



# FEMINIST COLLECTIONS

❖ A QUARTERLY OF WOMEN'S STUDIES RESOURCES ❖

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## FROM THE EDITORS

"While many know that Karen Carpenter's death was caused by anorexia, few are aware that she was only one of about 150,000 women who die of anorexia each year. More people die of anorexia in a year than died of AIDS in the United States from the beginning of the epidemic until the end of 1988" (p.3). Citing statistics from Naomi Wolf's *The Beauty Myth* (Doubleday, 1991), Becky Thompson in the introduction to her book *A Hunger So Wide and So Deep* alerts readers to the largely hidden disaster of eating disorders and the toll they take on women's lives -- women of all races and classes. When national legislators are complaining about too much money being spent on AIDS research, is it any wonder that anorexia remains largely ignored on our nation's public health agenda? We open this issue with Nita McKinley's review of books by Thompson and others as a way of nudging our collective awareness.

Highlighting archival resources is our way of emphasizing the importance of the records of women (and organizations) who have gone before us. Several

articles on archives and their use have come together in this issue, alongside our regular column noting new collections about which we've received notice. Check out Lynne Kleinman's piece about arousing students' interest in our foremothers through direct digging in the archives.

There's lots more information in the issue, of course, as always. One particular column to note is the ever-expanding "Computer Talk" (see pp.19-23). As women increase their presence in the Internet, and the column's notices about new email lists, Web sites, etc. continues to grow, we wonder if any of you have feedback about how the column might be most useful to you. Should we continue to note new discussion lists, for example, or simply give general directions on how to find directories of all the lists available? Drop a note to WISWSL@doit.wisc.edu.

■ P.H.W. and L.S.

## BOOK REVIEWS

### EATING DISORDERS AND FEMINISM

by Nita Mary McKinley

Catrina Brown and Karin Jasper, eds., *CONSUMING PASSIONS: FEMINIST APPROACHES TO WEIGHT PREOCCUPATION AND EATING DISORDERS*. Toronto: Second Story Press, 1993. 459p. bibl. \$16.95, ISBN 0-929005-42-2.

Patricia Fallon, Melanie A. Katzman, and Susan C. Wooley, eds., *FEMINIST PERSPECTIVES ON EATING DISORDERS*. New York: The Guilford Press, 1994. 465p. index. \$36.95, ISBN 0-89862-180-1.

Walter Vandereycken and Ron van Deth, *FROM FASTING SAINTS TO ANOREXIC GIRLS: THE HISTORY OF SELF-STARVATION*. New York: New York University Press, 1990. 296p. bibl. index.

\$42.50, ISBN 0-8147-8783-5; pap., \$17.95, ISBN 0-8147-8784-3.

Becky W. Thompson, *A HUNGER SO WIDE AND SO DEEP: AMERICAN WOMEN SPEAK OUT ON EATING PROBLEMS*. Minneapolis: University of Minnesota Press, 1994. 161p. bibl. index. \$17.95, ISBN 0-8166-2434-8; pap., ISBN 0-8166-2435-6.

In 1968, the current wave of the women's movement leaped into public awareness with the famous "bra-burners" protest of the Miss America Pageant.<sup>1</sup> Actually, the women threw their bras, along with girdles, false eyelashes, and copies of magazines such as *Playboy*, *Vogue*, and *Cosmopolitan* into a trash can, but analysis of beauty standards has always been an important part of feminist critique. Concurrent with this wave of feminism has been a growing concern for the high incidence of eating disorders. Women account for the vast majority of those with eating disorders and between five and twenty percent of college women report behaviors consistent with eating disorders.<sup>2</sup> Although the "typical" anorexic or bulimic has been

characterized as white, middle- or upper-middle class, and heterosexual, and feminist theory has focused primarily on those women, there is evidence that eating disorders occur in other groups of women as well.<sup>3</sup> Therapists have treated those with eating disorders utilizing a variety of perspectives, ranging from psychoanalytic treatment of these women's "fear of oral impregnation" to behavior therapies that treat anorexia as an "eating phobia."<sup>4</sup> Noting that eating disorders affect primarily women, feminist theorists have argued against viewing the condition as individual pathology, and for acknowledging the importance of social context in which women live. In doing so, feminist theories connect the critique of oppressive beauty standards, and particularly thinness, with the critique of individual psychological understandings of eating disorders. They argue that weight preoccupation represents a "normative discontent"<sup>5</sup> for women and that eating disorders are an understandable extension of this discontent. The two collections reviewed first in this article provide a rich understanding of this feminist perspective.

*Feminist Perspectives on Eating Disorders* is an excellent resource that brings together the work of some of the most important U.S. writers on women's body experience, as well as several new voices. These researchers, practitioners, and educators cover theory, practical information, and the lives of real women. Roberta P. Seid's "Too 'Close to the Bone'" provides an historical account of why at this particular time women fear fatness. Esther D. Rothblum's essay "I'll Die for the Revolution but Don't Ask Me Not to Diet" gives an overview of the "facts about weight" and the psychological research on physical attractiveness, and connects restrictive body standards to social control. Becky Thompson ("Food, Bodies, and Growing Up Female") argues that "eating problems" also affect women of color, working-class women, and lesbians (see discussion of her book below). Most feminist theorists, including those writing in this book, fail to make more than a passing mention, if at all, of race, class, or sexual orientation. In "Sexual Abuse and Eating Disorders: The Concealed Debate," Susan C. Wooley explores the issues surrounding this "family secret" that divides therapists, connecting the debate to the "broader struggle to shift the narrative center of the story known as humanity, in order to accommodate the perspective of women" (p.173). From a practical standpoint come chapters on transforming body image (Marcia Germaine Hutchinson's "Imagining Ourselves Whole"), providing alternate treatments (Debora

Burgard and Pat Lyons' "Alternatives in Obesity Treatment"), and evaluating prevention programs (Catherine Steiner-Adair's "The Politics of Prevention"). The voices of women are not lost amid the theory. Therapists write of their own personal histories and experience (for example, Bonita Brigman's "Four Generations of Women" and Melanie Katzman's "When Reproductive and Productive Worlds Meet"). Although this book was written for therapists and researchers, it contains chapters that should be required reading for every woman.

*Consuming Passions* is another resource that brings together the writings of practitioners, educators, and activists (Canadian in this case) and provides an important collection of information about women and their bodies from a variety of sources. The editors explicitly take the theoretical perspective that eating disorders belong on a continuum that includes "normal" weight preoccupation. This book is written more directly to the therapist, although the essays in Part I ("Context"), again, should be read by any woman who wants to educate herself about the impact of repressive body standards. These essays set up the sociocultural context of eating disorders, including "Creating Beauty in Blackness" by Kim Shayo Buchanan (how body standards privilege white women), "Fat Oppression" by Beth MacInnis, and "Why Diets Fail" by Donna Ciliska. The writers in Part II ("Counseling") come from a variety of clinical perspectives. Some write specifically about the intersection of feminist therapy and eating disorders (for example, Catrina Brown's "Feminist Therapy: Power, Ethics, and Control" and Jan Lackstrom's "Feminist Family Therapy"). Andria Siegler's "Grieving the Lost Dreams of Thinness" is important to understanding women's reluctance to give up on weight loss and the process by which they may come to that acceptance. Robyn Zimberg's "Food, Needs, and Entitlement" questions the assumption that emotional eating is always bad and explores the cultural context in which women's nurturing and pleasing themselves is suspect. Part III ("Community Education and Political Action") reviews some programs Canadian women have instigated to counter the larger social forces that pressure women to be thin. These include "non-dieting programs" ("Beyond Dieting" by Donna Ciliska), alternative conceptions of health ("Fitness for Large Women" by Suzanne Bell), and public-consciousness raising groups ("Hersize: A Weight-Prejudice Action Group" by Karin Jasper).

Feminist theories of eating disorders, like the women's movement itself, have been criticized for their white, middle-class, heterosexual focus. Assumptions about the 'modal' sufferer of eating disorders<sup>6</sup> imply that women not in this modal group are both additionally oppressed by appearance standards and also protected from them by exposure to alternative values. Becky Thompson (*A Hunger So Wide and So Deep*) criticizes current feminist theory on women and eating disorders for utilizing gender almost exclusively as the category of analysis, ignoring race, class, and sexuality except, perhaps, as an afterthought. The association of eating disorders with white, middle- and upper-class, heterosexual women dismisses the experiences of women of color, working-class women, and lesbians, and makes it more difficult for eating disorders to be identified and treated in these women. Thompson reports on life-history interviews that she conducted with eighteen women who were African-American, Latina, and white, heterosexual and lesbian, and of various class backgrounds. All had what Thompson calls "eating problems" (to challenge the assumption of individual pathology as the causal agent). The interviews were intended to explore what those problems meant to the women and to understand their healing processes. Although some of the women of color had been exposed to standards of beauty other than thinness, achieving a thin body was a way their families could gain status in white culture and could keep them from facing the multiple oppression of being women of color and fat. Thompson connects the focus on women's appearance concern with the "politics of distraction" because other traumas, such as sexual abuse, homophobia, and racism, are concealed. She demonstrates that women of color and women of many classes and sexual orientations can be included in feminist analyses in a more meaningful way than simply saying "these groups are affected, too."

The last book, *From Fasting Saints to Anorexic Girls*, is an interesting historical survey of the history of voluntary food refusal, from early religious asceticism to the modern understanding of anorexia as mental illness. While not feminist in their point of view, Vandereycken and van Deth focus on the changing cultural contexts in which self-starvation takes place and demonstrate the problems associated with interpreting behaviors of the past within the current cultural framework. They point out the consistencies in self-starvation across history, but also note the inconsistencies and criticize the characterization of early

self-starvation as *anorexia nervosa* because that medical diagnosis cannot exist outside the context in which it was formulated.

The books reviewed here are important compilations for those who want to understand eating disorders and appearance preoccupation from a feminist perspective. While they cover a broad range of issues, there are a few more on my "wish list." Several writers mentioned in passing the oppressiveness of appearance standards for women with disabilities, and I would like to see a more thorough discussion of the topic. Some theorizing on women's resistance to appearance standards and the pressure to be thin would also be valuable. Though all of the writings here represent such resistance to a certain extent, an article specifically addressing the meta-processes of resistance and their implications would be welcome.

[Nita Mary McKinley is completing her Ph.D. in Developmental Psychology at the University of Wisconsin-Madison. She is currently analyzing surveys from undergraduate women, their middle-aged mothers, and a group of fat-acceptance advocates to explore objectified body consciousness across the lifespan. She has taught Psychology of Women as well as Developmental Psychology and Experimental Design.]

#### NOTES

<sup>1</sup> Marcia Cohen, *The Sisterhood* (New York: Fawcett Columbine, 1988), pp.149-150.

<sup>2</sup> Rhoda Unger and Mary Crawford, *Women and Gender: A Feminist Psychology* (New York: McGraw-Hill, 1992), p.588.

<sup>3</sup> Unger, pp.588-589.

<sup>4</sup> Janet Hyde, *Half the Human Experience: The Psychology of Women* (Lexington, MA: D.C. Heath, 1991), p.317.

<sup>5</sup> Judith Rodin and her colleagues first used the term "normative discontent" in referring to women's weight preoccupation. See Judith Rodin, Lisa Silberstein, and Ruth Striegel-Moore, "Women and Weight: A Normative Discontent," in *Psychology and Gender: Nebraska Symposium on Motivation* (Lincoln, NE: University of Nebraska Press, 1985).

<sup>6</sup> Fallon et al., p.xiv.

## RELEASING THE WOMAN WITHIN: THE POETRY OF SEVEN WOMEN OF COLOR

by Gay Davidson-Zielske

Cherrie Moraga, *THE LAST GENERATION*. Boston: South End Press, 1993. 197p. \$30.00, ISBN 0-89608-467-1; pap., \$14.00, ISBN 0-89608-466-3.

Sandra Cisneros, *LOOSE WOMAN*. New York: Alfred A. Knopf, 1994.

Bernice Zamora, *RELEASING SERPENTS*. Tempe, AZ.: Bilingual Press, 1994. 116p. pap., \$16.00, ISBN 0-927534-17-7.

Alma Luz Villanueva, *PLANET, WITH MOTHER, MAY I?* Tempe, AZ.: Bilingual Press, 1993. 123p. pap., \$9.00, ISBN 0-927534-17-7.

Wendy Rose, *NOW POOF SHE IS GONE*. Ithaca, NY: Firebrand Books, 1994. 101p. \$18.95, ISBN 1-56341-049-4; pap., \$8.95, ISBN 1-56341-048-6.

Louise Halfe, *BEAR BONES & FEATHERS*. Regina SK, Canada.: Coteau Books, 1994. 130p. pap., \$9.95, ISBN 1-55050-055-4.

Diana Rivera, *BIRD LANGUAGE*. Tempe, AZ.: Bilingual Press, 1994. 111p. \$9.00, ISBN 0-927534-41-X.

Wondering about the possibility of saying anything sensible and true about poets as diverse as those listed above, I found myself arrested by a radio discussion in the background. The speaker was financial analyst and counselor Connie Kilmark, and in answer to a caller's question about the difference in the ways men and women allot money, she remarked that she has always believed men and women are from different cultures. In individually trying to assimilate to the opposite culture, as in marriage, we frequently interpret conflict as being a clash of personalities ("This part of you makes me crazy!"), forgetting or not realizing that each party is actually approaching a different culture, essentially speaking a separate language. As a massive generalization, this dichotomy is arguable in many respects, but it rang true in explaining to me why the poets above are comparable despite their myriad

differences in sexual orientation, ethnicity, personal culture, and attitudes toward feminism and their art, and why each could finally say, to paraphrase Sojourner Truth, "And, ain't I part of the culture of women?"

All these writers deal to some degree with the issue of confessionalism. This genre of personal, apparently persona-less poetry has come to be particularly identified as female, with the names of Sylvia Plath and Anne Sexton usually invoked as prime examples of poets who raised the art to the level of epiphany (or lowered it to the level of maudlin and embarrassing self-indulgence, depending on whether the critic appreciates the genre).

While critics of confessional poetry have used this association with women to belittle the worth of the poetry, poets themselves have not only defended their right to shed the dissembling mask, but have celebrated their ability to find the balance between one's responsibility to oneself and to others. Many would embrace Mary Crow's comment about modern poetry in general and Latin American women's poetry in particular, that it represents a "pulling toward and then away from social poetry, toward and away from private poetry" (p.5, *Bird Language*). While private may not be exactly synonymous with confessional in the works of the poets mentioned here, a debate arises, explicitly or implicitly, in the work of each.

For example, Cherrie Moraga, who self-identifies as "a Chicana writer. Not a Mexican-American writer, not an Hispanic writer, not a half-breed writer," (p.56) states in *The Last Generation*, that "all writing is confession. Confession masked and revealed in the voices and faces of our characters...the admission of our own inherent vulnerability...to be forgiven of our ultimate aloneness in the mystical body of a god or the common work of a revolution. These are human considerations that the best of writers presses her finger upon. The wound ruptures and...heals" (p.61).

A highly political lesbian writer, Moraga uses the "wound" imagery repeatedly, quoting first from Gloria Anzaldua, who calls the Mexico/U.S. border a "1,950-mile-long open wound" (p.61). In her poem "Blood Sisters," this metaphor is interpreted personally as well as politically, perhaps ironically, to describe becoming blood sisters without the "blood ties that knot and strangle the heart" (p.67). In this poem, one of the majority in the book which freely switches between Spanish and English, Moraga attempts to articulate a paradox of women loving women:

Love has always been a sacrificial rite  
 the surrender of one's heart to a merciless  
     mother-god  
 who never forgave us our fleshy mortality  
 our sin of skin and bone, our desire  
 to meld them into miracles of something  
 else  
 not woman. (p.67)

This frequent blend of the political and the personal, the truly confessional in the usual sense of the word, is also sometimes quite explicit, as in the prose meditation "La Ofrenda," which begins and ends with a meditation concerning the power of the sense of smell. Because she concerns herself with the entire spectrum from explicitly private love affairs to Chicano movement history and the politics of lesbianism for women of color, Moraga's work would be most useful in courses specializing in these themes.

Of the individual Chicana poets discussed here, perhaps the most generally well-known is Sandra Cisneros. Interestingly, she also seems the least restrained of these writers about being considered politically correct as a mainstream feminist. Adjectives such as "fierce," "sassy," and "earthy" ring from the accolades on the jacket blurb of *Loose Woman*. She is also one of the most daring in what are tempting to read as confessional, non persona poems, often using what some may consider "male-identified," normally disparaging language such as "cunt" and "bitch," and sometimes casting herself (or her speaker) in decidedly unflattering roles. By making readers look again at this forbidden language and these negative roles, she manages to hilariously invite us to see them anew.

