate (creators of Nancy Drew and other children's series).

Drew arranges the bibliography alphabetically by the name of the main character or group, identifying each series by genre and adding occasional notes about paperback publishers, attributes of the central character(s), and pseudonyms. Each entry includes a sequential record of titles through 1988. The main list is preceded by an author index and followed by an appendix that groups the series in nine categories by genre. The volume closes with a selected bibliography of reference works and anthologies, and a title index to individual volumes in the series. Altogether, Drew covers 1,199 series; about half of them target young readers.

Dunford, Penny. **A BIOGRAPHICAL DICTIONARY OF WOMEN ARTISTS IN EUROPE AND AMERICA SINCE 1850.** Philadelphia: University of Pennsylvania Press, 1989. 340p. ill. bibl. \$89.95, ISBN 0-8122-8230-2. LC 89-16663.

Enhanced with twenty-six color plates and numerous black and white reproductions, this handy dictionary offers short biographies and limited bibliographies for hundreds of Western women artists, including many still active. "Europe" includes the Soviet Union, but "America" is restricted to the United States. The alphabetically-ordered entries are introduced with birth and death dates, and a short phrase identifying the artist's nationality and the medium(s) in which she worked. Although painters and sculptors predominate, the dictionary also covers printmakers and performance artists. Photography and decorative art are not included.

Each biography, ranging in length from a single paragraph to a full column, succinctly chronicles the artist's career and describes her work.

Dunford also provides citations to publications by the artist (for example, Georgia O'Keeffe's autobiography and Judy Chicago's documentation of "The Dinner Party"), museums where examples of her work may be seen, and a brief bibliography of writings about her, including exhibit catalogs, critical articles, and discussions in survey works. The information is incomplete, as Dunford herself admits, but the volume is an excellent starting point for investigating individual artists. Any library owning Chris Petteys's *Dictionary of Women Artists* (G.K. Hall, 1985) should also acquire this volume, since Petteys's coverage stops in 1900. Even libraries without extensive art history reference collections should find the present volume a good investment.

Feinberg, Renee, and Kathleen E. Knox. ***THE FEMINIZATION OF POVERTY IN THE UNITED STATES: A SELECTED, ANNOTATED BIBLIOGRAPHY OF THE ISSUES, 1978-1989***. New York: Garland, 1990. 317p. index. \$45.00, ISBN 0-8240-1213-5. LC 90-2869.

Keeping in mind their intended audience - "undergraduate students in a medium-sized college library -- Feinberg and Knox describe books, articles in periodicals and anthologies, government publications, and ERIC documents, but omit less-easily-obtained items such as dissertations. The selected references span scholarly and popular writing, disciplinary and women's studies perspectives, and viewpoints ranging from conservative to radical left. Improving upon Joan Nordquist's 1987 unannotated bibliography, *The Feminization of Poverty* (Contemporary Social Issues: A Bibliographic Series, no. 6), the present work summarizes the main points of each publication.

Over five hundred entries are spread over eighteen topical chapters, each introduced by a brief essay that spotlights statistical trends and policy decisions. The chapter titles read like a list of current term paper topics: "Comparable Worth and Pay Equity," "Reaganomics," "Older Women and Poverty," "Teenage Mothers and Their Children," "Housing and Homelessness," and "Welfare Reform and Workfare," to cite some examples. Feinberg and Knox devote a chapter to "Poverty and Women of Color." A well-wrought index leads to more specific subjects, such as AFDC, divorce, prenatal care, and rural women. All in all, this is an excellent bibliography, suitable for public libraries,

colleges, and high schools; it is essential wherever women's studies courses examine current social issues.

Kanner, Barbara. ***WOMEN IN ENGLISH SOCIAL HISTORY, 1800-1914: A GUIDE TO RESEARCH. Vol. I***. New York: Garland, 1990. 871p. index. \$100.00, ISBN 0-8240-9168-X. LC 82-49189.

To aid academic researchers in several disciplines, Barbara Kanner spent seven years developing this massive bibliographic guide to the social history of English women in the Victorian and Edwardian periods. The full three-volume set identifies approximately 20,000 published primary and secondary sources. The first volume, under review here, presents a "broad spectrum of opinions, debates, ideas and ideologies about 'woman' as revealed in writings about sex roles, gender and womanhood; marriage, family and domestic life; health and medical treatment; law...; religion; and education" (p.xi). Volume 2 focuses on the public sphere, and volume 3 (published in 1987) covers autobiographies.

Kanner describes her opus as an attempt to provide an analytical framework for studying Victorian society using an approach she terms "bibliomethodology." This innovative method is best displayed in the introductions to each topical section. Kanner blends standard citations with commentary that relates the works to one another and to lengthy illustrative quotations, highlighting some important studies that are not repeated in the bibliographies proper. (The overall introduction to the volume, in which Kanner surveys the central questions and methodologies in women's history and illuminates subjects ripe for further study, is also well worth reading.)

Within each bibliographic section, references are arranged chronologically, from 18th-century sources to secondary writings of the mid-1980s. About half the items are annotated, often by means of short excerpts. Kanner takes some shortcuts that may irritate librarians -- omitting publishers from the citations, for example -- but also conserves space by using what she calls "block entries." Multiple works by single authors are grouped together, as are articles published in the same periodical issue. Likewise, reviews and critical studies are mentioned within the citations to the works they treat. Such embedded references are

fully incorporated in the volume's index, which covers authors, journal titles, and subjects.

The comprehensive scope of this set, coupled with its less-than-straightforward presentation, might make one hesitate before handing it to the average undergraduate. It's a must for advanced researchers, however.

Mamola, Claire Zebroski. *JAPANESE WOMEN WRITERS IN TRANSLATION: AN ANNOTATED BIBLIOGRAPHY*. New York: Garland, 1989. 469p. index. \$52.00, ISBN 0-8240-33048-6. LC 89-1319.

This guide is a timely addition to the growing body of bibliographies on women's writings in translation. Although the preface overflows with references to materials she chose not to annotate, Mamola nonetheless presents nearly a thousand prose works in English.

Fiction citations are arranged in two sequences: one covering the Heian period (794-1185) and the other the 19th century through 1987. In between, Mamola asserts, Japanese women wrote only poetry. Within these sections, the arrangement is alphabetical by author. In addition to novels, short stories from anthologies and periodicals are covered in the fiction portion. The annotations convey the essence of plot and style without passing judgment on literary quality. The section devoted to non-fiction is almost twice as long. Most of the writings concern women or the family, and many are autobiographical or biographical accounts. The remainder treat such diverse subjects as food customs, pollution, and foreign affairs. The lack of a subject index is felt acutely in this section, where entries are again organized alphabetically by author. The book's name index includes the subjects of biographies along with authors, but topics such as religion, mother-daughter relations, and the legacy of Hiroshima -- themes that Mamola highlights in her introduction -- cannot be readily located.