For example, a repeated metaphor in her poems is the comparison of words or language to stones, as in, "After Everything" where she recounts a woman's two a.m. phone call, presumably to a married lover:

And when I'm through  
 hurling words as big as stones,  
 slashing the air with my tongue,  
 detonating wives and  
 setting babies crying.... (p.41)

Again, in her final poem, also the source of the book's title, she extends this violent but powerful image to the "critical mob" who "arrives with stones and sticks/ to maim and lame and do me in" (p.112), this time evoking the poet's identification with misunderstood

outsiders like Frankenstein's monster or the Hunchback of Notre Dame. In this frequently humorous poem, containing lines such as "I am the woman of myth and bullshit./ (True. I authored some of it.)," this mob also identifies the poet variously with Pancho Villa, a witch, a bitch, and a "man-hating, devastating/ boogey-woman lesbian," but adds, "Not necessarily,/ but I like the compliment" (p.113).

These playful allusions to the child's adage "sticks and stones may break my bones" do not finally say that "words can never hurt me," but at least invite readers to look again at language as language. Cisneros delivers the poems in this book with tongue either firmly implanted in cheek or extruded in a Bronx cheer.

A Chicana poet who wrestles with balancing expression of her individual self and her sense of self in community or culture is Bernice Zamora in *Releasing Serpents*. As Nancy Vogeley in her preface "Bernice Zamora: Self and Community" notes:

through her sense of self, she examines relationships and external features of personhood in such a way that factors of race, gender, historical heritage, faith and religion, language, and regional identity frequently enter into her thematics. (p.7)

Vogeley also notes that another critic, Rodriguez del Pino, has described "Zamora as a poet whose poetry could be male" (p.12). Vogeley carefully reconfigures this remark, which could be considered condescending out of context, as being the result of Zamora's intellectual joining of our common "inherited language" which some label "public, academic, intellectual, and male," with the world of the "private, interior, womanly, and communal in the Chicano sense" (p.10). However, both because of the difficulty of bridging the many gaps mentioned above and its tendency toward philosophy, Zamora's poetry is perhaps the least accessible of the three mentioned thus far to non-Chicanos.

Those poems that would be most easily taught in a classroom of mixed genders and ethnicities would be those that refer to more familiar literature in either content or form. Among these is the critical "Let the Giants Cackle" with its comparison of "English words" to "turds of the golden goose," which "we" [perhaps all non-Europeans] "picked up, wiped off,/ cleaned up, prepared and served/ as canapes to the lordly lords" (p.43). It is difficult to miss the anger here. More

gentle, perhaps because Zamora once credited Shakespeare with "spinning [her] on to write about twelve poems" (p.5), but still critical, is her response to Shakespeare's "Sonnet 116," (reprinted for the reader's convenience in Vogeley's introductory critical essay).

In "Sonnet, Freely Adapted," Zamora challenges the poet's assumption that the dangers to love are all external, intimating instead that traditional masculinity causes much strife: "Men, sir, are not bell hammers between rounds/ within the rings of bloody gloves and games" (p.56). Though Zamora frequently dedicates her poems, she is much more circumspect than Cisneros or Moraga in speaking clearly to the general reader. Her poetry is tough-minded, but tends to develop its own private symbolism, which, if one is willing to spend time teasing out, is well worth the reward. Particularly interesting are her many good, close observations of landscapes and wildlife.

Alma Luz Villanueva, in her book *Planet*, which includes an earlier narrative called "Mother, May I," also is concerned with close natural observations, but tends much more than Zamora to take the leap immediately into transforming the natural into the personal. Dedicated to "the Earth, who I worship, and to all Native People of the planet," Villanueva frequently writes admiringly of "all things feminine," and is called on the jacket notes "a quintessential feminist poet." Still, unlike Zamora's more difficult and personally symbolic allusions, Villanueva's lyrical poems are quite traditional in their symbolism. Rainbows, for example, figure in several poems in the book, such as "Simplicity": "If I tell you the sun/ has a rainbow at/ the center if its / heart, believe me." But Villanueva is also deceptive in her use of common symbolism and metaphor. Some of her poems take traditional associations, such as the masculine sun and the feminine moon, and give them a quick twist, as in "The Politics of Paradise" where the sun is in ultimate control and also feminine: "heal, harm, heal, harm --/ the sun is like that --/ but without the sun; nothing. She who shines for all. The politics/ of paradise" (p.18).

Villanueva's most seemingly confessional poem and most overtly feminist, "Mother, May I," ends the book. It anatomizes one woman's ambivalent relationship with her mother, grandmother, daughter, and self as a mother. In addition, it dramatizes poignantly the pain of the outsider: "you can't speak/ spanish here, they

don't like/ it and the teacher is fat/ and so white/ and I don't like her" (p.91).

The same kind of cultural anomie and alienation informs the poems of Wendy Rose, whose book bears the ironically lighthearted title *Now Poof She is Gone*, but the exact agent of apparent alienation is more difficult to discern than for some of the poets discussed above. Described on the book's back cover only as a Native American poet, Rose infuses her poems with allusions and metaphors from the literature and culture of many Western tribes -- ranging from Hopi to Commanche to Apache to Lakota -- which results in inclusiveness, but may also diffuse her message.

Her concerns, at least for the first three or four poems in the book, seem to be less centered on her identity as a Native American woman than on her examination of mental illness in women, which few would argue is itself an important feminist issue. For example, one may consider "Psycho Ward," which uses metaphors of madness as a volcano ("She smolders and explodes./ She loves to be watched" (p.16). This poem introduces two others similar in theme, but which become increasingly more explicit and more informed by Native American imagery. One is "Ayata": "ambulance whinnies one last note/ and the gray whiskers of a Comanche ghost/ hold the sides of a wheelchair tight,/ struggle with straps" (p.17).

While any writer, if not any woman, will sympathize with Rose's preface, where she explains that these are her early poems, the ones that were "safely tucked away" from critics who feel that "me" poems are vulgar, I believe her work gains strength as poetry as it moves away from the purely autobiographical to include the experience of many Native people, as in the overtly political "Urban Breed, Go Get Your Gun," and the imagistic, chant-like "Naming Power."

An example of a Native Plains Cree writer who makes full use of both personal and cultural imagery is Louise Halfe in *Bear Bones and Feathers*. From the first poem, "Bone Lodge," to the prose afterword, "Comfortable in my Bones," Halfe weaves memories of her own childhood on Saddle Lake Reserve in Alberta, Canada and a residential school which she was "sent away to" at age seven and left "of her own accord" at sixteen with a sort of tribal, cell-level memory of the "old ways" of her people.

Despite the easily-won sympathy most readers would feel in poems such as "The Residential School Bus" -- where the "yellow caterpillar" swallows and

then disgorges Native children into "The smell of Lysol/ and floor wax" (p.65) -- Halfe is never sentimental about the tragedies afflicting her people. Her themes include alcoholism, suicide, and abuse. As her publicist notes, "her angriest poems [are] infused with...dark humour and written in a Cree-inflected English she calls her "grassroots tongue." This phonetically spelled section contains monologues in which she "challenges the legacy of Catholicism" from the thoroughly ironic point of view of people who have lived through having their culture and religions forcibly supplanted.

One small practical observation about *Bear Bones* may save the general reader confusion: In the back of the book is a very helpful glossary of the Cree words that occur frequently in Halfe's work. While one is able to puzzle out most from context, this glossary should probably be mentioned in the preface.

Diana Rivera takes the problem of meaningful translation from culture to culture one step farther in *Bird Language*, which skillfully gives voice to "the instinctive wisdom of plants and animals" (foreword by Judith Ortiz Cofer). But the "species gap" is not the only chasm Rivera manages to bridge. As Liz Rosenberg notes in her attached essay "The Spirit of Matter: Speaking in Tongues in *Bird Language*":

...for Diana Rivera the world of objects -- of roses, "salt grains,/ clips and keys" (33) -- is real as well as fantastic.... Her view is...that of a saint who sees simultaneously the squalor of city streets and the City of God. (p.4)

Since Rivera, whose painting "The Garden" graces the cover of this beautifully made book, is becoming well-known as a graphic artist as well as a poet, the natural world is closely observed artistically as well as "scientifically" in her work. But while she identifies herself with her surroundings, even "translating" for the birds, she does not anthropomorphize or project. As she states clearly in "The Garden": "I am not the garden./ It does not breathe what I breathe" (p.79). This refusal to sentimentalize "Nature" while remaining passionately involved may be, consciously or not, a response to Rivera's Latin American heritage as a half-Puerto Rican woman, according to Liz Rosenberg, who quotes Nora Wizer: "'many [Latin American women poets] disliked the female term for poet...preferring the masculine 'poeta' because the former had acquired a negative connotation for sentimentality'" (p.5).

Though the women represented here come up with differing answers and reveal themselves to varying degrees, each would perhaps understand Cisneros when she writes: "There's a poem in my head/like too many cups of coffee/....I'm the crazy lady they warned you about,/ The she of rumor talked about--/ and worse, who talks....I'm a woman delighted with her disasters./ They give me something to do" (p.49). But for all its irony and echo of complaints against poetry that tells so much, Cisneros also confirms her belief at the end:

I have the magic of words,  
the power to charm and kill at will.  
To kill myself or to aim haphazardly.  
And kill you.

("Night Madness Poem" 49-50)

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## WOMEN WRITERS: LIFE IN LITERATURE

by Audrey Roberts

Barbara Perkins, Robyn Warhol, and George Perkins, eds., *WOMEN'S WORK: AN ANTHOLOGY OF AMERICAN LITERATURE*. New York: McGraw Hill, 1994. 1183p. bibl. index. ISBN 0070493642.

Sandra Martz, ed., *IF I HAD A HAMMER: WOMEN'S WORK IN POETRY, FICTION, AND PHOTOGRAPHS*. Watsonville, CA: Papier-Mache Press, 1990. 261p. ill. pap., \$11.00, ISBN 0918949092.

Pat C. Hoy II, Esther H. Schor, and Robert DiYanni, eds., *WOMEN'S VOICES: VISIONS AND PERSPECTIVES*. New York: McGraw Hill, 1990. 696p. index. pap., \$23.37, ISBN 0-07-557732-1.

Lillian Faderman, ed., *CHLOE PLUS OLIVIA, AN ANTHOLOGY OF LESBIAN LITERATURE FROM THE SEVENTEENTH CENTURY TO THE PRESENT*. New York: Viking Penguin, 1994. 848p. \$29.95, ISBN 0-670-84638-4.

Phyllis Rose, ed., *THE NORTON BOOK OF WOMEN'S LIVES*. New York: Norton, 1993. 826p. index. \$30.00, ISBN 0-393-03532-8.

Susan Cahill, ed. *GROWING UP FEMALE: STORIES BY WOMEN WRITERS FROM THE AMERICAN MOSAIC*. New York: Mentor, 1993. 338p. bibl. pap., \$5.99, ISBN 0-451-62863-2.

Students in basic courses like "Introduction to Women's Studies" or "Women and Work" often resist the social science essays and are terrified at the prospect of memorizing dates and numbers. When I've added short stories and poetry to the reading assignments in classes I've taught, students have relaxed, enjoyed, and begun making connections -- with their own, their family's, and their friends' personal experiences. Literature, because it appeals to emotions as well as reason, engages students' energy and attention.

The leading literary anthologies of women writers have been *Longman's*,<sup>1</sup> which took a global perspective, and *Norton's*,<sup>2</sup> which concentrated on British and

American women writers. A number of anthologies that have appeared more recently complement these basic texts by concentrating on more specialized topics. The following books are useful -- to supplement an academic text and/or to be used as the primary text -- either in a general women's studies course or a literature course.

*Women's Work: An Anthology of American Literature*, for example, is an excellent addition to the anthology shelf, celebrating American women writers. Starting with the colonial period (Anne Bradstreet, Phillis Wheatley, Mary Rowlandson, and Mercy Otis Warren), the book moves into the nineteenth century to present a wide range of renowned and lesser-known writers. At least a dozen beyond those in the Norton anthology are included: Carolyn Kirkland, Harriet Beecher Stowe, Harriet Jacobs, and Mary Murfree, for example. However, the twentieth-century selections seem weighted toward the first half of the century. As for diversity, though Erdrich, Silko, Morrison, Kingston, Tan, and Mukherjee are included, many other contemporary and lesbian writers are not. And there's a puzzling omission -- no Hispanic authors appear at all.

The introductory matter does a good job of providing a summary of the history of women's status in American society and the history of women's experience as authors in the male-dominated fields of writing and publishing. The biographical headnotes are informative and a bibliographic note follows each entry. A strong course can be built on this text.

Literary anthologies about women's work lives are hard to find, so *If I Had a Hammer* is well worth noting. Sandra Martz called for submissions about women's work experience; the book presents over seventy responses. Half of the entries have never been published before. Focusing on women's work since the late 1960's, many of the writers describe their struggles to achieve autonomy, respect, and success in a work world that does not yet offer equal opportunity. Most selections are brief: one or two pages of poetry, a one-page photograph, two- or three-page accounts of particular work experiences. They're more memoir than fiction, more blue- and pink-collar than white-collar, describing jobs for which most of the writers are overqualified. There are paid and unpaid work, job satisfaction, unemployment, sexual harassment, and job discrimination. Many describe the exhaustion of trying to do it all -- house, work, family.

The jobs are diverse: mechanic, gas station attendant, secretary, waitress, restroom attendant, psychotherapist. Kate Brodine's "Woman Sitting at the Machine, Thinking" points to some of the environmental hazards women face in operating machines such as photocopiers, computers, microwaves. "Radium Girls" is about the time bomb of industrial toxic hazards. Toni de Bonneval recounts the humiliating job hunt of a college graduate/displaced homemaker. These are timely stories and a good dose of reality for students who take for granted their own inevitable place at the top. Unfortunately lacking are introductory material, headnotes, and any apparent organization. Nevertheless, the many examples of working women with the feisty will to overcome obstacles will appeal to students. It's just a matter of browsing through for what interests you.

*Women's Voices: Visions and Perspectives* is an inspiring collection of feminist essays by some of the most-acclaimed women writers. The first half of the book consists of personal essays, three or four by each of fifteen women. For many students this may be their first exposure to eloquent and elegant literary essays by women.

Part I includes selections by Annie Dillard, Maxine Hong Kingston, Audre Lorde, Alice Walker, and Cynthia Ozick, to name a few. Among the topics are family relationships, physical deformity, female beauty, literary criticism, political activism, racism, women's health, and meditations on nature and the self. The essays are sometimes personal, sometimes political, sometimes scholarly, yet always, the woman is the subject -- as thinker and writer -- not the object. We will all have our favorites; I especially liked Alice Walker's account of how her brother's wounding of her eye altered her world, both physically and psychically. Essays range between two and ten pages, so are easy to read more than once. Questions and suggestions for discussion, writing, and making connections follow each author's selections. Part II is a collection of classic feminist theory, starting with Mary Wollstonecraft, Simone de Beauvoir, Virginia Woolf, and other foremothers, and proceeding through clusters of essays on psychology, literature, diversity, women's bodies (rape and reproduction), and ecofeminism. Evelyn Fox Keller, Jane Gallop, Sandra Gilbert and Susan Gubar, Nancy Cott, and Angela Davis, are among those represented in the twenty-eight essays.

Taken together, Parts I and II make a challenging text for an "Introduction to Women's Studies" or literature course.

*Chloe Plus Olivia: An Anthology of Lesbian Literature from the Seventeenth Century to the Present* is a treat. Proceeding chronologically from the sixteenth century, then moving quickly to the nineteenth, and concluding with contemporary lesbians, Lillian Faderman has divided her collection of lesbian literature into six categories: 1) romantic friendship, 2) sexual inversion, 3) exotic and evil lesbians, 4) lesbian encoding, 5) lesbian feminism, and 6) post-lesbian feminist literature.

An introduction to each section describes changing social attitudes toward lesbians and changing modes of lesbian expression. The introductions, from three to seven pages, together present a coherent history of the development of lesbian literature and lesbian culture and provide excellent essays for an "Introduction to Women's Studies" class. In addition, each author is introduced with a page or two of frank discussion of her biography and her orientation.