The bibliography concludes with three unannotated sections: a list of "specialized works" that Mamola deems of little interest to the general reader; a list of articles in *AMPO*, a rare radical periodical from the Pacific-Asia Resource Center; and a list of English-language dissertations by Japanese women on Japanese topics.

Price, Lisa S. *PATTERNS OF VIOLENCE IN THE LIVES OF GIRLS AND WOMEN: A READING GUIDE*. Vancouver, BC: Women's Research Centre, 1989. (Address: Women's Research Centre, #101-2245 West Broadway, Vancouver, BC V6K 2E4 CANADA) 97p. pap., \$7.50, ISBN 0-9692145-6-1.

Writing for Canadian "students, particularly those in Women's Studies; community women's centres; and front line workers such as rape crisis and transition house workers," Lisa Price and five other women have created a guide to "some of the best and truest texts on violence against women." The bibliography is neither balanced nor objective, nor does it pretend to be. Price states clearly in the introduction that the research committee's goal was to investigate "links among issues of violence against women" and to recognize "the commonalities of experience among all women." After agreeing upon a nine-point list of assumptions to govern their reactions to the texts, they analyzed books and articles on the subjects of wife assault, dating violence, child sexual abuse, workplace sexual harassment, rape/sexual assault, prostitution, and pornography, as well as theoretical writings on the patterns of male violence.

Each topic is introduced by a "picture" -- a summary description of the issue based on women's actual experiences. This is followed by references to recommended texts, some discussed in detail and others accorded a paragraph-length annotation. Candid assessments of each work's strengths and weaknesses make this little guide ideal for study groups or individuals with limited time to read.

Robinson, Alice M., Vera Mowry Roberts, and Milly S. Barranger, eds. *NOTABLE WOMEN IN THE AMERICAN THEATRE: A BIOGRAPHICAL DICTIONARY*. Westport, CT: Greenwood, 1989. 1,008p. index. \$99.50, ISBN 0-313-27217-4. LC 89-17065.

The women described in this massive biographical dictionary have contributed to the development of American theater in many roles: "not only actresses but also producers, playwrights, directors, designers, critics, theatrical agents, managers, patrons, variety entertainers, dancers/choreographers, educators/scholars, and administrators" (xiv). Categorized by profession and place of birth in appendixes, the women are

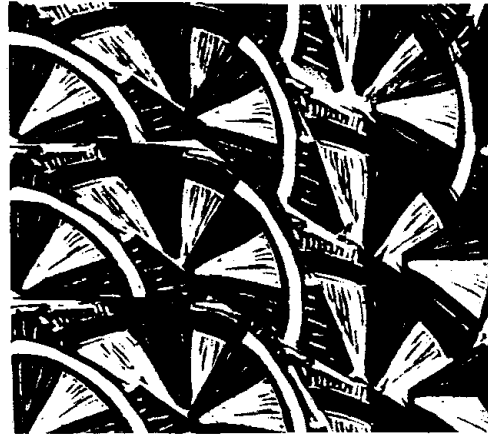
discussed in alphabetical order in the body of the book. The biographies convey little of these women's childhoods and private lives, concentrating rather on their careers. Each entry is signed, includes cross-references to other entries, and concludes with references to printed and archival sources. Altogether, some three hundred women are profiled. *Notable Women in the American Theatre* makes a vital and overdue contribution to theater history and women's studies.

Roses, Lorraine Elena, and Ruth Elizabeth Randolph. *THE HARLEM RENAISSANCE AND BEYOND: LITERARY BIOGRAPHIES OF 100 BLACK WOMEN WRITERS, 1900-1945*. Boston; G.K. Hall, 1990. 413p. ill. bibl. \$45.00, ISBN 0-8161-8926-9. LC 89-38731.

Focusing on African American women writers between the two world wars, this volume offers short bio-critical profiles and selected bibliographies of primary and secondary sources for a hundred authors. Included are novelists, short story writers, poets, playwrights, essayists, journalists, and biographers, plus a handful of children's writers, editors, critics, scholars, and travel writers. Treatments range in length from one page to a dozen. Many entries are accompanied by photographs.

More comprehensive than other reference works on the period, this volume covers many little-known authors. In her foreword, Mae Gwendolyn Henderson hails this as the volume's greatest contribution: "As the so-called major writers are located on a continuum with lesser-known writers, patterns of identity and difference defining [a Black women's literary] tradition become more clear and reliable" (p.xiv).

The bibliographies are rich in citations to primary works, especially in Black periodicals like *Crisis* and *Opportunity*; items in anthologies are also cited. The secondary bibliographies, while useful, are padded with references to other bibliographies and indexes in which the author appears. Although this provides a rough indicator of an author's reputation, it requires the researcher to take the added step of searching the cited source. The volume concludes with various appendices, among them an index by genre, a very sketchy geographic index, a list of the writers by date of birth, and a title index to primary works.



Segrave, Kerry, and Linda Martin. *THE POST-FEMINIST HOLLYWOOD ACTRESS: BIOGRAPHIES AND FILMOGRAPHIES OF STARS BORN AFTER 1939*. Jefferson, NC: McFarland, 1989. 313p. ill. index. \$39.95, ISBN 0-89950-387-X. LC 90-42755.

"Post-feminist," as employed in the title of this decidedly feminist book, identifies the generation of American movie actresses who were born after 1940 and have made their mark since the advent of the women's movement. Segrave and Martin profile fifty actresses -- nine "superstars," thirteen "leading ladies," eleven "new screen stars," and seventeen "up and coming actresses." Of course the labels are arbitrary, and ardent fans may take issue with the categorizations. The profiles emphasize the actresses' careers and the critical reception of their films. Important details of their personal lives are included, but Segrave and Martin avoid the sensationalism that mars so many Hollywood biographies. Each entry provides a filmography and a bibliography of articles and interviews.

The authors emphasize the actresses' experiences *as women*, quoting them on such topics as male directors, nude scenes, and ageism. There is frequent mention of the paucity of challenging female roles, a statement supported by the volume's statistical appendix and eloquently documented in its introduction. Segrave and Martin debunk the notion, advanced by Molly Hasken and other critics, that the 1930's and 1940's were golden years for women in the movies. This volume will be useful to students of film studies and women's studies, and is enjoyable leisure reading for feminist movie-goers.

Sweeney, Patricia E. *BIOGRAPHIES OF AMERICAN WOMEN: AN ANNOTATED BIBLIOGRAPHY*. Santa Barbara, CA: ABC-Clío, 1990. 290p. index. \$59.00, ISBN 0-87436-070-6. LC 89-28277.