The selections so effectively demonstrate Faderman's categories that they seem made for each other, and the reader who comes new to the material easily recognizes the shifts and changes in voice. I especially liked re-reading Amy Lowell's poetry and the comedy in Sarah Shulman's "The Penis Story." The poetry by Jackie Kay, which concludes the book, seems to promise new directions (as Faderman states it) "to a community of queers" (p.800).

Faderman's style is relatively informal and highly informed. (Compare, for example, her introduction to Emily Dickinson with that by Gilbert and Gubar.) Her insights are deftly delivered and illuminating. Faderman's candid approach should go a long way toward encouraging students to question and discuss lesbian content more freely. I just wish for an index!

*The Norton Book of Women's Lives*, edited by Phyllis Rose, is a labor of love. Rose's introduction spells out her rationale for selection and organization, recounts the significance that women's autobiography has had in her own life, and invites the reader to share her pleasure. Rose makes an interesting distinction between autobiography and memoir, noting that the first is organized chronologically to tell a history, while the second selects events to explain a life. She leans toward memoir.

Limiting her selections to twentieth-century writing, Rose has chosen among the famous (Virginia Woolf, Anaïs Nin, Anne Morrow Lindbergh), and less noted (Beryl Markham and Sara Suleri). Her range is international (a memoir by Le Ly Hayslip, a Vietnamese war survivor, another by Emma Mashinini, an African farmer and labor organizer) and non-traditional (Onnie Lee Logan, an African American domestic servant and midwife from rural Alabama). Rose considers oral histories a form of memoir and includes one by Nisa, a !Kung woman, and another by Chinese Ning Lao T'ai-T'ai, who describes her life after her husband became addicted to opium.

Rose writes that when she was growing up, she was looking for role models, women who achieved personal control in their adventurous lives. Students also hunger for role models. This book presents an array of creative, self-directed, introspective, and self-conscious women who are articulate and certain of their importance, who've been successful at daring to be themselves.

The entries are organized alphabetically and while there is no topical outline, a brief headnote for each author suggests connections to other selections as well as to books not included here. Essays are footnoted where the use of first names requires further identification. Several entries are from previously unpublished diaries and memoirs.

Susan Cahill's anthologies, *Women and Fiction, I, II, and III* have been excellent and inexpensive paperback texts for courses like "Images of Women in Literature" or "Introduction to Women's Studies." They offer a wide selection of short stories that could be applied to introductory class topics such as socialization, family relationships, religion, health, abortion, motherhood.

Cahill's latest anthology, *Growing Up Female*, is similarly useful. It is a collection of twenty-three prize-winning stories by highly regarded and less-acclaimed authors: Sandra Cisneros, Amy Tan, and Gloria Naylor are familiar, while Janice Eidus, Diane Levenberg, and Judy Troy were new to me. The collection is wonderfully multicultural; its unifying theme is the passage from girlhood to womanhood. The essential importance of money -- or its lack -- in the lives of young girls on the verge of adult life underlies many of the stories. How will they achieve independence and maturity? Will they marry or not, get pregnant or not, work, be exploited, or achieve? The economics of independence are basic. Stories describe loneliness,

promiscuity, pregnancy (never does the guy stick around), running away, parenting. In many, the hero moves toward greater self-awareness, taking control of her life.

The introduction highlights the issues; the brief headnotes cite each author's achievements and suggest directions for discussion. There's plenty to talk about here. Aside from a literature course, the book also makes a good second text for an "Introduction to Women's Studies," sociology, or diversity class.

These anthologies add immeasurably to the information that students have available to them for comprehending the lives, work, and experience of all kinds of women. Besides, they each offer hours of pleasurable reading, a welcome respite in our diligent pursuit of knowledge.

[Audrey Roberts enrolled in graduate school at the University of Wisconsin-Madison in 1966 as a re-entering student. A participant in the first "Feminist Collective" that met regularly to discuss life, literature, and making things happen on campus and in the state, she went on to become president of the Women's Caucus for the Modern Languages. After teaching English and Women's Studies and chairing the Women's Studies Department at UW-Whitewater, she is now happily retired.]

## NOTES

<sup>1</sup> Marian Arkin and Barbara Shollar, *The Longman Anthology of World Literature by Women: 1875-1975* (New York: Longman, 1989).

<sup>2</sup> Sandra M. Gilbert and Susan Gubar, *The Norton Anthology of Literature by Women: The Tradition in English* (NY: Norton, 1985).



Miriam Greenwald

## FEMINIST VISIONS

### EXCERPTS FROM "MAKING HISTORY: JULIE DASH"

by Patricia Mellencamp

[The following is excerpted from Patricia Mellencamp's article in *Frontiers* v.15, no.1 (1994), pp.76-101. Excerpts used with permission of *Frontiers: A Journal of Women Studies* and Patricia Mellencamp. Julie Dash's *Daughters of the Dust* is part of the *Women's Studies Audiovisual Collection* held at Karrman Library, UW-Platteville and is available free of charge to Wisconsin residents via interlibrary loan.]

Although much history is not recorded in print or film, it cannot be erased. Like age, we carry our history, our forebears, on our faces, their spirits indelibly imprinted in our memories. For Dash, history can be reincarnated, recollected, its spirit given new life as living memory. Nana Peazant is the historian, the great-grandmother of *Daughters of the Dust* who keeps history alive. "We carry these memories inside us. They didn't keep good records of slavery.... We had to hold records in our head."

Dash balances the experimental and the experiential, making *affective* history, a history of collective presence both material and spiritual. What I call empirical feminism -- archival and activist -- invokes history and acts to alter the course of time.

By locating issues of race and gender within specific contexts that are simultaneously historical and experiential, Dash's films expand the contours of female subjectivity -- both onscreen and in the audience -- to include women of all ages and appearances, complex emotion, and collective identification.<sup>xx</sup> When the enunciation shifts into women's minds and into history (which includes our experience and memory), we cease thinking like victims and become empowered, *no matter what happens* in the narrative.

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All the distributors turned it down. I was told over and over again that there was no market for the film.... I was hearing mostly white men telling me, an African American woman, what my people wanted to see... deciding what we should be allowed to see.<sup>1</sup>

In spite of delays and difficulties with financing and distribution, Dash took the film on the festival circuit, beginning with Sundance in Utah, in 1991. (After seeing an earlier trailer at a PBS "weekend retreat at Sundance," American Playhouse and the Corporation for Public Broadcasting funded it to the tiny tune of \$800,000.<sup>2</sup>) In the past two years, this commercial release by a woman has attracted substantial audiences and acclaim. *Daughters of the Dust* has made film history.

Unlike contemporary features by African American men, this tale is told from the multiple, intersecting points of view of women of all ages -- historical women, modern women -- including the spirits of the unborn. *Daughters* is about love, respect, acceptance, and beauty rather than fear, hatred, and neglect. It embodies hope, not despair. It celebrates harmony and life rather than disaster and death. No wonder the distributors had trouble! From *Grand Canyon* (which I hated) to *Boyz n the Hood* (which I loved), contemporary U.S. cinema, like television news, hawks male fear and high anxiety.

History is the setting of *Daughters* -- the Sea Island Gullahs off the coast of South Carolina at the turn of the century. Dash calls this the "Ellis Island for the Africans," the "main dropping off point for Africans brought to North America as slaves." Due to its isolation, Africans maintained a distinct culture that is re-created, recalled, recollected. A voice-over, of Nana Peazant, the old woman, the powerful head of the family clan, speaking through the ages, says, "I am the first and last, I am the whore and the holy one.... many are my daughters. I am the silence you cannot understand. I am the utterances of my name." After invoking the ancestors through speech, the spirits of the unborn, we go to Ibo Landing, the Sea Islands of the South, in 1902. The landscape is paradise, a splendid tranquillity composed of pastels, the pale blue sky, the golden beach, the azure ocean, sounds of water. The scene is a family celebration, a beautiful, bountiful feast for this extended, rural community.

Yellow Mary, the prodigal daughter, is arriving, returning home from the mainland. With her is Trula, her female friend/lover wearing yellow; Mary's Christian sister in grey, Viola Peazant; and a male photographer, Mr. Snead. The Peazant family -- gloriously dressed in pure, dazzling white -- awaits her

on the beach. Some revile Yellow Mary as a prostitute; most accept and love her, particularly Eula, the young mother of the unborn child. Mary accepts them all and her life. Hers is the tolerance of experience seasoned with wisdom. This is a celebration not of her homecoming but of the extended family's departure from this island for the mainland. Coming and going, their paths cross.

A young girl's voice sets up the drama in voice-over: "My story begins before I was born. My great-great-grandmother...saw her family coming apart." The girl continues as the storyteller, "The old souls guided me into the new world," as the camera pans the house. Thus, the tale is of the past, of history, a story of memory, or remembering, what Toni Cade Bambara calls "cultural continuity." It is an ending and also a beginning -- like life itself. There are no dualities in this film. Things end only to begin anew. Like their ancestors from Africa, this family is beginning a journey to a new land. The film -- poised at the moment of the move from agrarian life to the migration to the city -- reminds "us that there was some richness to that agrarian life...."

Nana Peazant, the great-grandmother, is the historian, the guardian of legend and the spirits. History comes from oral tradition, from experience. This is remembered history that lives through stories and through spirits. For Nana, age is wisdom, age is strength, age is to be respected: "We carry these memories inside us. We don't know where our recollections came from." But there is a tragic reason for recollection: "They didn't keep good records of slavery.... We had to hold records in our head. The old souls could recollect birth, death, sale. Those 18th century Africans, they watch us, they keep us, those four generations of Africans. When they landed, they saw things we cannot see." This is the history of survival, not defeat.

Nana Peazant believes in the spirit more than the body. "Respect your ancestors, call on your ancestors, let them guide you." Power doesn't end "with the dead." Nana responds to her grandson's anger about his wife's rape: "Ya can't get back what you never owned." Nana's attempt to fortify the family for their journey, to give them their heritage, is also the film's gift to the audience and to African American history. "I'm trying to learn ya how to touch your own spirit...to give you something to take north with ya.... Call on those old Africans. Let the old souls come into your heart.... let them feed you with wisdom." Nana

calls upon the spirits, carried by the wind. We glimpse the young girl, as yet unborn, running. Then we see this spirit enter her mother's body. The spirits can be felt, experienced.

An aesthetics of history is inscribed on bodies that dance, stroll, gesture, talk, and listen -- a choreography of grace-filled movement, poetic voices and words, one group leading to another, then shifting the players. The beauty is a remarkable achievement in twenty-eight days of "principal photography" shot with only "natural light -- sunlight" and 170,000 feet of film edited in Dash's living room. The film is lush with group shots and close-ups of beautiful African American women, talking, listening, laughing. "I saw Africa in her face," says Nana. The film caresses these faces of many styles and ages, taking time to let us see them, to cherish their presence and experience what they might be thinking. They are so different yet connected, "unity in diversity."

In an interview...Dash says: "The whole film is about memories, and the scraps of memories, that these women carry around in tin cans and little private boxes.... African Americans don't have a solid lineage that they can trace. All they have are scraps of memories remaining from the past." Dash thought about "what it would be like to have a child ... taken away, sold away into slavery. I mean, exactly how would that feel? ... How do you maintain after that kind of personal tragedy? What happens to you?"<sup>4</sup>

History is carried in the conversations that tell the story of our lives. Mary talks about the rape of "colored women," there as common as fish in the sea. The voice-over spirit says she needed to convince her father "I was his child." The men recall the slave ships. Mary tells the story about her baby, born dead, so she nursed another baby. Nana -- shown in close detail, often apart from the group, old, wiry, tough, a survivor -- cannot understand how the family can leave.

The family is divided, momentarily, historically, over spirituality versus Christianity. Nana's daughter-in-law says, "I am educated. I'm tired of those old stories.... they pray to the sun, the moon, they ain't got no religion. I don't want my daughter to hear about that stuff." The voice of the spirit girl: "We were the children of those who chose to survive." Shots of clothes drying are intercut. "I was traveling on a spiritual mission, but sometimes I would be distracted.... I remember the call from my great-

great-grandmother. I remember and I recall. I remember my journey home."

For many viewers, the film feels like "a journey home." The film comes to understand that "we are part of each other.... we are all good women. We are the Daughters of the Dust." Although the family separates, four generations of women remain together. Yellow Mary became active in anti-lynching. The spirit's voice-over concludes this extraordinary film: "My mommy and daddy stayed behind, with Yellow Mary. We remain behind, growing older, wiser, stronger."

Bambara calls the film "oppositional cinema" -- due to "dual narration" and "multiple point of view camerawork." The style is a "non-linear, multilayered unfolding" comparable to the "storytelling traditions" of "African cinema." Dash compares the film's structure to an African griot: "The story would just unravel ... through a series of vignettes.... the story would come out and come in and go out and come in ... go off on a tangent ... and back again. Like a rhizome."<sup>5</sup> For Bambara, *Daughters* is "Africentric." She says the "storytelling mode is African-derived, in a call-and-response circle." "The spaciousness in DD is closer to African cinema than to European and European-American cinema. People's circumstances are the focus in African cinema, rather than individual psychology."<sup>6</sup>

Dash was addressing "black women first, the black community second, white women third," a hierarchy that is reflected in her empathetic portrayal of Black men in the film. As hooks argues, "To de-center the white patriarchal gaze, we have to focus on someone else for a change.... the film takes up that group that is truly on the bottom of this society's race-sex hierarchy. Black women tend not to be seen.... *Daughters* de-centers the usual subject -- and that includes white women." hooks also suggests that "people will place *Daughters* in a world not only of black independent filmmakers, but also in the larger world of filmmakers."<sup>7</sup>

When hooks asks, "Why is it that feminist film criticism ... remains aggressively silent on the subject of blackness, ... disallows ... black women's voices? It is difficult to talk when you feel no one is listening,"<sup>8</sup> I sadly concur. The blind spots of white feminists, including me, regarding women of color have been glaring. That is changing.... But most important, we now have films to show us the way and books to point us in the right directions.

In their conversation, hooks and Dash recall the "ritual of dealing with hair grooming," the pleasure of "sitting in" -- "It was a joy." Different West African hairstyles mean things; for example, "married, single, menopausal." The family "hairbraider" would braid "the map of the journey north in the hair design."<sup>9</sup> Nana Peasant's most powerful gris-gris was a lock of her mother's hair -- often the only thing children had of the mothers during slavery. I didn't know this. I loved the learning. In fact, learning has always been my greatest pleasure. Now, as I look at a lock of [my own] Grandmother Rose's red hair, which still reaches to the small of her back, as it did when she was a girl on a farm in northern Wisconsin, I understand much more. With understanding comes acceptance and love -- and these are the gifts *Daughters of the Dust* ultimately gives to us.

[Patricia Mellencamp is professor of art history at the University of Wisconsin-Milwaukee, where she teaches film and television. She has authored several books and coedited three books on film, and has contributed numerous articles to major journals of film, media, and culture.]

#### NOTES

<sup>1</sup> Julie Dash, *Daughters of the Dust* (New York: New Press, 1992), p.25.

<sup>2</sup> Zeinabu Irene Davis, "An Interview With Julie Dash," *Wide Angle* v.13, no.3/4, pp.110-119; 112.

<sup>3</sup> Dash, pp.28, 42, 47.

<sup>4</sup> Davis, p.112.

<sup>5</sup> Dash, p.39.

<sup>6</sup> Toni Cade Bambara, "Reading the Signs, Empowering the Eye: *Daughters of the Dust* and the Black Independent Cinema Movement," in *Black American Cinema*, ed. Manthia Diawara (New York: Routledge, 1993), pp. xiii, 124, 136.

<sup>7</sup> bell hooks, *Black Looks: Race and Representation* (Boston: South End Press, 1992), pp.40, 65.

<sup>8</sup> hooks, pp.124-125.

<sup>9</sup> hooks, p.53.