Patricia A. Sweeney, a prolific bibliographer, has compiled a new guide to biographies of "American women of all eras and all endeavors." Seven hundred women are covered in 1,391 books and a few dissertations. Citations are organized alphabetically by the subject's name, with dates of birth and death and annotations of one or two sentences. The annotations often include critical comments but reveal little about the biographees; one frequently finds no clue to the occupation or accomplishments of a woman whose life warranted a book-length study. For topical access, users should begin with the appendix, "Women by Profession or Category." "Actresses," "Authors," "Relatives of Famous People," and "Religion" are the most common descriptors, but abolitionists, adventurers, criminals, society leaders, and spies are also indexed, among others. Oddly, there is a category for "Native Americans" but none for other ethnic groups, despite the fact that a number of African American women are covered in the volume. Another index refers to the authors and titles of the cited biographies.

Autobiographies are excluded, as are "ephemeral and badly produced" biographies of contemporary entertainers. The citations range from the early 1800's to 1989. Works aimed at juvenile readers appear to be omitted. Overall, coverage is quite good, making this bibliography a fine starting point for research or personal reading on American women.

Watson, G. Llewellyn. *FEMINISM AND WOMEN'S ISSUES: AN ANNOTATED BIBLIOGRAPHY AND RESEARCH GUIDE*. New York: Garland, 1990. 2 vols. \$175.00, ISBN 0-8240-5543-8. LC 89-23327.

With more than 7,000 entries, this mammoth English-language bibliography attempts to cover the theoretical literature on women, as well as research in the social and medical sciences. Literature and the arts are omitted. "Active research on the Bibliography terminated in June of 1986," Watson notes in the introduction, and the majority of the entries date from the 1970's. More than half are annotated. Scholarly writings

predominate, but some small press books and articles from popular periodicals are included.

Divided into sixteen subject categories with many sub-classes, the classification scheme is well thought out. Watson uses such non-traditional headings as "Patriarchy, Power, and the Oppression of Women," for instance, and carefully distinguishes between works on "Women and Religion" and "Feminism and Religion." Citations appear only once, but many are tagged with the classifications of other relevant categories. For example, an article on the status of women in Canadian psychology is placed in section 4.6 ("Women and Work / Professional Women") but is also coded 6.2 ("Women and Education / Women and the Academic Disciplines"). This serves to enhance the description of the work, but because no cross-reference appears in section 6.2, it does not improve subject access.

Indeed, the bibliography is seriously marred by the absence of a detailed index to authors and subjects. Besides the obvious problem of squeezing interdisciplinary and theoretical writings into any predetermined framework, many of the sections are too large for easy consultation. The most egregious example is the listing under "Women Cross-Culturally and Minority Women," where over 700 references to women of color and women outside North America are presented alphabetically by author. There is no way to zero in on particular ethnic groups, countries, or themes.

Representing an enormous investment of labor and intellect, *Feminism and Women's Issues* is the closest thing we have to a comprehensive cumulative record of feminist scholarship in the social sciences. It's really a shame it isn't better suited to reference use.

Webster, Zena Y. *WOMEN'S BIBLIOGRAPHY OF CONCERNS, CARE, AND CONDITIONS: INDEX OF MODERN INFORMATION*. Washington: Abbe Publishers, 1990. 181p. \$37.50, ISBN 1-55914-124-7. LC 89-18646.

Always ready to champion small presses, we took a chance on ordering this bibliography from Abbe Publishers. What a disappointment! First, the volume is poorly designed -- offset from typescript and computer printouts on colored paper, single-sided. Second, the bibliographic entries,

which total just over three hundred, are strictly concerned with health care topics. Journal articles are the only type of publication cited, so one suspects that Medline was the sole source consulted. The wide interdisciplinary coverage implied by the volume's title is simply a lie. The entries lack annotations, and there is no master list to aid in deciphering abbreviated journal titles. The section with citations is preceded by an index to authors and keywords; another piece of this index, seemingly for the more recent references, follows the citation section. This whole mish-mash is introduced by a self-congratulatory note about Abbe Publishers's products ("This book is a HALL-MARK and EMBLEM of FIELD DEVELOPMENT") and a tortured prologue claiming that "everything we are, do, behave or relate stems from that wholeness of female-person and male-thing."

The publisher has also issued *Women and Spouse Abuse: Index of Modern Information* by Dr. Willard T. Brainard (1990, 131p. \$37.50, ISBN 1-55914-180-8. LC 90-32062). In appearance and scope it resembles the above work, but at least its title conveys its actual subject. There are better bibliographies on battering, however, and the references cited here could easily be gleaned from *Psychological Abstracts* and other standard sources. In sum, neither of these indexes is recommended.

Werner, Craig. *BLACK AMERICAN WOMEN NOVELISTS*. Pasadena, CA: Salem Press, 1989. 286p. index. \$40.00, ISBN 0-89356-655-1. LC 89-10826.

We commend Craig Werner's bibliography on African American women not for exhaustive coverage -- he treats only thirty-three writers and cites materials by and about them selectively -- but for its well-thought-out content and format, perfectly designed for the student researcher or anyone else new to the field. The introductory essay succinctly traces the history of Black women's fiction, its critical reception, and its problematic relationships to the Black Power and Women's Liberation movements. The essay is followed by a substantial annotated bibliography of "general studies" -- background readings on Black literature and culture, key works on feminist literary analysis, anthologies of Black women's writings, and articles treating themes and strategies used by more than one author. The choice of references is excellent; the annotations, concise and informative.

Werner goes on to supply annotated bibliographies on thirty-three novelists, including the "literary mothers" of African American literature (Harriet Wilson, Pauline Hopkins, Nella Larsen, etc.), the best-known contemporary authors (Morrison, Walker, etc.) and many less-renowned or less prolific writers, such as Carlene Hatcher Polite and Joyce Carol Thomas. Researchers must look elsewhere for complete primary bibliographies, since the emphasis here is on writings *about* these novelists and their works. Werner cites biographical studies, such as interviews and entries in standard reference works; general critical commentaries; and reviews and scholarly studies of one or more selected novels. Aside from identifying certain works as "important" or "ground-breaking," the compiler avoids inserting his own opinions into the annotations. The bibliography is current through early 1989. An author index rounds out the volume.

White, Barbara A. *AMERICAN WOMEN'S FICTION, 1790-1870: A REFERENCE GUIDE*. New York: Garland, 1989. 294p. index. \$42.00, ISBN 0-8240-6673-1. LC 89-17213.

In a model preface, White outlines the purpose and organization of this guide to early 19th-century American women fiction writers. The volume has two parts: an annotated list of sources (historical surveys of the period, biographical dictionaries, and critical articles treating multiple authors) published through 1985; and a list of the 328 authors discussed in these sources. Only authors born before 1841 who produced a significant body of fiction before 1870 are included. White is scrupulous in providing birth and death dates, as well as pseudonyms and variant names.

For each of the nearly 400 sources cited in part one, White provides a short, sometimes sharply critical annotation and a list of authors discussed. In part two, each author is linked back to the sources in part one that treat her. White adds helpful extra touches, such as a "P" to indicate a work containing a portrait. The source bibliography is enhanced with two indexes: one to authors and editors, the other to topics. Using the latter, one can quickly locate studies of African American authors, children's literature, New England writers, or sentimentalism, for example. All in all, this is an extremely well-wrought bibliography. White possesses not only the scholarly expertise to make

informed selections, but the (perhaps rarer) knack for organization and an understanding of how the volume will be *used*. A genuine contribution to feminist literary scholarship!

BRIEFLY NOTED...

ABSTRACTS OF DISSERTATIONS ON WOMEN IN KOREA, 1975-1985. Seoul: Korean Women's Development Institute, 1989. (Address: C.P.O. Box 2267, Seoul, Republic of Korea) 669p. index.

Citing 468 M.A. and Ph.D. theses on women produced over a ten-year period, this volume documents a healthy scholarly attention to women's concerns in the Republic of Korea. Although the English-language abstracts, sometimes running to several pages, are not always clearly translated, they are helpfully organized by subject and indexed by author, title, and topical keyword.

Ammer, Christine. **THE NEW A-to-Z OF WOMEN'S HEALTH: A CONCISE ENCYCLOPEDIA.** Rev. ed. New York: Facts on File, 1989. 472p. index. \$29.95, ISBN 0-8160-2073-6. LC 89-1172.

When the first edition of *The A-to-Z of Women's Health* appeared in 1983, it was widely praised by librarians and feminists. At that time, there were a number of women's health handbooks on the market, but few have since been updated to reflect current topics such as AIDS, cholesterol, in vitro fertilization, and herbal remedies. Although Ammer's perspective is mainstream -- her entry on "obesity," for example, treats it as a disorder and makes no mention of fat liberation -- the information is basically sound, up-to-date, and well presented. An excellent choice for public libraries and women's information centers.

Jorgensen, Mary Anne, comp. **A DIRECTORY OF SELECTED RESEARCH & POLICY CENTERS WORKING ON WOMEN'S ISSUES.** 5th ed. Washington: Women's Research & Education Institute, 1989. (Address: WREI, 1700 18th St. N.W., Suite 400, Washington, DC 20009) 43p. pap., \$8.50, prepaid.

Aiming to strengthen links between researchers and policymakers, the Women's Research & Education Institute (connected to the Congressional Caucus for Women's Issues) regularly updates this handy guide to active centers of

research on women in the U.S. The forty-seven entries in Part 1 provide addresses and phone numbers, contact people, and brief lists of "primary activities" and "areas of expertise." Part 2 presents, in tabular format, a detailed guide to activities (e.g., primary research, professional development, grantmaking, library collection) and research topics. Appendices spotlight centers reporting particular expertise on minority women and centers with information on selected policy-relevant topics.

Kupperman, Kim D., Cara Lesser, and Dahlia Elsayed, comps. **A BIBLIOGRAPHY-IN-PROGRESS OF MATERIALS BY AND ABOUT U.S. WOMEN OF COLOR FROM THE MYRA JOSEPHS RESOURCE COLLECTION AT THE BARNARD CENTER FOR RESEARCH ON WOMEN, APRIL 1990.** (Barnard Occasional Papers on Women's Issues 5, no. 1, Spring 1990) New York: Barnard Center for Research on Women, 1990. 70p.

Designed as an in-house guide to materials available at the Barnard Center for Research on Women (which is open to the public), this bibliography is reproduced from a computer printout. It catalogs a wide range of materials not typically found in university libraries, including reprints of articles and chapters, working papers, unpublished reports, conference proceedings, and audiocassettes. Organized by subject, approximately half the entries treat the arts and culture (including history), the other half various topics in the social sciences and feminist theory. Many entries are briefly annotated. Anyone conducting a thorough search for writings on women of color should consult this list as well as more standard tools.

Timberlake, Andrea, et al., eds. **WOMEN OF COLOR AND SOUTHERN WOMEN: A BIBLIOGRAPHY OF SOCIAL SCIENCE RESEARCH, 1975 TO 1988: ANNUAL SUPPLEMENT, 1989.** Memphis, TN: Center for Research on Women, Memphis State University, 1989. 164p. index. \$10.00, pap., ISBN 0-9621327-1-3. LC 89-63010.

Following the successful format of the original volume (1988), this first annual supplement adds another 1,183 references to the database on women of color and Southern women maintained by the Center for Research on Women at Memphis State University. Like its predecessor, it is limited to the social sciences (broadly defined to include aspects of culture and health) and features a

keyword index based on *A Women's Thesaurus*. A unique tool, essential for all academic libraries -- and blessedly affordable!

Waldrup, Carole Chandler. *PRESIDENTS' WIVES: THE LIVES OF 44 AMERICAN WOMEN OF STRENGTH*. Jefferson, NC: McFarland, 1989. 381p. illus. index. \$19.95, ISBN 0-89950-393-4. LC 89-42572.

Waldrup believes fervently that the wives of American presidents "are not receiving fair treatment in the media -- or in history." To remedy

this, she provides lively biographical sketches of all forty-four presidents' wives, including first wives who, because of death or divorce, never lived in the White House but were instrumental in furthering their husbands' political careers. A portrait accompanies each article. This is a popular, highly readable book, emphasizing courtship, marriage, and family, as well as the First Ladies' public lives; there is a concluding bibliography, but no footnotes.

PERIODICAL NOTES

NEW AND NEWLY DISCOVERED PERIODICALS

ACRL WOMEN'S STUDIES NEWSLETTER 1986- . Ed.: Dawn McCaghy. 2/yr. \$5. ISSN 0895-691X. George Eberhart, ALA/ACRL, 50 E. Huron St., Chicago, IL 60611. (Issue examined: v.5, no.1, June 1990).

This newsletter of the Women's Studies Section of the Association of College and Research Libraries is now available to non-members who would like to keep up with women's initiatives in academic librarianship. The eight-page sample issue carries news from the WSS and related ACRL meetings, member news, and notes on special women's studies projects around the country.