## ARCHIVES OF WOMEN IN SCIENCE AND ENGINEERING

by Tanya L. Zanish

In 6th grade, I read a library book on atomic structure. I was absolutely fascinated by the ideas. When my father explained that people who work with these ideas are called nuclear physicists, I decided on my career then and there. (Denelle Friar, Senior Engineer, Westinghouse Hanford Company, in "Careers for Women in Nuclear Science and Technology," Professional Women in the ANS Committee, 1992)

Friar is one of the women whose papers make up the Archives of Women in Science and Engineering, founded at Iowa State University in the spring of 1994. Since its inception, the Archives has received a wide variety of materials documenting the experience of women in the fields of science and engineering. The purpose of the WISE Archives is to collect papers that illustrate the different roads women have followed through the years. Records represent a range of career experiences, including the papers of botanists, structural engineers, and chemists. The brief descriptions that follow provide a sampling of that diversity of experience:

Verona Devine Burton received her M.A. (1946) and Ph.D. (1948) in Plant Anatomy from the University of Iowa. She was employed as an Assistant Professor in the Biology Department at Mankato State University from 1948 until 1983. Her papers include her thesis, "Floral Abscission in *Lychnis alba*," and dissertation, "Embryology of *Lychnis alba*," as well as correspondence with Mankato State administrative officials concerning her tenure. Burton met with various forms of discrimination in her career, including being denied her position in the 1950's because her husband was also on the faculty, then having her tenure status questioned in the 1960's. Appropriately enough, she served as the Affirmative Action Officer for Mankato State from 1973 until 1975. She recalls:

It was an exciting two years for me. I called in the Department of Labor and filed a class action suit for the whole state college system. There was only enough money to bring each

woman up to the poorest paid equivalent white male. One woman got over a \$5,000 raise. (1995)

"A woman will put on the editorial shoes of the *Iowa Engineer* for the first time in the history of the publication," wrote the *Iowa State Daily* in 1945, "when Mary Krumboltz (Engineering - Junior) assumes the editorship July 1." Mary Krumboltz Hurd went on to receive her B.S. (1947) in Engineering from Iowa State and was employed by the American Concrete Institute as an associate editor and staff engineer. She authored the industry standard, *Formwork for Concrete* (1963), currently in its Sixth Edition. She has worked as an engineering consultant and also held the position of editor-in-chief of *Concrete Construction*. Her papers document her various awards and work with concrete. "I myself like this kind of writing," she wrote in a 1980 letter to editor William Panarese, "as well as exploring and tracking down new developments in concrete technology." Of special interest is her receipt of a woman's badge from Tau Beta Pi (National Engineering Society) in 1946, as women were not then allowed to become full members. She was finally invited in 1970 to join the Society as a full member.

The Professional Women in ANS (American Nuclear Society) Committee was formed as a standing committee in the American Nuclear Society in 1982. Its purpose is to provide a forum for the exchange of information among women members of the Society and a mechanism for women members to be recognized. The Committee also focuses on encouraging women to enter into careers in the nuclear industry by providing publications and mentors. This collection contains agendas, minutes, articles, and reports. A number of items concern the Committee's mentoring program.

Bernice Kunerth Watt received her M.S. (1933) at Kansas State University and her Ph.D. (1940) in Nutrition Chemistry from Columbia University. She began working for the United States Department of Agriculture in 1941 and retired in 1974 as the Leader of the Nutrient Data Research Center. Under her leadership, the information available grew from 2 tables containing data on 13 nutrients in 275 foods to 20 tables consisting of values for 50 nutrients in 3,000 foods. In

addition to her career, Watt was mother of three and an active volunteer in her community of Fairfax, Virginia. Her papers include biographical information, personal correspondence, her thesis, "The Utilization by Human Subjects of the Nitrogen of Beef Round and Beef Heart," and dissertation, "The Effects Upon Iron Utilization of Varying Calcium and Phosphorous within the Limits of Normal Dietaries," plus photographs.

As a high school freshman, Evelyn J. Weber wrote stories of her family, school days, and a trip to the 1938 World's Fair in a publication she titled "Youthful Yesterdays," which has since become part of the collection of her papers in the WISE Archives. Weber was graduated from the University of Illinois with a B.S. (1953) in Chemistry and a Ph.D (1961) in Biochemistry from Iowa State University. From 1965 till 1987 she was Professor of Plant Biochemistry in the Agronomy Department at the University of Illinois and

research chemist for the Agriculture Research Service of the United States Department of Agriculture. Her research focused on plant metabolism and the development of high-oil corn. Weber's collection contains biographical information, family photographs, and her journal articles. Among the titles: "Lipids of the Kernel," "Role of Potassium in Oil Metabolism," and the "Structure and Composition of Cereal Lipids."

These are examples of the collections in the WISE Archives that are currently available for researchers. If you would like to examine these collections or know of papers and records that should be included in the Archives, please direct all inquiries to: Tanya L. Zanish, Curator, Archives of Women in Science and Engineering, Special Collections, 403 Parks Library, Iowa State University, Ames, Iowa 50011-2140; 515-294-6648; email: LB.TLZ@ISUMVS.IASTATE.EDU.

## OTHER ARCHIVES

The **DR. JANE L. BERDES ARCHIVE FOR WOMEN IN MUSIC** has recently been established at Duke University, housed in the Perkins Special Collections Library. The papers of this former Fellow at the University of Wisconsin-Madison's Women's Studies Research Center include some 46,000 items collected by Berdes -- documents, music, rare manuscripts, books, and a few of Berdes' own writings. The particular focus of the collection is the role of the Venetian welfare institutions known as *Ospedali Grandi* in providing musical training for girls. Berdes' particular passion was recovering the works of Magdalena Lara Lombardi Sirmen, a task at which she spent many long hours at the archives in Venice. Address of the Perkins Special Collections Library is Box 90185, Duke University, Durham, NC 27708-0185; phone: 919-660-5822; email: SPECOLL@MAIL.LIB.DUKE.EDU.

The papers of Virginia suffragist **ADLE GOODMAN CLARK** have been made available at the Virginia Commonwealth University Libraries, Richmond, Virginia. Housed in Cabell Library's Special Collections and Archives, the papers consist of 130 feet of materials, both Clark's own papers and records of organizations of which she was a part. For

information, contact archivist Betsy Pittman at 804-828-1108 or email: BPITTMAN@GEMS.VCU.EDU.



Miriam Greenwald

## WRITING OUR OWN HISTORY: A CLASS IN ARCHIVAL SOURCES

by Lynne H. Kleinman

In the fall of 1994, fourteen students and I shared enthusiastically in the process of discovery that inevitably accompanies development of a new course of study. Offered for the first time, under the auspices of both the History Department and the Center for Women's Studies at the University of Wisconsin-Milwaukee, was a course in the history of women in Wisconsin. Given the significant initial obstacle of limited resources, all participants emerged from the experience with a fine record of accomplishment. The paragraphs that follow trace the unfolding of our learning experience.

The description in the syllabus gave an idea of what I believed the course should be about: "While we will study the lives and accomplishments of some of Wisconsin's more famous women," I wrote, "our main focus will be upon developing a picture of the lives of ordinary women of this state, from pioneer days to the present." My thought was that learning about the lives of ordinary women could be accomplished in two ways. First, I would compile appropriate readings. Since no single published source tells this story, the literature had to be drawn from diverse sources. Of great help was a publication of the UW System Women's Studies Librarian, "Wisconsin Women's History: A Bibliography." The second approach would involve students in adding to the literature themselves by writing individual research papers based on *primary* sources. Fortunately, the holdings of the State Historical Society of Wisconsin are rich in collections of personal papers of individual Wisconsinites. Tim Ericson, Academic Archivist at UW-Milwaukee, contributed generously of his time and expertise in helping me select collections appropriate for student research. He also arranged transport of these collections from Madison and other Area Research Centers in the state, making them available at our Area Research Center in Milwaukee for the entire semester.

Students enrolled in this course were all undergraduates with junior or senior standing. Since most had had no previous experience working in archival research, I devoted an entire class meeting, early in the semester, to an orientation to the Archives. Again, Tim Ericson provided major support, addressing

the students not only on technical procedures for working in the Archives, but also on criteria they might use in judging whether a given collection suited their interests and needs. In addition, students received a list of available collections, including call numbers and a short description of each, and were given the opportunity to examine the collections, actually handling the records, so they could become familiar with how this material was arranged and stored.

Students were given a limited time in which to select a data set for their own research. Not restricted to the collections we had gathered, some indeed decided to use data from other sources. Thus, some of the work was ultimately based on oral histories students themselves collected, and some was even centered on personal papers of students' own ancestors, stored in family attics! It was understood that the individual research was to be conducted on an ongoing basis throughout the semester, that it constituted an integral part of the course. Indeed, time was set aside at the beginning of each class meeting for students to report on their work progress.

Meanwhile, the topics we discussed in class, per the syllabus, complemented the research efforts proceeding on the outside. For example, a topic for one of our early classes was "The Use of Diaries and Personal Papers in Constructing and Reconstructing Women's History." Students read two installments of "Hannah's Letters: The Story of a Wisconsin Pioneer Family, 1856-1864," and completed a writing assignment that asked them to "describe in detail the picture you get from these readings of what Hannah's life was like on the Wisconsin frontier." This gave the students hands-on practice in using primary sources, in this case personal correspondence, to put together a cohesive story, including interpretation of the character of the writer.

While the syllabus was constructed to provide exposure to and training in methodology, it also consciously aimed to educate students in the historical context for their individual research. Throughout the course, we reiterated an important rationale for our reading and discussions, namely that it is impossible to understand the life of an individual without regard to what was going on in the surrounding society. We studied the broader experiences of women in various

contexts, noting how women both affected and were affected by *events*, such as the wars of the nineteenth and twentieth centuries, and by *movements*, ranging from the nationwide struggle for female suffrage, to the proliferation of women's clubs both nationally and locally, to the rural life movement in Wisconsin and other agricultural states.

The best work to come out of this course reflects skillful use of archival data and explicit regard for historical context. A paper on Lucy Smith Morris, founding president of the Wisconsin Federation of Women's Clubs, understands the women's club movement as superficially an expression of the nineteenth-century concept of "the lady," but more importantly as a basis for the growth of individual and collective self-confidence that facilitated members' entrance into the public sphere.

An understanding of women's clubs requires a familiarity with the late 19th century idea of the "lady:" the belief that every woman was a moral and domestic creature who embodied the desirable traits of loving maternity, intuition and sensitivity. Most 19th century women would have been offended if they were not described as ladies.

The purpose of these first women's clubs was cultural enlightenment but, indirectly, they also taught the value of their own autonomy. Clubs strengthened collective confidence and gave their members a more complete sense of individual identity....

19th century clubwomen, like Lucy Morris, utilized the domestic and moral traits attributed to the ideal lady to increase autonomy, win education and seize influence beyond the home in the previously forbidden public sphere....<sup>2</sup>

A paper on Laura Sherry reflects intensive, careful reading of Sherry's personal papers, and does a fine job of painting a picture of this important figure in Milwaukee's cultural life, seeing her as her critics could not.

What...critics could not fully realize was that the vision she had for theatre was in keeping with the radical artistic factions of her time. She was a pioneer

because she brought this vision of theatre to Milwaukee. Her ambitions were realized because of the unique time in which she lived and due to a sensitivity based upon a wealth of experiences. Like all pioneers, she had the courage to try to fulfill her dreams. Laura Sherry's world ventured far beyond the borders of Milwaukee. Her work in theatre encompassed an international realm which drama historians now perceive as part of a movement that changed American theatre forever. Laura Sherry was the first to work toward this change through the formation of her theatre company, The Wisconsin Players. As director and founder of this theatre company, she impacted on Milwaukee theatregoers by reshaping their sensibilities about what took place on the stage and perhaps how it realistically mirrored their own changing world. After Laura Sherry moved to Milwaukee, theatre in this industrial city would never be quite the same. For a woman born in the 19th century small Mississippi River town of Prairie du Chien, Wisconsin, it was an exceptional accomplishment to bring an international movement to a regional level.<sup>3</sup>

The foregoing work, on Lucy Morris and Laura Sherry, relied primarily on the women's personal papers and on selected secondary sources that established context. Other studies utilized the papers of women still living, so students were able to illuminate the archival data through personal interviews. The resulting papers demonstrate successful initial attempts at using oral history techniques.

Most, but not all, of the students focused their work on individual Wisconsin women. One study took for its subject the *group* comprising the population of female prisoners in Wisconsin penal institutions during the 1920's and 1930's. A careful review of the records of individual prisoners during this period enabled the student not only to paint a picture of them along socioeconomic lines, but also to comment upon the

offenses for which society was incarcerating them.<sup>4</sup> Along the way, the student-author learned both about researching legal codes and about observing constraints related to confidentiality when working with records of this kind.

The element of this whole experience that should be underscored is the *enthusiasm* with which the work was undertaken and carried out. This class would be a good advertisement for not only learning history, but "doing" it as well.

[Lynne H. Kleinman holds a Ph.D. in Urban Social Institutions. She teaches History and Women's Studies at the University of Wisconsin-Milwaukee and is Senior Research Analyst in the Office of Research and Evaluation, Alverno College, Milwaukee, Wisconsin.]

#### NOTES

<sup>1</sup> Elizabeth Krynski and Kimberly Little, eds., "Hannah's Letters: The Story of A Wisconsin Pioneer Family, 1856-1864," Parts I and II, *The Wisconsin Magazine of History* v.7, no.3 (Spring 1991), pp.163-195; v.74, no.4 (Summer 1991), pp.272-296.

<sup>2</sup> Margery Sinclair, "Lucy Smith Morris," unpublished paper written in partial fulfillment of the requirements for History 448-499, University of Wisconsin-Milwaukee, December 1994, pp.6-7. This work (as well as the work cited in footnote #3, below) was awarded first place in the Women's Studies Student Research and Project Contest, University of Wisconsin-Milwaukee, March 9, 1995.

<sup>3</sup> Karen Rasmussen, "A Spirit in League With Her Heart: The Life and Work of Laura Sherry," unpublished paper written in partial fulfillment of the requirements for History 448-499, University of Wisconsin-Milwaukee, December 1994, p.2. This work (as well as the work cited in footnote #2) was awarded first place in the Women's Studies Student Research and Project Contest, University of Wisconsin-Milwaukee, March 9, 1995.

<sup>4</sup> Sandra Belot, "Wisconsin Women in Prison, 1920-1940," unpublished paper written in partial fulfillment of the requirements for History 448-499, University of Wisconsin-Milwaukee, December 1994.

#### SYLLABUS, FALL 1994

##### 448-499: From Classroom to Boardroom: Women in Wisconsin History

- Sept. 7 Introduction to the course  
Review of Syllabus  
Understanding Women's History
- Sept. 14 Use of Diaries and Personal Papers in  
Constructing and Reconstructing Women's  
History
- Sept. 21 Introduction to Archival Research  
(Timothy Ericson, Academic Archivist)
- Sept. 28 Early History of Women in Wisconsin
- Oct. 5 Students Report on their Work in the  
Archives  
History of Higher Education for Women in  
Wisconsin: The Nineteenth Century
- Oct. 12 History of Higher Education for Women in  
Wisconsin: The Twentieth Century  
Wisconsin Women's Clubs
- Oct. 19 Wisconsin Women in Abolition and the Civil  
War  
Woman Suffrage and Temperance Move-  
ments in Wisconsin: The Nineteenth Century
- Oct. 26 Woman Suffrage and Temperance Move-  
ments in Wisconsin: The Twentieth Century
- Nov. 2 Progressivism: The Civic and Social Con-  
sciousness of Wisconsin Women  
The Rural Life Movement
- Nov. 9 Wisconsin Women in the Arts
- Nov. 16 Wisconsin Women in the Professions
- Nov. 23 Women's Issues in Contemporary Wisconsin  
Society: Reproductive Rights, Welfare,  
Employment Discrimination
- Nov. 30/ Students Report on Their Own Research  
Dec.7

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## FEMINIST PUBLISHING

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**SIBUL PUBLICATIONS** is a new women's press specializing in nonfiction, with "positive themes." Topics of interest are women and change, aging, midlife women, mythology, spirituality, health, and other women's issues. Recent publications include *The Goddess Speaks: Myths & Meditations* and *Mythmaking: Heal Your Past, Claim Your Future*. Editor is Miriam

Selby at 123 NE 3rd St., #502, Portland, OR 97232. (Information from *Small Press Review*, April 1995, p.10)

Once again the **LESBIAN ARCHIVE AND INFORMATION CENTRE** of London is in danger of closing due to lack of funds. Donations may be sent to the Archive at BCM 7005, London WC1N 3XX, UK.

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## COMPUTER TALK

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### EMAIL LISTS

*[To subscribe to most email/discussion lists, send a posting to the appropriate listserv, giving the following as the body of the message (not on the subject line): subscribe listname yourfirstname yourlastname (for example: subscribe cyber-sisters jane jones). If a signature file automatically appends itself to your messages, either disable it at the top of the message, or add the single line END in the line after your subscribe message.]*

For a very thorough directory of women's studies-oriented email/discussion lists, select the WMST-L choice on: <http://www.inform.umd.edu:8080/EdRes/Topic/WomensStudies/Computing/WMST-L>. Another address for this information is: <http://www-unix.umbc.edu/~korenman/wmst/forums.html>. Many thanks to Joan Korenman for her work in keeping up with and adding regularly to this list -- most of the listings below come from announcements on WMST-L.