CAFRA NEWS 1987- . Ed.: Tina Johnson. 4/yr. U.S.: \$25 (ind.); \$35 (inst.). Caribbean Association for Feminist Research and Action (CAFRA), P.O. Box 442, Tunapuna, Trinidad and Tobago. (Issue examined: v.4, no.2, June-August 1990)

The thirty-two pages of the sample issue include reports on development projects in the Caribbean, notes on meetings, fellowships, and the like, and short fiction, in addition to a special section on health. Among the health-related topics: gender issues in health care, abortion, AIDS, breastfeeding, and lack of adequate medical services in general.

FEMNET NEWS 1989- . 4/yr. P.O. Box 54562, Nairobi, Kenya. (Issues examined: v.1, no.1, May-July 1989 to v.1, no.3, April-June 1990)

A publication of the African Women's Development and Communication Network, *Femnet*

News aims to assist with networking of nongovernmental organizations (NGOs) across Africa, focusing on women's development issues and the integration of women in the existing development process. The sample issues discuss topics ranging from food and education to data banks on women, use of skin lighteners, women in science, and literacy work.

HIC WOMEN AND SHELTER NETWORK NEWSLETTER 1989- . P.O. Box 14564, Nairobi, Kenya. (Issue examined: no.1, November 1989)

The Habitat International Coalition includes community-based and non-governmental organizations working on poor people's access to land and shelter. The first issue of the newsletter of HIC's Women and Shelter Network explains the formation of the coalition and offers individual women's stories and reports on activities in Africa, Asia, Latin America, the Caribbean, North America, and Europe.

JOURNAL OF THE HISTORY OF SEXUALITY 1990- . Ed.: John C. Fout. 4/yr. \$29 (ind.); \$58 (inst.); \$20 (students). Single copy: \$7.25 (ind.); \$14.50 (inst.). ISSN 1043-4070. University of Chicago Press, 5720 S. Woodlawn, Chicago, IL 60637. (Issue examined: v.1, no.1, July 1990)

The 195 pages of this new journal cover such topics as prostitute saints in medieval legend, sodomy and the eighteenth-century London stage, sexual politics in eighteenth-century France, novelist William Godwin and the politics of homophobia, and dominance and difference in the U.S. Several commentaries and a good number of book reviews complete the issue.

MAY DAY! 1990-. Ed. Lisa Woods. 4/yr. \$20. c/o Rainbow City, P.O. Box 8447, Berkeley, CA 94707-8447. (Issue examined: v.1, no.2, May 1990)

This quarterly's primary focus is on birth mothers who have given up children for adoption. Articles deal with remembering the birth, lack of support for birth mothers, promotion of May 1 as "Birth Mother's Day," and the like. Poetry and letters are included.

ROUGE 1989-. Editorial group. 4/yr. 7 pounds (ind.); 10 pounds (inst.). Single copy: 1.50 pounds. ISSN 0985-188X. BM Rouge, London WC1N 3XX. (Issue examined: Issue 2, Spring 1990).

This new lesbian/gay quarterly is a slick publication that includes such topics as lesbians and gays in the civil service, AIDS, the Imperial War Museum, and the "lesgay" scene in Australia, plus an interview with Lynne Segal, several pieces of fiction, book reviews, and news notes.

SAFE HOUSE 1989-. 4/yr. Campus Violence Prevention Center, Administration Center, Rm. 305, Towson State University, Towson, MD 21204. (Issue examined: v.1, no.2, Spring 1990)

Directed by Dorothy G. Siegel, the Campus Violence Prevention Center offers print, video, and other resources. The newsletter features news of Center activities (such as Congressional testimony), several views of crime statistics, announcement of a national conference on campus violence, and descriptions of available videos.

SAPPHO'S ISLE 1988-. Publisher: Jean Sidebottom. 12/yr. \$10 (for postage; otherwise distributed free). Single copy: \$1. 256 W. 15th St., New York, NY 10011. (Issue examined: v.3, no.8, August 1990)

Billing itself as "The Tri-State Lesbian Newspaper," this newsprint publication includes articles of general interest in addition to local (mostly New York) news. Among the topics: "womenopause," protecting oneself from violence, lesbian sexuality.

SNAKE POWER: A JOURNAL OF CONTEMPORARY FEMALE SHAMANISM 1989-. Ed.: Vicki Noble. 4/yr. \$23. Single copy: \$6.50 plus \$1 postage. 5856 College Ave., #138, Oakland, CA 94618. (Issues examined: v.1, no.1, October 31, 1989; v.1, no.2, Candlemas 1990)

In slick format, this quarterly proposes to offer "a specifically female (and feminist) place to

share our unique views and experiences of healing arts and empowerment practices" (editorial, first issue). Sample issues include regular columns on such topics as astrology, tarot, ritual magic, and herbal medicine, plus poetry, music, book reviews, and features on goddesses, dance, Dakini wisdom, and more.

SPECIAL ISSUES OF PERIODICALS

CENTRO v.2, no.7, Winter 1989-90: "Focus: Puerto Rican Women As Workers and Writers." Ed.: Blanca Vázquez. Centro de Estudios Puertorriqueños, Hunter College, City University of New York, 695 Park Ave., New York, NY 10021. (Issue examined)

Among the articles in English: "Women's Labor and the Domestic Unit: Industrial Homework in Puerto Rico During the 1930s" (María del Carmen Baerga); "The Lives of 'Pioneras': Bibliographic and Research Sources on Puerto Rican Women in the United States" (Altagracia Ortiz); "Mi Gente," an organizational history of Puerto Rican women in New York (Antonia Pantoja and Esperanza Martell). Two works of fiction and portfolios by several artists are also featured.

CUPA JOURNAL v.40, no.3 (Fall 1989): "Special issue: Affirmative Action and Diversity." Ed.: Daniel J. Julius. \$25 (members); \$40 (nonmembers/libraries). Single copy: \$10. ISSN 0010-0935. College and University Personnel Association, 1233 20th St., NW, Suite 503, Washington, DC 20036. (Issue examined)

Partial contents: "Inside the Profession: AA/EEO Personnel Attitudes" (Esther Atcherson and James E. Conyers); "Presence and Power: Answering the Need for Women Leaders in Higher Education" (Barbara G. Taylor); "An Organizational Development Approach to Preventing Sexual Harassment" (Daniel A. Thomann, Donald E. Strickland, and Judith L. Gibbons); and "The NCBI Prejudice Reduction Model: A Process for Building a Multicultural Campus Community" (Erin A. Oliver and Dvora Slavin).

GEORGIA REVIEW v.44, nos.1/2, Spring/Summer 1990: "Women & the Arts." Ed.: Stanley W. Lindberg. \$12. Single copy: \$9. ISSN 0016-8386. University of Georgia, Athens, GA 30602. (Issue examined)

The first double issue in the 44-year history of *Georgia Review*, this collection swelled from its original single-issue vision into a 333-page compendium of essays, fiction, poetry, graphics, and book reviews. Includes writers from the stature of Eudora Welty and Maxine Kumin to Madison's Kelly Cherry and lesser known writers, plus a series of full-color plates.