**ADJUNCT-FACULTY** encourages discussion of strategies for improving conditions for part-time instructors, many of whom are women. Send your subscribe message (see above) to [LISTSERV@NMSU.EDU](mailto:LISTSERV@NMSU.EDU).

**AFFAM-L** is a list arising out of recent attacks against affirmative action across the country, notably in California, with such initiatives as the anti-immigrant Proposition 187. Listserv address is: [LISTSERV@CMSA.BERKELEY.EDU](mailto:LISTSERV@CMSA.BERKELEY.EDU).

**BEIJING-CONF** is one of two new lists centered on the United Nations World Conference on Women scheduled for Beijing in September of this year. Sponsored by the United Nations Development Programme (UNDP), this list focuses on discussion of issues to be dealt with by conference and NGO (non-governmental organizations) representatives. Send a subscribe message (without your full name) to the listserv: [MAJORDOMO@CONFER.EDC.ORG](mailto:MAJORDOMO@CONFER.EDC.ORG).

**BOOKWOMAN** is a women-only list for booklovers. For subscription information, write to [MAJORDOMO@VECTOR.CASTI.COM](mailto:MAJORDOMO@VECTOR.CASTI.COM), and in the body of the message, write: info bookwoman.

**CYBER-SISTERS** is an unmoderated list for women artists, performers, and writers interested in using the Internet and World Wide Web resources for discussing and furthering their work. Send a subscribe message to: [MAJORDOMO@PMedia.COM](mailto:MAJORDOMO@PMedia.COM).

**FEMPED-L** is meant for discussion of "issues of power and positionality in the classroom and how feminist pedagogy can be used to challenge patriarchal models and methods that silence and intimidate women in educational settings." Listowner is Christine Miller. Send a subscribe message to [LISTSERV@UGA.CC.UGA.EDU](mailto:LISTSERV@UGA.CC.UGA.EDU) (or Bitnet address: [LISTSERV@UGA](mailto:LISTSERV@UGA)).

**GENED** (gender and education) is a forum for teachers, parents, researchers, and others interested in issues of gender in primarily K-12 education. Send a subscription message to: [MAJORDOMO@ACPub.DUKE.EDU](mailto:MAJORDOMO@ACPub.DUKE.EDU).

**GIRL** offers a private, unmoderated discussion "for and about girls, grrrls, young women, lesbian and feminist youth, 'babydykes,' 'young and angrys,' and other young women. A brief biography (100+ words) about potential subscriber's background, age, work, experiences, etc. is required and will generally be posted to the list when subscription is accepted. To subscribe, send a bio to: [GIRL@UCI.EDU](mailto:GIRL@UCI.EDU).

**HELWA-L** is a list geared to Malaysian women in the U.S. and Canada. Send a subscribe message to [LISTSERV@PSUVM.PSU.EDU](mailto:LISTSERV@PSUVM.PSU.EDU).

**ICWP-L** focuses on women in the theater, particularly playwrights. Although it is officially for members of the International Center for Women Playwrights, others are welcome to a three-month "trial" subscription. Send a subscribe message to: [LISTSERV@UBVM.CC.BUFFALO.EDU](mailto:LISTSERV@UBVM.CC.BUFFALO.EDU).

**IRWMST-L** is the Irish equivalent to WMST-L, maintained by the Irish Higher Education Equality Unit for Women's Studies in Ireland. Send a subscription message to: [LISTSERV@IRLEARN.UCD.IE](mailto:LISTSERV@IRLEARN.UCD.IE).

**NEWW-BEIJING** is the list created by Network of East-West Women for those who live in East and Central Europe or the former Soviet Union (or are interested in the region) for discussion of the upcoming U.N. World Conference on Women/NGO forum in Beijing (see list above). Send a subscribe message to: [MAJORDOMO@IGC.APC.COM](mailto:MAJORDOMO@IGC.APC.COM).

**OVARIAN-CANCER** offers discussion of all aspects of dealing with ovarian cancer. Subscribe by sending a message to: [LISTSERV@IST01.FERRIS.EDU](mailto:LISTSERV@IST01.FERRIS.EDU).

**PAR-L** is a bilingual discussion group for those interest in women-centered policy issues in Canada. Opened by the Canadian Advisory Council on the Status of Women on March 8, 1995, the list is now headquartered at University of New Brunswick, Fredericton. The list is fully moderated. Send a subscribe message to: [PAR-L-SERVER@UNB.CA](mailto:PAR-L-SERVER@UNB.CA).

**RURWMN-L** serves the interests of rural women. Send your subscription message to: [LISTSERV@BINGVMB.CC.BINGHAMTON.EDU](mailto:LISTSERV@BINGVMB.CC.BINGHAMTON.EDU).

**TW-WOMEN** is a mailing list for Taiwan women. Some of its points of interest are: dissemination of news

about Taiwan women, discussion of feminist ideologies as they concern Taiwan women, enhancement of a global perspective (news, culture, etc.), promotion of equality between the sexes, and search for feasible projects by interested individuals on the list. Send a subscribe message to: [MAILSERV@UTARLG.UTA.EDU](mailto:MAILSERV@UTARLG.UTA.EDU).

**WOMEN** is the second list by that name, this one focused on women's issues in Turkey, intended primarily for "the academic and professional needs of people involved with women's issues and gender," such as faculty, librarians, program administrators. Send a subscription message to: [LISTPROC@BILKENT.EDU.TR](mailto:LISTPROC@BILKENT.EDU.TR).

**WSST** is a New Zealand women's studies list that shares archives and resources with the FMST-L list (for those interested in feminist theory, philosophy, etc. and debates on issues with a Pacific Rim modality). WSST focuses on teaching and resources in women's studies. Send a subscribe message to: [UOTAGO@STONEBOW.OTAGO.AC.NZ](mailto:UOTAGO@STONEBOW.OTAGO.AC.NZ), being sure to type END on the line after your subscribe message.

## WORLD WIDE WEB SITES

**AMY'S HOME PAGE** carries a variety of links to women's resources, including mailing lists, feminist activism, women's organizations and magazines, "women helping women on the net," etc. Address is: <http://www.best.com/~agoodloe/home.html>. (Goodloe also manages the Virtual Sisterhood homepage and vs-online-strat email list.)

**THE BIRTH INDEX** offers a set of web pages on birth, pregnancy, and midwifery. Managed by Donna Dolezal Zelzer, it includes some information and articles from *Midwifery Today*, links to other sites of interest, and more. Address: <http://www.efn.org/~djz/birth/birthindex.html>.

Several new web sites on breast cancer offer a response to the growing awareness on the topic. One is the **COMMUNITY BREAST HEALTH PROJECT** of Palo Alto, California, dedicated to acting as a clearinghouse for information and support, at the following address: <http://www-med.Stanford.EDU:80/CBHP/>.

Another is **AVON'S BREAST CANCER AWARENESS CRUSADE** page (a non-commercial source for frequently asked questions, a glossary of terms, a list of support groups across the country, etc. Address: <http://www.pmedia.com/Avon/avon.html>.

The **BREAST CANCER INFORMATION CLEARINGHOUSE**, part of New York State's Education and Research Network, offers the ability to search for specific information or select from a menu of possible information sources. They also offer a hotline for breast cancer information: 1-800-221-2141. Web address: <http://nysernet.org/bcic/>.

The **CENTER FOR WOMEN'S GLOBAL LEADERSHIP** has a Web site that includes a directory of participating organizations, the text of a recent newsletter, and more. Address: [gopher://gopher.igc.apc.org:70/11/orgs/cwgl](mailto:gopher://gopher.igc.apc.org:70/11/orgs/cwgl).

**CYBER-SISTERS** email list also offers a Web site for women artists, performers, and writers who use the Internet or Web for their art. Cite address is: <http://WWW.PMedia.COM/Sisters/>.

**DIATOMA: MATERIALS FOR THE STUDY OF WOMEN AND GENDER IN THE ANCIENT WORLD** includes course syllabi, bibliographies, images, etc., from the University of Kentucky and Miami University, Oxford, Ohio. Address: <http://www.uky.edu/ArtsSciences/Classics/gender.html>.

For a **DUTCH-LANGUAGE "NON-EXHAUSTIVE LIST OF SOURCES IN WOMEN'S STUDIES,"** try this address: <http://www.xs4all.nl/~knnsmrkt/bronvrou.html>.

**FEMINISTS FOR ANIMAL RIGHTS** has moved its Web site to a new address: <http://envirolink.org/arrs/far/home.html>.

**ISIS** offers information on the art and culture of women of African descent. Topics include art, history, music and dance, literature, and spirituality. Address is: <http://www.mit.edu:8001/people/aej/isis.html>.

A homepage on **NANCY DREW: GIRL SLEUTH, GIRL WONDER** is available. Address is: <http://sunsite.oit.unc.edu/cheryb/nancy.drew/ktitle.html>.

An **LGBT LIST OF LISTS** is available from the Queer Resources Directory. Check the "Gender-Exclusive Lists" at this site: <http://www.qrd.org/QRD/www/electronic/email/lgbt-list-of-lists.html>.

The **RX WOMEN WEEKLY REPORT** provides the text of the most current of CBS News' early morning "Up to the Minute" reports. Address: [http://adware.com/uttm/rx\\_women/welcome.html](http://adware.com/uttm/rx_women/welcome.html).

The **UNIFEM WEB SITE** offers information from the United Nations Development Fund for women. Address: <http://www.ingenia.com/unifem>.

**VIRTUAL SISTERHOOD** has a Web site full of resources and plans for women and their Internet enthusiasm. Address is: <http://www.igc.apc.org/vsister/vsister.html>.

**WEBGRRLS** links with the homepages of a number of the New York City-based group and references some other sites as well. Address: <http://www.interport.net/~asherman/webgrrls.html>.

**WOMEN LEADERS ONLINE** is a "new organization dedicated to stopping the Radical Right agenda," and began in New York City in February 1995. Web page address is: <http://worchester.lm.com/women/women.html>.

**YAHOO's** women's studies resources listing has moved. New address is: [http://www.yahoo.com/Social\\_Science/Women\\_s\\_Studies/Gender](http://www.yahoo.com/Social_Science/Women_s_Studies/Gender).

## ELECTRONIC JOURNALS/JOURNAL WEB SITES

**CATT'S CLAWS** is a feminist newsletter named in honor of Carrie Chapman Catt, under whose leadership the 19th Amendment to the United States Constitution was ratified in 1920. Irene Stuber posts three times a week with "news concerning the feminist community." (To subscribe to the email list, send the message *subscribe catt's-claws* to [LISTSERV@NETCOM.COM](mailto:LISTSERV@NETCOM.COM).) The Web address includes current issue and more: <http://worchester.lm.com/lmann/feminist/cattsc claws.html>.

**GEEKGIRL** is a "Webzine" from Australia, "taking a unique blend of cyberfeminism, information, and humour to geekgirls and boys around the world." Available both online and in print, by subscription. Key articles and subscription information are available at the Web address: <http://www.next.com.au/spyfood/geekgirl/>. Snailmail address: P.O. Box 694, Kings Cross NSW, 2011, Australia.

**GLOBAL CENTER NEWS** comes from the Center for Women's Global Leadership, 27 Clifton Ave., New Brunswick, NJ 08901. Web address: [gopher://gopher.igc.apc.org:70/11/orgs/cwgl/pub/](http://gopher.igc.apc.org:70/11/orgs/cwgl/pub/).

**MUSE: THE JOURNAL OF WOMEN IN MUSIC** offers most of the text of current issues online, including CD and concert reviews. Web address: <http://www.val.net/VillageSounds/Muse/index.html>.

**POLITICAL WOMAN HOTLINE**, distributed as a membership benefit to Women Leaders Online (see email lists above), is filled with news of political happenings of interest to women, with some analysis and action suggestions. The Web site carries the most recent issues: <http://worchester.lm.com/women/polwoman.html>. Back issues are available at: <http://worchester.lm.com/women/news.html>.

**VOICES OF WOMEN**, begun in 1992, includes a sampling of its best articles on its Web page, along with subscription information, resources by category, conferences, etc. The Web site, titled "Power Tools for Visionary Women," is at: <http://www.voiceofwomen.com/VOWworld.html>.

**WOMEN OF ACHIEVEMENT AND HERSTORY** is another "frequently issued (almost daily)" newsletter from Irene Stuber, this one offering brief pieces about notable women in history, notices of birthdays of influential women and anniversaries of important events in women's history. Also available via email list (send message *subscribe woah-herstory* to [LISTSERV@NETCOM.COM](mailto:LISTSERV@NETCOM.COM)). Web address is: <http://worchester.lm.com/lmann/feminist/achievement.html>.

**WOMEN'S ENVIRONMENT AND DEVELOPMENT ORGANIZATION (WEDO) NEWSLETTER** is available on a gopher site. Address is: [gopher://gopher.igc.apc.org:70/11/orgs/wedo/news](http://gopher.igc.apc.org:70/11/orgs/wedo/news), or contact via email: [wedo@igc.apc.org](mailto:wedo@igc.apc.org).

## OTHER ELECTRONIC RESOURCES

"Introducing GRACE -- the European Community Women's Studies Database" by Véronica Degraef appears in the 1992 issue of *Women's Studies Quarterly* (v.20, no.3-4, pp.144-152), describing the technical details of this database that covers a myriad of information on women's studies programs throughout Europe.

A new periodical on the Internet comes recommended from the head of University of Wisconsin's School of Library and Information Studies Library. **INSIDE THE INTERNET**, published by the Cobb Group (\$39) offers monthly issues with how-to information on creating Web pages, using email, etc.

Amy Goodloe of the list Internet-Women-Info (and others) notes that the periodical **NETGUIDE** (from CMP Publications, Inc.) offers reviews of women's and lesbian/gay sites in regularly featured spaces. See information at: <http://techweb.cmp.com/techweb/ntg/current/default.html>, under the Cyberguide departments "Pink Triangle" and "Women's Voices." Clicking on any of the sites listed brings up the review of that site.

From **WEB COMMUNICATIONS** comes an offer to help you create your own Web page, including a special guest account for trying it out. For information, see their Web page at: <http://www.webcom.com/>.

**WOMEN'S LEADERSHIP CONNECTION** reaches about 900,000 women through a closed forum on the Prodigy commercial network. Press releases, announcements, conference reports, and the like are welcome for posting. Send to Women's Leadership Connection, c/o VentureCom, P.O. Box 340, McLean, VA 22101-0340; 703-556-9662; fax: 703-556-9668.

A new file by Joan Korenman on the WMST-L collection offers lots of help in finding email addresses of those you'd like to contact. Retrieve the file **FINDING EMAIL ADDRESSES** by sending the command *get finding address wmst-l* to [LISTSERV@UMDD.UMD.EDU](mailto:LISTSERV@UMDD.UMD.EDU).

A recent posting on the vs-online-strat conference list notes that there are often **LESS EXPENSIVE INTERNET SERVICES** than the major online services such as CompuServe and America Online. "Rates vary

considerably," according to the posting, which urges prospective Internet user to check with local providers, BBSs, local colleges and universities, even consider bartering with a small business or nonprofit.

For an executive summary Publishing Alert's 1995 **SURVEY OF WOMEN ONLINE** (sponsored by Apple Computer) check the address: <http://www.netcreations.com/ipa/women.htm>. The full survey is available for \$495 (that's right!) from the address given on the Web page.

Members of WomensNet or one of the APC partner networks who are involved in planning for the Beijing World Conference on Women are able to publish information about their group on the Internet for free. **WOMEN OF THE WORLD** is a new Web page from WomensNet that will feature news about the conference, issues to be discussed, and participating women's groups. Interested organizations should send an ascii text file about themselves and their Beijing-related activities, one graphic file (in .gif format), and a URL (Uniform Resource Locator) if available to serve as an address. For information, send email to: [WOMENSNET@IGC.APC.ORG](mailto:WOMENSNET@IGC.APC.ORG).

Chris Kryzan of !Outproud! The National Coalition for Gay, Lesbian and Bisexual Youth warns of potential **ONLINE CENSORSHIP AGAINST LESBIAN/GAY WWW PAGES**. A software product called SurfWatch, of Los Altos, California, offers to help "deal with the flood of sexually explicit material on the Internet" by blocking particular sites, seemingly if they even contain information on gay/lesbian topics.

(!Outproud!'s Web address: <http://www.outproud.org/outproud/>.)

The Hachette Filipacchi Magazines company announces **ONLINE VERSIONS OF WOMAN'S DAY, ELLE AND HOME MAGAZINE**. Carried on the American Online (AOL) computer service, the three magazines join such other titles as *Road & Track*, *Car & Driver*, *Popular Photography*, and *Stereo Review*. For information, contact Francie Coulter of Hachette Filipacchi at 212-767-6732.

A good site for a variety of information on the upcoming **FOURTH WORLD CONFERENCE ON WOMEN IN BEIJING** is: <http://www.iisd.ca/linkages/women.html>.

A Web site at Iowa State University has an interesting combination of class **READING LIST** (assignments in the syllabus) plus a **CLASS JOURNAL** comprised of selected student responses to the readings. Address: <http://www.public.iastate.edu/~rgpotter/homepage.html>.

Here are new locations for a couple of gopher sites listed in the previous issue of *Feminist Collections*. The **GUIDE TO WOMEN'S HEALTH RESOURCES** by Julie Lea and Tricia Segal is now at: <http://asa.ugl.lib.umich.edu/chdocs/womenhealth/womenshealth.html>. The guide to **INTERNET RESOURCES FOR WOMEN'S LEGAL AND PUBLIC POLICY INFORMATION** by Tom Turner and Lydia Potthoff is now at: <http://asa.ugl.lib.umich.edu/chdocs/womenpolicy/womenlawpolicy.html>.

## **CORE LISTS IN WOMEN'S STUDIES**

A new title in the **Core List in Women's Studies**, this one on Mass Media (by Pat Doherty, assisted by Ruth Dickstein, both of the University of Arizona) has recently joined the collection of lists prepared by members of the Women's Studies Section of the Association of College and Research Libraries. To access any of the lists, gopher or telnet to [WiscINFO.wisc.edu](http://WiscINFO.wisc.edu) and select successively: Library Catalogs and Services/Journal and Information

Databases/UW System Women's Studies Librarian's Office/Core Lists in Women's Studies, or open the URL <gopher://silo.adp.wisc.edu:70/11.uwlibs/.womenstudies/corelists>. Single print copies of the lists are available for those without Internet access on request from our office (Room 430 Memorial Library, 728 State St., Madison, WI 53706), as are most other bibliographies in our series "Wisconsin Bibliographies in Women's Studies."

## NEW REFERENCE WORKS IN WOMEN'S STUDIES

### AFRICAN AMERICAN WOMEN

Ora Williams, *AMERICAN BLACK WOMEN IN THE ARTS AND SOCIAL SCIENCES*. 3rd ed. Metuchen: Scarecrow Press, 1994. 387p. ill. index. \$57.50, ISBN 0-8108-2671-2.

This bibliography answers the sneer, "What have American Black women ever done?" As Williams states: "Here are refutations to old and newly surfaced myths that African-American women are *not* intellectuals, *do not* write essays, biography, science fiction; *do not* paint or write about flowers; *are not* chroniclers; *do not* sing opera; *are not* ceramists; *are not* technicians; and *cannot* relate 'warmly' to their fathers, mothers, sisters, brothers, sons, and daughters. Here is proof that these women have been far busier making positive contributions to society than society dares to admit" (Preface, p. xv). As the examples in the quotation suggest, *American Black Women in the Arts and Social Sciences* is especially strong on tracking literary and artistic contributions.

This edition greatly expands the original number of citations and categories, and adds a large section on West Coast Black women, complete with illustrations of the work of several West Coast artists. Audiovisual sections remind readers how much can be found in this valuable resource. The third edition also includes a bibliographic essay on Dorothy Porter Wesley of Howard University and an article about choral director Eva Jessye, who died in 1992 at age 97.

While not as comprehensive as a full academic treatment of the subject, particularly in the social sciences (for that see *Women of Color and Southern Women: A Bibliography of Social Science Research 1975-1988* and supplements, by Andrea Timberlake et al., from the Center for Research on Women at Memphis State University) *American Black Women in the Arts and Social Sciences* is a good tool for locating books and articles large public libraries are likely to hold.

### AGING

Joan Nordquist, *WOMEN AND AGING: A BIBLIOGRAPHY*. Santa Cruz, CA: Reference and Research Services, 1994. 76p. \$15.00, ISBN 0-937855-

68-5; \$50.00 for four bibliographies/year in series Contemporary Social Issues, ISSN 0887-3569.

We all age, and we can all benefit from information about aging. Joan Nordquist's bibliography assists anyone interested in the economic, social, or psychological dimensions of women aging, by citing books, articles, government studies, and dissertations, arranged in logical sub-topics. In sections labeled "Testimonials" and "Self-Help Books," she makes a point of including works by women about how they experience aging. Other sections cover health care, sexuality, menopause, employment, economic conditions, violence against women, substance abuse, ageism, caregivers, the arts, and works on lesbians and women of color. Resources for further information are also provided.

About the only category I would add is nonprint resources. There are now several excellent videos on aging and older women, such as *Acting Our Age* (1987), *Strangers in Good Company* (1990), *Minnie Black's Gourd Band* (1988), and *Menopause: Our Shared Experience* (1992). Consult the listings for "older women" in the subject index to *WAVE: Women's Audio-visuals in English: A Guide to Nonprint Resources in Women's Studies* (1993) and *WAVE II* (forthcoming 1995 from our office) for more information about videos on women and aging.

### ARTISTS

Jules Heller and Nancy G. Heller, *NORTH AMERICAN WOMEN ARTISTS OF THE TWENTIETH CENTURY: A BIOGRAPHICAL DICTIONARY*. New York: Garland, 1995. 612p. ill. index. \$125.00, ISBN 0-8240-6049-0.

More than 1500 twentieth-century visual artists born before 1960 are profiled in this dictionary. The authors aimed for comprehensive inclusion of all women who had "made a serious professional commitment to the visual arts" (Introduction, page xi) - drawing, painting, sculpture, photography, and meldings of categories. An important goal was to include Canadian and Mexican artists to familiarize people in the United States with the contributions of women artists from those countries. About one hundred

black-and-white illustrations present examples of striking work in all media.

The book is arranged alphabetically and entries vary from a paragraph to a page long. Each contains biographical information and one or more bibliographic suggestions.

This useful reference work would have been enhanced with additional indexing (the "Index" is simply an alphabetical list of artists with their country or countries in brackets). Despite the numerous artists who work in multiple media and would therefore appear on many lists, an index by type of endeavor would have extended the usefulness of the dictionary.

Sherry Piland, *WOMEN ARTISTS: AN HISTORICAL, CONTEMPORARY AND FEMINIST BIBLIOGRAPHY*, 2nd. ed. Metuchen, NJ: Scarecrow Press, 1994. 454p. ill. \$59.50, ISBN 0-8108-2559-7.

The first edition of this book appeared in 1978 and was co-authored by Piland and Donna G. Bachmann. Since then many other bibliographic resources have appeared, including *American Women Artists From Early Indian Times to the Present*, by Charlotte Streifer Rubinstein (Avon, 1982); *American Women Artists: A Bibliography*, by Eleanor Tufts (Garland, 1984); and Chris Petteys' *Dictionary of Women Artists* (G.K.Hall, 1985), all duly noted by Piland in a General Works Section. But what of *Women Artists in the United States: A Selective Bibliography and Resource Guide on the Fine and Decorative Arts, 1750-1986*, by Paula Chiaramonte (G.K.Hall, 1990) -- over 1,000 pages of references and indexes; or Janet Anderson's *Women in the Fine Arts: A Bibliography and Illustration Guide* (MacFarland, 1991); or Cassandra Langer's *Feminist Art Criticism: An Annotated Bibliography* (G.K.Hall, 1993) -- none of which is mentioned in the bibliography. Could it be that this new edition appearing in 1994 updates only through 1989? Though I won't claim to have examined every entry, that seems to be the case. Whether the gap is more attributable to the author or the publisher, in any case it is unfortunate, because so many books, catalogs, and articles have appeared in the 1990's that the book is rather out of date for a reference tool.

The bibliography is relatively easy to use, although it helps to know which century the artist lived in, since arrangement is by century, with no overall index to the 185 individual artists. Twenty-two pages offer black-and-white reproductions of works by the artists.

Biographical facts are presented in a paragraph introducing each artist, followed by citations, some of which are annotated. Entries listed in full in the General Works section are abbreviated when repeated elsewhere, requiring a second look-up for the full listing. Piland also provides a listing for each artist of the collections holding her work. A separate section covers needlework artists.

Twenty-nine more artists are represented in this edition than in the first, although architects have been dropped (too numerous). The author provides no other information on criteria for inclusion (or exclusion), except for a cutoff birthdate of 1930 for twentieth-century artists.

I hope the author and publisher will issue a third edition bringing the citations closer to the date of publication.

## BIOGRAPHY

Gillian Fenwick, *WOMEN AND THE DICTIONARY OF NATIONAL BIOGRAPHY: A BIBLIOGRAPHY OF DNB VOLUMES 1885-1985 AND MISSING PERSONS*. Aldershot, Hants, England: Scolar Press; Brookfield, VT: Ashgate, 1994. 250p. \$59.95, ISBN 0-85967-914-4.

To understand the title of this work (not to mention the scope), you need a bit of background. The original *Dictionary of National Biography* was a 63-volume set compiled from 1885 to 1900 with over 29,000 biographies of individuals associated with the British Isles. Supplements every ten years thereafter (except the five-year span 1981-85) added prominent persons who had died that decade, and three more volumes revisited the period up to 1900 and found more luminaries. Because none of the twentieth-century decades were enhanced in this fashion and more gaps were evident from the earlier period as well, a project started in 1989 to add "missing persons" (published by Oxford University Press in one volume, 1993).

It comes as no surprise to learn who is still missing -- or severely underrepresented -- in the *DNB* and its offspring; namely, women. Only three percent of the *DNB* and about twelve percent of the *Missing Persons* are women. Fenwick adds no names, but rather provides an index to the 1,518 women who were let in. An interesting introductory essay contextualizes the listings.

Fenwick also indexes several other useful categories. The first, women contributors, includes eight women who wrote more than eighty entries each. Of these, two were themselves subjects of biographies: Mary Bateson and Agnes Mary Clerke. Fenwick summarizes what is known about them and about the other major women contributors. Other indexes list male contributors of articles about women (and which articles they wrote) and the occupations of the women subjects. The largest occupational grouping comprises authors, historians, scholars, librarians, and journalists. In the original volume, a large number of women were selected on the basis of notoriety, beauty, or societal prominence; Fenwick also clusters these together. (In contrast, only four domestic servants and shopkeepers were represented and five women from business, industry, finance, printing, and publishing.)

Frank N. Magill, ed., *GREAT LIVES FROM HISTORY: AMERICAN WOMEN SERIES*. - Englewood Cliffs, NJ: Salem Press, 1995. 2,000p. indexes. \$365.00, ISBN 0-8129-2223-9.

Yes! Add this series to your reference collection on American women. It's by no means perfect, but it's useful, informative, up-to-date, and fun to read. *Great Lives from History, American Women Series* is a five-volume set, edited by Frank Magill, with essays by many authors. Articles cover 409 women whose lives have been distinctive. Included are women from early American history such as Anne Hutchinson, Pocahontas, and Abigail Adams, to women of today such as Hillary Rodham Clinton, Whoopi Goldberg, and Sally Ride.

The *American Women Series* fills a historical gap left since the last publication of *Notable American Women* in 1980. The series is not as scholarly, but easier to read. It incorporates many women of recent American history and more women of color. Each article averages 2,000 words, lists the woman's date and place of birth and death, describes her areas of achievement and overall contributions in her discipline. Longer discussions follow, entitled "Early Life," "Life's Work," and "Summary."

Glitter abounds in these volumes as well as attention to serious accomplishments in the arts, sciences, sports, government, medicine, and more. It's an interesting mix of women. I learned about Rosalyn S. Yalow in "Bronx Lady Who Cooks Wins Nobel Prize" and found why her accomplishments in the fields

of biochemistry and medicine merited the 1977 Nobel Prize. I had a chance to read about my favorite blues singer Bonnie Raitt. I noted the presence of well-known women of the American past such as Clara Barton, Mary Cassatt, and Susan B. Anthony. I was tickled to find Lily Tomlin, Tina Turner, and Twyla Tharp among the living greats. I wished two heroines with Wisconsin ties were included: Gerda Lerner, a feminist historian credited with Women's History Month, and the late Kathryn Clarenbach, one of the founders of the National Organization for Women.

I question other omissions, too. Sports giants such as markswoman Annie Oakley and tennis champ Chris Evert are featured here. So is figure skater Kristi Yamaguchi -- but not Peggy Fleming. More striking omissions in the sports arena are two Olympians with multiple gold medals: track star Jackie Joyner-Kersey and speed skater Bonnie Blair.

On the political side, don't expect a balance. You'll find Betty Friedan and Gloria Steinem; you won't find Phyllis Schlafly. For the feminist reader, this may be comforting. For the historian, the exclusion of differing viewpoints is dangerous. Certainly Ms. Friedan and Ms. Steinem have shaped attitudes about the role of women. But as Ms. Schlafly can point out, thanks to her work there is no federal Equal Rights Amendment.

Selections in the literary field are somewhat baffling. Confederate diarist Mary Boykin Chesnut is listed, but not Margaret Mitchell, popular author of *Gone With the Wind*. Margaret Wise Brown, author of *Good Night Moon* and other delightful children's classics, merits an essay, but Laura Ingalls Wilder does not. Included are Mary McCarthy, Nora Ephron, and Amy Tan. Where is Joyce Carol Oates? Not here.

Improved indexing and bibliographies would have strengthened this reference source. Indexes by ethnicity and geography should have been included. The index "Areas of Achievement" is rather confusing. Abigail Adams is listed under Women's Rights; Eleanor Roosevelt appears under Civil Rights; and Hillary Rodham Clinton and Jacqueline Kennedy Onassis are listed under Government and Politics. Why? Annotated bibliographies following each essay are "starting points" (p.vi) for further research, but absent are bibliographies listing works by the subjects.

Why buy this series? Credit must go to editor Frank Magill; the essays are consistently informative, fun, maybe a bit biased, and well-written. It's rare to find a reference tool of 2,000 pages in which you'd like

to read each and every essay. This series clearly celebrates great women!

[The above title reviewed by Margery E. Katz, Librarian Consultant for the State Historical Society of Wisconsin.]

## DISABILITIES

Resources for Rehabilitation, *A WOMAN'S GUIDE TO COPING WITH DISABILITY*. Lexington, MA: Resources for Rehabilitation, 1994. 224p. (Address: 37 Bedford Street, Suite 19A, Lexington, MA) \$39.95, ISBN 0-929718-15-1.

Women with disabilities, family members, friends, employers, and providers of services to these women can all find something of use in this handbook. According to the *Woman's Guide*, while rehabilitation services for people with disabilities include "counseling, vocational assessment, job training and placement, provision of assistive technology, training in activities of daily living and homemaking, and transportation services" (pp.14-15), a disproportionate amount of the training provided to women is in homemaking skills, whereas men receive employment counseling and training. The *Guide* delineates the legal rights conveyed in the Americans With Disabilities Act and other U.S. laws, and urges women to become familiar with them, ask questions of providers, and assert their rights. Assertiveness in and of itself, says the *Guide*, will help the women gain a feeling that they have taken control of their lives, which will contribute to improved self-esteem.

Of the ten chapters in the *Guide*, the first is an overview of issues concerning women and disability, including the interplay of women with the health care system, sexuality, pregnancy, and childbirth. The second chapter emphasizes coping strategies for daily activities and adaptations in the home and for travel. Following the next chapter on laws affecting women with disabilities, the remaining seven chapters examine these particular disabilities: arthritis, diabetes, epilepsy, lupus, multiple sclerosis, osteoporosis, and spinal cord injury. Each chapter discusses diagnosis, treatment, sexual functioning, family planning, psychological aspects, and professional service providers, and lists helpful publications, organizations, tapes, and other resources.

I was a bit surprised that the *Guide* does not cover vision and hearing impairments. These disabilities are covered in other publications from the same source, however (*Living With Low Vision: A Resource Guide* and a series of pamphlets that includes "Living With Hearing Loss"). The book also made me curious about the publisher. No individual author or compiler is listed by name for the publications. Perhaps this is a one-person organization. S/he (or they) should be proud of Resources for Rehabilitation's contributions to the rehabilitation resource literature. I say, add your name to future publications!