JOURNAL OF SEX RESEARCH v.27, no.3 (August 1990): "Special Issue (Part 2): Feminist Perspectives on Sexuality." Guest eds.: Carol A. Pollis and Carole S. Vance. \$45 (ind.); \$70 (inst.). Single copy: \$14. ISSN 0022-4499. Society for the Scientific Study of Sex, Box 208, Mt. Vernon, IA 52314. (Issue examined)

Contents include: "Lesbians Under the Medical Gaze: Scientists Search for Remarkable Differences" (Jennifer Terry); "Pornography and Gender Equality: An Empirical Analysis" (Larry Baron); "The Category 'Prostitute' in Scientific Inquiry" (Gail Pheterson); "AIDS, Addiction and Condom Use: Sources of Sexual Risk for Heterosexual Women" (Stephanie Kane); plus two more personal essays.

THE REVIEW OF JAPANESE CULTURE AND SOCIETY v.3, no.1, Dec. 1989: "Women and the Family." Guest eds.: René M. Kilmer and Thomas F. Lannin, Jr. \$15 plus \$2.50 air postage (from U.S.). ISSN 0913-4700. Center for Inter-Cultural Studies and Education, Josai University, 1-1 Keyakidai, Sakado-shi, Saitama-ken, Japan 350-02. (Issue examined)

This annual is "dedicated to critical analysis of the people and culture of Japan through the translation of works written in Japanese." Partial contents: "Women's Labor under Patriarchal Capitalism in the Eighties" (Chizuko Ueno); "The Modern Family and Japanese Culture: Exploring the Japanese Mother-Child Relationship" (Emiko Ochiai); "Aspects of an Aging Society" (Motoko Serizawa); "Father-Daughter Incest: Family Dynamics, Research Findings, and Survivor Memoirs" (Marilyn Yalom); and "Some Thoughts on Domestic Violence in Japan" (Mioko Fujieda).

SOUTHERN QUARTERLY v.28, no.3, Spring 1990: "Special Issue: Caroline Gordon." Guest eds.: Eleanor H. Beiswenger and Steven T. Ryan. \$9. ISSN 0038-4496. Single copy: price varies.

University of Southern Mississippi, Box 5078, Southern Station, Hattiesburg, MS 39406-5078. (Issue examined)

Selections are from a 1985 symposium on Caroline Gordon and include a memoir by a distant relative, "Caroline Gordon, Uncle Rob and My Mother" (Danforth Ross). Among other articles: "Caroline Gordon on Women Writing: A Contradiction in Terms?" (Veronica Makowsky); "From Classical to Christian: Versions of the Hero in the Novels of Caroline Gordon" (Larry Allums); and "Caroline Gordon, Ford Madox Ford: A Shared Passion for the Novel" (Deborah Core). Photographs by Bruce Childs.

STUDIES IN AMERICAN DRAMA, 1945-PRESENT v.4, 1989: Special issue on women playwrights. Eds.: Philip C. Kolin and Colby H. Kullman. \$8. ISSN 0886-7097. J. Madison Davis, Business Manager, Humanities Division, The Behrend College, Erie, PA 16563. (Issue examined)

Excerpts from a play by Ntozake Shange and Emily Mann, Megan Terry's *Amtrak* script, works of criticism on Ntozake Shange, Maria Irene Fornés, Beth Henley, and Chekhov fill part of this 290-page issue. There are also interviews with Adrienne Kennedy, Tina Howe, Megan Terry, Joan Schenkar, and Constance Congdon, plus a photo series on *Wedding Band* by Alice Childress, a Megan Terry essay, a bibliography on Emily Mann, and theater reviews.

STUDIES IN POLITICAL ECONOMY: A SOCIALIST REVIEW No.30, Autumn 1989: "Feminism and Political Economy." Ed.: Editorial board. \$24 (ind.); \$48 (inst.). Single copy: \$6.50 + .50 postage (ind.); \$20 + .50 (inst.). P.O. Box 4729, Station E., Ottawa, Ontario, Canada K1S 5H9. (Issue not seen)

Following an introduction by Pat Armstrong and M. Patricia Connelly, other articles include: "Class and Gender in Fishing Communities in Nova Scotia" (Martha MacDonald and Patricia Connelly); "Socialist Feminism: From the Standpoint of Practice" (Linda Briskin); "Feminist Reflections on Political Economy" (Dorothy Smith); and "Class and Ethnic Barriers to Feminist Perspectives in Toronto's Jewish Labor Movement, 1919-1939" (Ruth A. Frager).

TRANSITIONS

FEMINIST LIBRARY NEWSLETTER is publishing again following the library's battle over loss of government funding and a move to new quarters. New address is 5 & 5A Westminster Bridge Rd., London, SE1, England.

MS. has been reincarnated. The "new *Ms.*," edited by Robin Morgan, introduces its free-of-advertising format beginning with the August 1990 issue. A number of departments appear in the bimonthly publication, among them: international news,

national news, health, feminist theory, new scholarship, ecofeminism. The 96 pages attest to *Ms.*'s commitment to give readers their \$40 subscription's worth. Address is P.O. Box 57132, Boulder, CO 80322-7132.

CEASED PUBLICATION

AURORA (previously *Janus* 1981-1985) Issue 19 (1981) - Issue 26, v.10, no.2 (Summer 1990). Ed.: Diane Martin. SF³, Box 1624, Madison, WI 53701-1624. (Information from last issue)

ITEMS OF NOTE

As of May, 1990 the **WOMEN'S HISTORY RESEARCH CENTER** has transferred ownership to the National Women's History Project, which will now handle distribution of the Research Center's three collections: *Herstory* -- over 800 serials by and about women's liberation, civic, professional, religious and peace groups 1956-1974 (90 reels); *Women and Law* -- documents on sex discrimination in education, employment, politics and violence against women 1968-74 (40 reels); and *Women and Health/Mental Health* -- a record of women and the health care system 1968-74 (14 reels). For prices and more information about the WHRC microfilm collections contact: The National Women's History Project, 7738 Bell Road, Windsor, CA 95492; telephone: 707-838-6000.

WOMEN OF COURAGE, an exhibit of photos of known and unknown Black women leaders by Judith Sedwick, is scheduled to travel in 1991. For information, write: Ruth Edmonds Hill, Schlesinger Library, 10 Garden St., Cambridge, MA 02138.

A BLACK WOMEN IN THE ARTS exhibit featuring more than fifty African American women with careers in opera, music, dance, theatre, fine arts, film, and literature is available for display by colleges and universities. The exhibit, which includes 150 photographs from public and private archives, was prepared by Kenkeleba House, a New York City gallery. For rental costs and other information write or call: Marsha Mortimore, New York State Division for Women, Executive Chamber, State Capitol, Albany, NY 12224; telephone: 518-474-3612.

YOUR PENSION AND YOUR SPOUSE: THE JOINT AND SURVIVOR DILEMMA has been published by the International Foundation of Employee Benefit Plans, and is available for \$7.95 (\$6.35 for Foundation members), plus \$3 postage and handling (prepay only). Order from the Publications Dept., IFEBP, P.O. Box 69, Brookfield, WI 53008; telephone: 414-786-6700.

The National Council for Research on Women has published a twenty-six-page booklet describing the Ford Foundation's **MAINSTREAMING MINORITY WOMEN'S STUDIES PROGRAM** and its eleven funded projects, which are designed to encourage relationships between women's studies scholars and racial/ethnic studies scholars, and to include the perspectives of women of color in an expanded core curriculum. The booklet is available free of charge from: Paulette Tullock, NCRW, 47-49 East 65th St., New York, NY 10021.

RX FOR SUCCESS: IMPROVING THE CLIMATE FOR WOMEN IN MEDICAL SCHOOLS AND TEACHING HOSPITALS, a new report from the Association of American Colleges' Project on the Status and Education of Women, looks at the current status of women students in medical schools and teaching hospitals in terms of networking, as well as at gender differences in student experiences such as balancing career and personal needs, parental leave, and sexual harassment and discrimination. It highlights several model programs and offers recommendations for medical school and teaching hospital administrators. This twenty-four

page booklet is available for \$6 from AAC/PSEW, 1818 R St., N.W., Washington, DC 20009.

PREVENTION OF SEXUAL HARASSMENT IN HIGHER EDUCATION, an eighty-three-page booklet presenting the proceedings of a 1988 University of Washington regional workshop, focuses on the legal, institutional, theoretical, and practical dimensions of sexual harassment in colleges and universities. The six papers emphasize policies and procedures designed to prevent harassment and minimize negative consequences to individuals and institutions. The cost is \$10 from: the University of Washington, Equal Employment and Affirmative Action Office, 4045 Brooklyn Ave., N.E., JA-08, Seattle, WA 98195.

Oxford University Press has announced publication of a ten-volume supplement to the **SCHOMBURG LIBRARY OF NINETEENTH-CENTURY BLACK WOMEN WRITERS**, edited by Henry Louis Gates Jr. Among the new volumes in this series are *Short Fiction by Black Women, 1900-1920* (608p., \$35), *Works of Katherine Davis Chapman Tiltman* (352p., \$29.95), and *The Narrative of Sojourner Truth* (368p., \$29.95). For further information contact: Oxford University Press, 200 Madison Ave., New York, NY 10016.

A new report summarizing pay equity activity in the last decade has been released by the National Committee on Pay Equity. **PAY EQUITY ACTIVITY IN THE PUBLIC SECTOR, 1979-89** reports that numerous studies have demonstrated wage discrepancies between jobs traditionally held by women and members of minority groups and comparable positions held by white males. To order copies of this report, send \$15 (\$5 for the Executive Summary); or NCPE members send \$10 (\$3 for the Executive Summary) to : NCPE, 1201 16th St., N.W., Suite 420, Washington, DC 20036.

THE ORGANIZATION FOR EQUAL EDUCATION OF THE SEXES, INC. lists ninety-one posters featuring dynamic, positive images of women in their 1990 Poster Catalog. The selection is multi-cultural and includes women with disabilities. The posters are \$4 each, and quantity discounts are available. To order the catalog, send \$2 to 1990 Poster Catalog, OEEES, 808 Union St., Brooklyn, NY 11215; telephone: 718-783-0332.

CYCLAMEN BOOKS is an antiquarian bookseller offering 228 titles in its catalog *Feminism & Women's Studies* (List B/61 (20 July 1990)), including many titles from the 1930's and 1940's, works in French, and a number of historical and sociological studies. Write to: Cyclamen Books, P.O. Box 69, Leicester, LE1 9EW, England.

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BOOKS RECENTLY RECEIVED

Abortion, Choice and Contemporary Fiction: The Armageddon of the Maternal Instinct. By Judith Wilt. Chicago, IL: University of Chicago Press, 1990.

America and I: Short Stories by American Jewish Women Writers. Ed. by Joyce Antler. Boston, MA: Beacon Press, 1990.

Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World. Ed. by David Halperin, et al. Princeton, NJ: Princeton University Press, 1990.

Bluestown Mockingbird Mambo. By Sandra Maria Esteves. Houston, TX: Arte Publico Press, 1990.

Black Women Writing Autobiography: A Tradition Within a Tradition. By Joanne M. Braxton. Philadelphia, PA: Temple University Press, 1989.

Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women. Ed. by Cheryl A. Wall. New Brunswick, NJ: Rutgers University Press, 1989.

Clara Bow: Runnin' Wild. By David Stenn. New York: Penguin USA, 1988.

Club Twelve. By Amanda Kyle Williams. Tallahassee, FL: Naiad Press, 1990.

Coming Home: Peace Without Complacency. By Margaret Randall. Albuquerque, NM: West End Press, 1990.

Contemporary Women Writers in Italy: A Modern Renaissance. Ed. by Santo L. Arico. Amherst, MA: University of Massachusetts Press, 1990.

Cosmopolis: Urban Stories by Women. Ed. by Ines Reider. Pittsburgh, PA: Cleis Press, 1990.

Doc and Fluff: The Distopian Tale of a Girl and Her Biker. By Pat Califia. Boston, MA: Alyson Publications, 1990.

Fabrications: Costume and the Female Body. Ed. by Jane Gaines & Charlotte Herzog. New York: Routledge, 1990.

Female Friendly Science: Applying Women's Studies Methods and Theories to Attract Students. By Sue V. Rosser. Elmsford, NY: Pergamon Press, 1990.

The Feminization of Poverty in the United States: Selected, Annotated Bibliography of the Issues, 1978-1989. Comp. by Renee Feinberg & Kathleen E. Knox. New York: Garland, 1990.

Gender and Anthropology: Critical Reviews for Research and Teaching. Ed. by Sandra Morgan. Washington, DC: American Anthropological Association, 1989.

Help Yourself Heal: 8 Steps to Health Wholeness. By Bill L. Little. Minneapolis, MN: Compcare, 1990.

Helping Women Improve Nutrition in the Developing World: Beating the Zero Sum Game. By Judith S. McGuire & Barry M. Popkin. Washington, DC: World Bank, 1990. (Address: Publication Dept., J2152, 1818 H Street N.W., Washington, DC 20433) (World Bank Technical Paper no. 114)

The Indian Captivity Narrative: A Woman's View. By Frances Row Kestler. New York: Garland, 1990.