## HEALTH

*THE PDR® FAMILY GUIDE TO WOMEN'S HEALTH AND PRESCRIPTION DRUGS™*, editor-in-chief David W. Sifton; pharmaceutical director, Mukesh Mehta; art director Robert Hartman. Montvale, NJ: Medical Economics, 1994. 891p. index. \$24.95, ISBN 1-56363-086-9.

I was initially quite suspicious of a health and pharmaceutical guide for women edited by three men, but was mostly won over by the content and format. I'd like to think the numerous assistant editors and writers, almost all of whom are women, had something to do with the fact that this guide is rather good. Although the *Guide* is staunchly entrenched in the physician-directed medical model of health care delivery ("Only a doctor can weigh all the diverse aspects of your condition and choose the treatment most likely to meet your needs" [p.ix]), it recognizes also that "the doctor provides the technical expertise; you provide the knowledge of your body and its reactions" (Foreword, p.vii). Accordingly, the *Guide* aims to provide sufficient coverage of issues, symptoms, and bodily functions so that women can impart crucial information to their doctors and make informed decisions where there are options.

The first half of the book is devoted to special health concerns of women. While most of these are related to women's gynecological lives, there are also chapters on heart disease, AIDS, headache, diet, plastic surgery, stress, and other emotional problems. "Coming to Grips With Stress" was one of the first chapters I read. The chapter discussed the biochemical changes induced by stress and offered "how to help yourself" based on what stress aggravates in your body, such as abnormal heart functioning, stomach cramps, and sleep disorders. A chart lists the "change unit" ratings of

common stressors from relatively low sources of stress (child leaving for college, vacation, and new romantic relationship) to peak stresses (getting fired, death of parent, spouse or child); and a line drawing illustrates the "fight or flight" response in a woman's body. Consulting a doctor or therapist is the very last suggestion, in a paragraph headed "If all else fails."

The chapter on "Hormone Replacement Therapy: Weighing the Pros and Cons" tries to be neutral and looks forward to the results of large-scale clinical trials to provide a better basis for decision-making. A co-worker who read this chapter noticed that it makes no distinction between natural progesterone and synthetic progestin, nor are any of the studies cited that conclude side effects are lowered by using the natural hormone.

The profiles include drugs used only by women, general medications with a major role in gynecology, anticancer drugs, arthritis medications, vitamin supplements, appetite suppressants, acne treatments, and a host of mood-altering drugs. The compilers decided not to include descriptions of medicines "for the disorders that strike men and women equally" (p.x), including cardiovascular problems, asthma, anticonvulsants, and diabetes medications, because these are covered in a companion volume *The PDR® Family Guide to Prescription Drugs™*. Perhaps an added reason is that not much is known about any gender differences in the effects of these medications. When the results of more drug research on women are available, it would be useful to have a focused resource in which to find the differential effects (if any) summarized for such drugs. Since the *Guide* does such a good job of explaining the conditions and pharmaceuticals it currently covers, I hope a later edition will incorporate more of this category.

## HISTORY

Andrew Kadel, *MATROLOGY: A BIBLIOGRAPHY OF WRITINGS BY CHRISTIAN WOMEN FROM THE FIRST TO THE FIFTEENTH CENTURIES*. New York: Continuum, 1994. 191p. indexes. \$29.50, ISBN 0-8264-0676-9.

How nice to have a man coin a women-affirming term! Author Andrew Kadel, a librarian at the Burke Library of Union Theological Seminary in New York, found himself creating a new reference tool and new word, *matrology*, to describe it, when he could not readily help seminary instructors find what women

writers had written about the Old Testament. *Matrology*, or "words of the mothers," parallels the usage since the nineteenth century of *patrologia* or *patrology* for sets of Christian texts and bibliographies. Kadel's intended audience is broader than that generally drawn to patrologies, including nonspecialists in religious studies. He therefore kept the complex abbreviations and terminology of medieval and early Christian studies to a minimum and emphasized instead providing clear descriptions of recent translations and anthologies available in college and public libraries. Only printed works are cited, no manuscripts.

The bibliography includes citations to writings by 250 women who regarded themselves as Christian -- from Europe, Asia, and Africa -- on religious and non-religious topics. The order is neither alphabetical nor strictly chronological, although indexes provide both possibilities. Instead, Kadel has used thematic groupings that fall into rough chronological order. This seems quite sensible, allowing, for example, for browsing of Icelandic women poets, Beguines (pious women who belonged to religious communities but without formal vows), heretics, mystics, and letter-writers. There is also a selected bibliography of general secondary works.

Each entry starts with a brief sketch of the author or authors covered, followed by one or more citations to significant secondary sources. Next come English editions of the full text, if available, selections, and full critical editions, if any. Editions in the original languages and any translations follow. There may be few works by or about a given writer, as with the single letter in verse by a French nun named Constance, or pages of listings, as for Catherine of Siena, Julian of Norwich, and Christine de Pisan. *Matrology* will greatly ease the retrieval of material written by ancient and medieval women.

Rosemarie Schade and Keith J. Lowther, series editors, *GENDER BALANCING HISTORY: TOWARDS AN INCLUSIVE CURRICULUM*. 7 v. spiral-bound set. Montreal: Institut Simone de Beauvoir Institute, Concordia University, 1993. (Address: 1455 ouest, boulevard de Maisonneuve, Montreal, Quebec). ISBN 2-920915-25-8. Also available on diskettes, ISBN 2-920915-18-5. Series price (print or diskette): \$125 Canadian; individual volumes, \$35 Canadian; add \$15 Canadian shipping and handling; price includes free update for 1995.

*Gender Balancing History* is made up of several bibliographies, two detailed course descriptions, and an essay designed to assist in bringing gender to the foreground in history courses. The introduction includes some statistics from Canada demonstrating why the publication is needed. Roughly half of all Canadian university departments of history (34 out of 69) offered no women's history course in 1991-92, and only one-sixth of the campuses had a general policy encouraging curriculum transformation (v.1, p.9). The two syllabi reproduced offer specific suggestions for recasting courses. The first, from members of the York University History Department, shifts a course from a western European focus to a comparative approach including the Americas ("Ordinary People in a Changing World: Europe and the Americas, 1700-1929"). The course theme of power brings in dimensions of gender, race, and class, as well as the dichotomies sane/insane, male/female, and normal/deviant. The second syllabus, from Loyola University ("Sophia and Sophistry: Creating a Gender Balanced Introductory Course in Western Civilization"), makes use of a "battling textbooks" method to examine the meaning of "objectivity."

The bibliographies in the set include: African, Middle Eastern, and Indian History, 1970-1993; American History, 1986-1993; Canadian History, 1982-1993; Western European History, 1993; Chinese, Japanese, and Korean History, 1970-1991; Latin American, Caribbean, and Spanish History, 1970-1993; Gender and Feminist Theory; and Audio-Visual Materials. These bibliographies vary in length (Canadian History is a whopper, Chinese/Japanese/Korean material in English is understandably a much shorter list), sub-topics, and degree of comprehensiveness. But they should be very useful to history instructors, whether transforming existing general courses or teaching women's history. In particular, the bibliographies covering non-Western women's history will be welcomed by instructors and students looking for these harder-to-find references.

## LANGUAGE

Marilyn Schwartz and the Task Force on Bias-Free Language of the Association of American University Presses, *GUIDELINES FOR BIAS-FREE WRITING*. Bloomington: Indiana University Press, 1995. 100p. index. pap., \$5.95, ISBN 0-253-20941-2.

Language encodes prejudice in numerous subtle and not-so-subtle ways. The phrase "immigrants and their wives" denies the women immigrants their independent status, while "two men and a black woman" makes a default assumption that white men are the norm, all other races secondary. *Guidelines for Bias-Free Writing* offers concise recommendations to academic writers preparing manuscripts for university presses on avoiding insensitivities about gender, ethnicity, disabilities, sexual orientation, and age. The Task Force that created the *Guidelines* is careful to state that these are recommendations, not requirements: "Some authors and editors will not accept all of our recommendations, but we hope that this exploration of issues will help them make informed, thoughtful choices. We recognize that context and genre, as well as individual style and preference, will influence those choices.... Our aim is simply to encourage sensitivity to usages that may be imprecise, misleading, and needlessly offensive" (Preface). Anticipating the defenders of the generic "he," the *Guidelines* mention that "notions of correct English are not immutable.... Generic *he* was not widely taught as a 'rule' of grammar until the nineteenth century, and it then supplanted a much older grammatical tradition employing the common-gender *they* (or *them*, *themselves*, *their*, *theirs*) in the singular, as in Shakespeare's 'God send everyone their heart's desire'..." (p. 9).

Quotes from actual university press manuscripts are liberally provided throughout to demonstrate by negative example, as in "The drama of deeply blue children assuming a normal pink color after the operation ... created a sensation" (p. 47). The Task Force may have been overzealous in finding fault with one of the examples, however. To illustrate that the condescending terms *boy* and *girl* should not be used to refer to adult persons of color, this quotation from a university film review is offered: "An Eskimo boy, befriended by a Canadian cartographer, is sent down to Quebec to cure his TB, falls in love with a half-breed Indian girl, then reunites with her years later when they're serving in WW II England" (p.51). While the terms *Eskimo* and *half-breed* are certainly questionable anyway, the film described (*Map of the Human Heart*) deals with two people who do indeed fall in love as children, and therefore *boy* and *girl* are used appropriately.

The *Guidelines* draws on several other books that help writers avoid language pitfalls. Some examples are from *Language, Gender, and Professional Writing: Theoretical Approaches and Guidelines for Nonsexist*

usage, edited by Francine Wattman Frank and Paula A. Treichler (Modern Language Association, 1989). *The Handbook of Nonsexist Writing: For Writers, Editors, and Speakers*, by Casey Miller and Kate Swift (2nd ed., Harper & Row, 1988), and Rosalie Maggio's dictionaries *The Nonsexist Word Finder* (Beacon Press, 1989) and *The Bias-Free Word Finder* (Beacon Press, 1991) are also mentioned. All are listed in an annotated bibliography in the *Guidelines*. This book includes some pointers that relate especially to scholarly publications, such as paying attention to the wording of translations, acknowledgements to female secretaries and spouse gofers, and analytic categories in the subject index.

Any writer today could benefit from having the *Guidelines for Bias-Free Writers* on hand. We expect to consult our office copy frequently.

## PHOTOGRAPHY

Peter E. Palmquist, *A BIBLIOGRAPHY OF WRITINGS BY AND ABOUT WOMEN IN PHOTOGRAPHY 1850-1990*, 2nd ed. Arcata, CA: Peter E. Palmquist, 1994.

This book appears to be a labor of love compiled by a man who identifies himself as curator of the "Women in Photography International Archive," devoted to the history of women photographers. I could find no further information about the archive in reference sources such as the *Encyclopedia of Associations*, the *World of Learning*, or on *PhoneDisc*, a CD-ROM composed of phone books from throughout the United States. This makes me think the Archive is at this stage also a private project of Mr. Palmquist's. The book was privately published in a limited edition of 300 copies and supercedes a first edition similarly published in 1990.

There is a great deal here of value in the 3,265 entries (compared to only 700 in the first edition) primarily culled from photography journals such as *After Image*, *Popular Photography*, *American Photographer*, *Darkroom Photography*, and *The Professional Photographer*. Palmquist annotates entries with names of the photographers mentioned, series information, and brief statements about the article type -- interviews, personal statements, overview, review of exhibition, etc. Besides the main bibliography -- arranged chronologically, then alphabetically by author within each year -- Palmquist offers a selected general bibliography of books and articles, listing biographical

directories, bibliographies, surveys, and anthologies on photography in general and specifically on women. He has also provided indexes divided by gender: women photographers and authors distinct from male photographers and authors cited. This division was a constant source of difficulty to him in preparing the bibliography, since many authors were identified by first initial or by names that could be male or female. A subject index provides access by broad topics, such as Aesthetics and Criticism, Photography as an Avocation, and Photography of Animals and Wildlife.

Palmquist reveals that his technique for pursuing material was more serendipitous than systematic, and this shows. A quick search in *Art Index* on the subject of women photographers turned up additions to this bibliography, especially from *Women Artists News*, *British Journal of Photography*, and *Artweek*. *Women Studies Abstracts* also contributes several more. I hope Mr. Palmquist will prepare a third edition with this shortcoming in mind and will seek a publisher. His work would be of value to students of art history, women's studies, and photography and should reach a wider audience.

## SEXUAL ASSAULT

Sally K. Ward et al., compilers, *ACQUAINTANCE AND DATE RAPE: AN ANNOTATED BIBLIOGRAPHY*. Westport, Ct: Greenwood Press, 1994. 218p. indexes. \$55.00, ISBN 0-313-29149-7.

Much of the research cited in this bibliography was conducted on college campuses, including studies that report an incident rate for attempted or completed acquaintance rape as high as twenty-five percent of the college women surveyed. This makes *Acquaintance and Date Rape* an especially valuable reference resource for college collections. Both the introductory chapter, which provides an overview of the issues, and the annotations, which summarize the methodology and findings of the studies cited, can be of assistance to administrators developing programmatic responses to rape on campus, as well as to researchers and students concerned with the topic.

The bibliography of books and articles is divided into thematic chapters, including Social Correlates of Acquaintance Rape, Misperceptions of Sexual Intent, Legal Issues, Treatment of Victims and Perpetrators, and Prevention Programs. Marital rape is also covered. The introduction includes a continuous alphabetical list

of the citations (without the annotations), and the book has both author and subject indexes. Most citations are from the 1980's and 1990's, after the term "acquaintance rape" came into use. Earlier works cited dealt with "dating violence," "male sex aggression in dating relationships," "rape myths," "rape proclivity among college men," and the variation in response by the criminal justice system when the perpetrator and victim were acquainted as compared to strangers.

For additional citations (no annotations), see also two bibliographies by Joan Nordquist: *Rape: A Bibliography* (1990) and *Violence Against Women: A Bibliography* (1992), both from Reference and Research Services.

## STATISTICS ON WOMEN

Timothy H. Fast and Cathy Carroll Fast, *THE WOMEN'S ATLAS OF THE UNITED STATES*, rev. ed. New York: Facts on File, 1995. 246p. index. \$75.00, ISBN 0-8160-2970-9.

If only the facts in the *Women's Atlas* were as pretty as the colorful graphical presentation portrays them. But in thirteen states, forty percent or more of female-headed households live below the poverty level (1990 Census data). In twelve states the teen pregnancy rate exceeds 114 per 1,000 women aged 15-19 (1988 figure). The rape rate per 100,000 women has increased from 9.6 in 1960 to 41.2 in 1990 (Bureau of Justice Statistics, 1991).

Not all the statistical information presented in the *Women's Atlas* is negative. Many of the 145 maps and charts depict gains in education, employment, and politics (although this must be dug out from the text as the illustrations are mostly snapshot views rather than charts of conditions over time).

This edition makes full use of the computer software for graphing and mapping that has become available since the first edition appeared in 1986. Bright colors, shaded bar graphs, large circles, and a variety of ikons make this an eye-pleaser. High school and probably middle school students will have no trouble understanding any of them.

I found teasing out the background information and source citation a bit cumbersome, however. The illustrations are not numbered and are interspersed in the text. The source information is listed in an appendix in the same order in which the maps and charts appear, but only by the title of the illustration, not page. If your

finger is marking the place in the text where the chart is discussed rather than the illustration itself, you can get mixed up (I did anyway...). I much prefer an arrangement where the source data appears as a caption on the same page with the illustration; at least the date for the particular statistics depicted should appear on the page.

Currency of entries varies from mid-1980's to 1993 (Ann Richards is still Governor of Texas on the map of governors found on page 218, which also mistakenly indicates a woman governor in Illinois, though Jim Edgar was governor in 1993 and was reelected in 1994.) There's major confusion between the number of women's studies programs and the number offering a degree. The illustration indicates 192 colleges offering a degree in "some kind of women's study" (p.46), but the text refers to these as the number of programs in 1993 (the National Women's Studies Association, by contrast, listed 621 undergraduate programs in its 1990 Directory). Having made this mistake, *Women's Atlas* goes on to speculate why the number of programs declined from their earlier edition: "Over the past ten years, the number of institutions offering women's studies programs has decreased slightly, probably due to the declining number of women's colleges" (p.44)!