Infertility: Women Speak Out About Their Experiences of Reproductive Medicine. Ed. by Renate Klein. Cambridge, MA: Unwyn Hyman, 1989.

The International Businesswoman of the 1990s: A Guide to Success in the Global Marketplace. By Marlene L. Rossman. New York: Praeger/Greenwood Press, 1990.

An Introduction to Sociology: Feminist Perspectives. Ed. by Pamela Abbott & Claire Wallace. New York: Routledge, 1990.

James Joyce and the Politics of Desire. By Suzette A. Henke. New York: Routledge, 1990.

Judith Leyster. By Frima Fox Hofrichter. Doornspijk, The Netherlands: Davaco-Publishers, 1989. (Address: Beukenlaan 3, 8085 RK Doornspijk, The Netherlands)

Knives and Angels: Women Writers in Latin America. Ed. by Susan Bassnett. Atlantic Highlands, NJ: Zed Books; distr. Humanities Press International, 1990.

Lesbian Philosophies and Cultures. Ed. by Jeffner Allen. Albany, NY: State University of New York Press, 1990.

Managing Lives: Corporate Women and Social Change. By Sue J.M. Freeman. Amherst, MA: University of Massachusetts Press, 1990.

The Menopause Self Help Book: A Woman's Guide to Feeling Wonderful for the Second Half of Her Life. By Susan M. Lark. Berkeley, CA: Celestial Arts, 1990.

Mercy. By David Lindsey. New York: Doubleday, 1990.

Moments of Desire: Sex and Sensuality by Australian Feminist Writers. Ed. by Susan Hawthorne & Susan Pausacker. New York: Viking Penguin, 1989.

Murder is Relative. By Karen Saum. Tallahassee, FL: Naiad Press, 1990.

Night Train to Mother. By Ronit Lentin. Pittsburgh, PA: Cleis Press, 1988.

Phossy Jaw and the French Match Workers: Occupational Health and Women in the Third Republic. By Bonnie Gordon. New York: Garland, 1989.

The Politics of Breastfeeding. By Gabrielle Palmer. Cambridge, MA: Unwin Hyman, 1988.

The Post-Colonial Critic: Interviews, Strategies, Dialogues. By Gayatri Chakravorty Spivak. New York: Routledge, 1990.

Priorities. By Lynda Lyons. Tallahassee, FL: Naiad Press, 1990.

Proper Deafinitions: Collected Theograms. By Betsy Warland. Vancouver, Canada: Press Gang, 1990. (Address: 603 Powell St., Vancouver BC V6A 1H2 Canada)

Race, Gender, and Desire: Narrative Strategies in the Fiction of Toni Cade Bambara, Toni Morrison, and Alice Walker. By Elliot Butler-Evans. Philadelphia, PA: Temple University Press, 1989.

Reach for the Rainbow: Advance Healing for Survivors of Sexual Abuse. By Lynne D. Finney. Park City, UT: Changes Publishing, 1990. (Address: P.O. Box 681539, Park City, UT 84068-1539)

The Reflowering of the Goddess. By Gloria Feman Orenstein. Elmsford, NY: Pergamon Press, 1990.

Returning Words to Flesh: Feminism, Psychoanalysis and the Resurrection of the Body. By Naomi R. Goldberg. Boston, MA: Beacon Press, 1990.

A Room Full of Women. By Elizabeth Nonas. Tallahassee, FL: Naiad Press, 1990.

Safe Sea of Women: Lesbian Fiction 1969-1989. By Bonnie Zimmerman. Boston, MA: Beacon Press, 1990.

Sex, Money and Morality: Prostitution and Tourism in South-East Asia. By Thanh-Dam Truong. Atlantic Highlands, NJ: Zed Books; distr. Humanities Press, 1990.

Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood. By Judith Ortiz Cofer. Houston, TX: Arte Publico Press, 1990.

Speaking Freely: Unlearning the Lies of the Fathers' Tongues. By Julia Penelope. Elmsford, NY: Pergamon Press, 1990.

Stealth PACs: How Israel's American Lobby Seeks to Control U.S. Middle East Policy. By Richard H. Curtiss. Washington, DC: American Educational Trust, 1990. (Address: P.O. Box 53062, Washington, DC 20009)

Substance Abuse II: Alcohol Abuse. By Joan Nordquist. Santa Cruz, CA: Reference and Research Services, 1990. (Address: 511 Lincoln St., Santa Cruz, CA 95060) (Contemporary Social Issues: A Bibliographic Series, no. 17)

Surrogate Motherhood: Politics and Privacy. Ed. by Larry Gostin. Bloomington, IN: Indiana University Press, 1990.

Susie Sexpert's Lesbian Sex World. By Susie Bright. Pittsburgh, PA: Cleis Press, 1990.

Theme for Diverse Instruments. By Jane Rule. Tallahassee, FL: Naiad Press, 1990.

Unequal Sisters: A Multicultural Reader in U.S. Women's History. Ed. by Ellen Carol DuBois & Vicki L. Ruiz. New York: Routledge, 1990.

Women and Social Change in Latin America. Ed. by Elizabeth Jelin. Atlantic Highlands, NJ: Zed Books; distr. Humanities Press, 1990.

Women of Bloomsbury: Virginia, Vanessa and Carrington. By Mary Ann Caws. New York: Routledge, 1990.

Woman Awake: A Celebration of Women's Wisdom. By Christina Feldman. New York: Arkana/Viking Penguin, 1989.

Women, Health, and Medicine in America: A Historical Handbook. Ed. by Rima D. Apple. New York: Garland, 1990.

Women in Athenian Law and Life. By Roger Just. New York: Routledge, 1989.

The Women's Movement in Latin America: Feminism and the Transition to Democracy. By Jane S. Jaquette. Cambridge, MA: Unwin Hyman, 1989.

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Recent and forthcoming from **Belles Letters: A REVIEW OF BOOKS BY WOMEN**

Spring 1990 (Vol. 5, No. 3): Irish women writers, rediscovery of Vina Delmar, interview with Merrill Joan Gerber (and an unpublished story), children's books, African and Middle Eastern writers, feature on women book review editors.

Summer 1990 (Vol. 5, No. 4): Interview with Jeannette Winterson, Rediscovery of Louise Cole, books on women artists, Jane Bakerman on Paretsky, James, & Grafton, short fiction by Carolyn Banks, reprints ("the working woman"), German authors.

Fall 1990 (Vol. 6, No. 1): Interview with Marilynne Robinson, the literature of disability, Jewish novels, essays, and memoirs, Asian and diaspora writers, Barbara Christian on Frances E. W. Harper, and Penelope Lively retrospective.

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