Despite these errors, there is a wealth of useful information included in the *Women's Atlas of the United States* that makes it a good choice for high school and public library collections.

Women's Bureau, U.S. Department of Labor, *1993 HANDBOOK ON WOMEN WORKERS: TRENDS AND ISSUES*. Washington, DC: The Bureau, 1994. 273p. Single copies available free from the Women's Bureau, U.S. Department of Labor, 200 Constitution Avenue, NW, Washington, DC 20210 or regional offices. Include a self-addressed mail label. SuDocs number L 36.108:W84/3.

If you are looking for comprehensive statistics on women and work in the United States, you'll find everything the U.S. government has to offer in the Women's Bureau *Handbook*, and since the *Handbook* is free for the asking, its value is unbeatable, too. Last issued ten years ago, the latest edition contains charts and narrative descriptions on labor force activity of women, including legal and socioeconomic developments influencing their progress and participation.

The first of the fourteen chapters covers employment rates by age, race, and marital status, and looks in greater detail at working mothers. Chapter two provides numbers on the leading occupations for women and on women in the military. Earnings and poverty statistics are found in the third chapter. Minority women workers, older women, and women business owners each receive separate chapters, as do the impact of shifts in family structure, patterns of education and training, and industrial work. A chapter on diversity in the workplace reveals that about two-thirds of part-time workers are women, as are three-fifths of all temporary workers. Other chapters discuss occupational safety and health and legal rights and make projections about trends likely to affect women workers in the future. The charts are clear and the writing is remarkably absent governmentese -- in fact, the *Handbook* goes out of its way to define terms and interpret the information presented.

Each chapter opens with selected statistical highlights that give a good sense of the chapter as a whole. The labor force participation rate for married women with children under age six was 59.9 percent in 1991, according to a highlight to the chapter on changing family structures and lifestyles. A major shift noted in the chapter on changing educational patterns is that since the mid-1980's, women have outnumbered men in graduate school in the U.S. The occupational health and safety chapter calls attention to the fact that homicide is the leading cause of workplace injury death for women.

The Women's Bureau was established by Congress in 1920 to "formulate standards and policies which shall promote the welfare of wage-earning women, improve their working conditions, increase their efficiency, and advance their opportunity for profitable employment" (inside back cover). The director of the Bureau was also given authority to publish reports on the status of women in the workplace. This *Handbook* is a crowning achievement to seventy-five years of attention to the needs of working women.

## WOMEN WRITERS

K.A. Berney, ed. and N.G. Templeton, assoc. ed., *CONTEMPORARY WOMEN DRAMATISTS*. Detroit: St. James, 1994. 335p. index. ISBN 1-55862-212-8.

David William Foster, *LATIN AMERICAN WRITERS ON GAY AND LESBIAN THEMES: A BIO-*

*CRITICAL SOURCEBOOK*. Greenwood, 1994. 495p. bibl. index. \$85.00, ISBN 0-313-28479-2.

Bernice E. Gallagher, *ILLINOIS WOMEN NOVELISTS IN THE NINETEENTH CENTURY: AN ANALYSIS AND ANNOTATED BIBLIOGRAPHY*. Urbana: University of Illinois Press, 1994. 206p. \$39.95, ISBN 0-252-02065-0.

Kathleen McNerney and Cristina Enriquez de Salamanca, *DOUBLE MINORITIES OF SPAIN: A BIO-BLIOGRAPHIC GUIDE TO WOMEN WRITERS OF THE CATALAN, GALICIAN, AND BASQUE COUNTRIES*. New York: Modern Language Association of America, 1994. ISBN 0-873-52397-0.

Chieko I. Mulhern, *JAPANESE WOMEN WRITERS: A BIO-CRITICAL SOURCEBOOK*. Greenwood, 1994. 524p. bibl. index. \$95.00, ISBN 0-313-25486-9.

Although women have long been writing all over the world and in all literary genres, the bibliographic spades used to unearth these treasures are mostly a product of the last twenty-five years. The latest tools exemplify the growing interest in women writers who fit into some interesting categories.

*Double Minorities of Spain* describes writers who have been doubly stigmatized, both by gender and by the status of their ethnolinguistic families within Spain. "Most of the women in this guide have been excluded from Spanish literary history, as well as from the official histories of Catalan, Galician, and Basque literature," say the authors (p.8). Both authors are well-equipped to compile this guide. McNerney also coordinated the entries on Catalan, Galician, and Basque women writers for *Women Writers of Spain: An Annotated Biobibliographical Guide*, edited by Carolyn L. Galerstein and McNerney (Greenwood, 1986) and Enriquez de Salamanca has been compiling a catalog of Spanish women writers from 1800-1936. For each writer, they provide a brief biography, analysis of the writer's published and unpublished works, and a bibliography of writings, translations into Castilian Spanish or English, and critical studies. An appendix lists writers by time period.

Two works in this roundup are additions to the fine series of biocritical sourcebooks issued by Greenwood Press. *Japanese Women Writers* covers fifty-eight major women writers from the ninth century to present-day Japan. All are in the mainstream, says Mulhern, which

for her means that they "occupy prominent places in Japan's literary history rather than reigning in a sub-genre of 'women's literature'" (Preface, p.vii). Moreover, most of the writers have had something translated into English or have been the subjects of Western scholarship. For the others, Mulhern was able to find scholars willing to do original research and writing in English. Each essay is several pages long and will be of particular interest to literature instructors interested in incorporating works by Japanese women in their courses. (We also have several remaining copies of Carol Fairbanks' "Guide to Japanese Women Writers and Their Culture 1892-1992" [1993] available at no charge from our office.)

While the structure of *Latin American Writers on Gay and Lesbian Themes* is similar to *Japanese Women Writers*, the scope is quite different. One hundred thirty writers (thirty-four women) are examined for their relationship to queer theory and gay and lesbian themes. The book opens with an introduction by Lillian Manzor-Coats, who gives a context for understanding the role of gender and homosexuality in Latin American culture. The women writers included come from throughout Latin America as well as from Latin communities within the United States (Gloria Anzaldúa, Denise Chávez, Nicholasa Mohr, Sheila Ortiz Taylor, Terri de la Peña, and Estella Portillo Trambley). Almost all are twentieth-century writers, with the notable exception of Juana Inéz de la Cruz, who lived in seventeenth-century Mexico.

*Contemporary Women Dramatists* is also a bibliography. Included are currently active English-language playwrights as well as some who have died since 1950 whose "reputations remain essentially contemporary" (Editor's Note, p. vii). Each entry consists of a biography, list of published and/or produced plays, all other published books, a selected list of works about the writer, and a signed essay. An unusual feature of the book is that the writers were asked to comment on their work, and many did so. The book also includes a section of twenty-one essays on the

best-known plays by the playwrights, including Shelagh Delaney's *A Taste of Honey*, Lillian Hellman's *The Little Foxes*, and Ntozake Shange's *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*.

The criterion for inclusion in *Illinois Women Novelists in the Nineteenth Century* is itself a nineteenth-century phenomenon. All the novels were chosen for a collection of work by women exhibited in the Woman's Building Library at the 1893 World's Columbian Exposition held in Chicago. According to Gallagher, this was the first coherent collection in America of works written and assembled by women. Part One of the book analyzes the novels taken as a whole. Gallagher found them to be largely romance novels, with the courtship framework mainly serving as a device upon which to hang social commentary, expressing a variety of conflicting opinions on domestic, cultural, religious, and political issues. She also describes the milieu of the writers and then provides a plot summary and discussion of each of the novels arranged alphabetically by writer's name.

## BRIEFLY NOTED

Center for Lesbian and Gay Studies, The City University of New York, *CLAGS DIRECTORY OF LESBIAN AND GAY STUDIES*. New York: The Center, 1994. 187p. (Available from The Center, 33 West 42nd Street, Room 404N, New York, NY 10036-8099).

This is a directory of some 600 individuals involved in lesbian and gay studies, primarily in the United States, but also in Canada and elsewhere. This is the first such directory to appear, and represents a concerted effort by the Center for Lesbian and Gay Studies (CLAGS) Publications Committee to include as many people as could be found through circulating a Directory form in newsletters, at conferences, and directly to individuals. CLAGS hopes to update the Directory every three years.

The main section of the Directory is alphabetical, providing name, address, field, interests, and publications for many of the entrants. Several indexes - academic field, institution, and geographic location - facilitate networking among scholars in this new field.

Susannah Hay, *THE WOMEN'S HERITAGE SCRAPBOOK*. St. Paul, MN: Caillech Press, 1992. 116p. \$9.95, ISBN 0-9624836-8-0. (Ages 10 and over.)

Stumped for a present for a child's teacher? Encountering "I wanted to include women in class reports, but didn't know about any women archaeologists...artists...[fill in the blanks]," from the teacher? This inexpensive resource may be just what you'd like to give the teacher or recommend to the school librarian. The *Scrapbook* covers prominent women from the arts, literature, sports, and the sciences; and the history section includes historical landmarks and monuments as well as milestones in women's history. Though it says "age 10 and over," and certainly could be consulted directly by students, teachers may find more use for the lists of names and brief descriptions as a starting point for more inclusive class content. Although there's a brief bibliography at the end, the lack of suggestions for further reading attached to any entries hampers the *Scrapbook* from being a truly consummate reference resource for children and teachers.

National Council for Research on Women, *DWM: A DIRECTORY OF WOMEN'S MEDIA*, compiled by Dawn Henry. New York: The Council, 1994. 205p. indexes. ISBN 1-880547-17-1.

This is the seventeenth edition of a directory published for the first fifteen editions by the Women's Institute for Freedom of the Press. The new edition adds 200 publication descriptions to the periodicals category from the 780 covered in the sixteenth. This is the largest category in the book and will be indispensable to many groups wishing to send announcements to feminist periodicals in the United States (752 publications) or elsewhere. The periodicals published outside the United States are listed alphabetically by country. The other categories covered in the *Directory* are presses/publishers, news services, radio/television, film/video/tape, music, theater/dance/multimedia, art/crafts, writers' groups, distributors, speakers' bureaus, media organizations, bookstores, libraries/archives/museums, directories/catalogs, and electronic access resources. As with other publications of the National Council for Research on Women, multiple indexes offer additional ways to look up the information.

■ P.H.W.

## PERIODICAL NOTES

### NEW AND NEWLY DISCOVERED PERIODICALS

*AMERICAS & LATINAS: A JOURNAL OF WOMEN AND GENDER* 1993-. Ed.: Erika Bliss. 1/yr. Center for Latin American Studies, Bolivar House, 582 Alvarado Row, Stanford University, Stanford, CA 94305. (Issue examined: no.2, 1994)

Seeking to "create a space for the expression of and debate about the diversity of women's experience in Latin America" (eds. note, p.1), this annual publication includes articles and poetry in both English and Spanish. Among the titles in this issue: "Violence Against Women in Post-Revolutionary Nicaragua" (Hope Mohr); "Crossing Real Borders: Acts of Resistance and Survival among Guatemalan Refugee Women" (Victoria Sanford); and "Samples from the Archive: El Archivo Popular de la Mujer" (Tamara Johnson).

*BUST* 1993?- . 4/yr. \$10. Single copy: \$2.50 (+\$2 shipping/handling). P.O. Box 319, Ansonia Station, New York, NY 10023. (Issue examined: no.5, Winter/Spring 1995)

In 72 newsprint pages, this irreverent publication takes on topics from "making it" into the cheerleading squad to the lost feelings of letting go of girlhood, dealing with scoliosis of the spine, and infatuation with music stars. Book and music reviews, lots of letters, and many personal pieces make for an absorbing read.

*DEVELOPMENT AND GENDER IN BRIEF* 1995-. Ed.: Sally Baden. 4/yr. BRIDGE, Institute of Development Studies, University of Sussex, Brighton, BN1 9RE, UK. (Issue examined: February 1995)

Planned as a tool to provide "concise, up-to-date briefings on key gender and development themes" and "to raise gender awareness by offering thought provoking analysis of, and practical solutions to,

questions of gender" (promotional letter), the four-page sample issue carries summaries of longer reports by the Institute for Development Studies team. Topics include gender equity in environmental projects, bias toward men in Ghanaian forestry, gender awareness in the World Bank's water resources management programs, and women's participation in water supply and sanitation.

**FEMINIST ECONOMICS** 1995- . Ed.: Diana Strassmann. 3/yr. U.S.: \$42 (indiv.); \$80 (inst.); UK/EC: £28 (indiv.); £55 (inst.); rest of world: £30 (indiv.); £60 (inst.). ISSN 1354-5071. Routledge Journals, 11 New Fetter Lane, London, EC4P 4EE, UK. (Issue examined: v.1, no.1, Spring 1995)

Within the 255 pages of this ambitious new Routledge journal are numerous articles and book reviews with an eye toward the journal's goal "not just to develop more illuminating theories, but to improve the conditions of living for all children, women, and men" (p.iv). Among the topics and contributors: Sandra Harding (feminist thought and the objectivity of economics); Carmen Diana Deere (rethinking peasant studies); M.V. Lee Badgett (gender, sexuality, and sexual orientation); Barbara R. Bergmann (the absurdities in Becker's theory of the family); and Shelley A. Phipps and Peter S. Burton (social/institutional variables in the Luxembourg Income Study).

**GLOBAL WOMAN** 1994- . Ed.: Juliet Bruce. 4/yr. U.S./Canada/European Union/Japan/Australia/New Zealand: \$35 (indiv.); \$45 (non-profit); \$55 (govt.); \$65 (company); all other countries: \$25 (indiv.); \$35 (non-profit); \$45 (govt.); \$50 (company). Forum for International Communication, 2400 Virginia Ave., NW, Suite C-102, Washington, DC 20037. (Issues examined: no.1, Summer 1994; v.1, no.2, Fall/Winter 1994)

The mission of this quarterly is to link women entrepreneurs in industrialized and emerging nations, offer professional assistance, information, and resources. The two sample issues we received (five-page foldouts with a "how-to" insert page) talk at length about networks/support organizations in the U.S., Mexico, Sweden, South Africa, and Germany. The "how-to" suggestions cover getting money and setting up networks.

**HUES/HEAR US EMERGING SISTERS** 1994- . Ed.-in-chief: Ophira Edut. 2/yr. \$14.99 (2 yrs.). Single copy: \$3.95. ISSN 1081-8219. HUES, Inc., P.O. Box 7778, Ann Arbor, MI 48107-8226. (Issue examined: v.1, no.5, Spring/Summer 1995)

Begun by three University of Michigan students, this splashy, full-color magazine has received attention from PBS, *MS*, *The Chicago Tribune*, and others on its way to going national. The sixty-page sample issue includes such variety as a photo essay on Jackson Heights, New York (Anamika Samanta); articles on the morning-after pill (Pamela Smith), a woman's guide to car shopping, and hip-hop divas; anonymous stories of violence against women; "It's a D Thang: A Guide to Detroit" (Angelica Lindsey and others); "Red, White and Clueless? Republican Women of Color" (Carmela Logroño Guerrero); and more.

**JEWISH WOMEN'S FORUM** 1994?- . Ed./publ.: Dorothy Lichtblau. 6/yr. Can. \$19.26 (includes GST). Single copy: \$3. 2-327 Concord Ave., Suite 2, Toronto, Ontario, M6H 2P7, Canada. (Issues examined: March-April 1995; May-June 1995)

The *Forum* "aims to provide an open forum for women across the spectrum of Jewish society" (p.2), with articles on such topics as women's rituals in Judaism, Jewish women and the environment, women and Torah study, Jewish divorce, and anti-Semitism as racism. Poetry, fiction excerpts, artwork, and book reviews fill other pages.

**JOURNAL OF SACRED FEMININE WISDOM** 1995- . Ed.: Susan M. Perz. 4/yr. (beginning 1996). \$35 (indiv.); \$45 (inst. and all subsc. outside U.S.). PassionFlower Creations, Inc., P.O. Box 159356, Nashville, TN 37215. (Issue examined: no.1, Winter 1995)

The 125 pages carry a multitude of articles, stories, poetry, photo essays, artwork, and essays on the topic of feminine spirituality. According to the editor, the journal centers on "women's theology, spirituality, advocacy, and the arts" (p.5), with balance among these four areas. Some sample articles: "A Woman Bleeding: Theological Reflections on Female Embodiment" (Leslie Smith Kendrick); "Women's Spiritual Recovery From Addiction: A Direction of the Heart" (Carlene L. Hunt); "The Heart of the Lamb: A Sermon" (Diane Saliba); "'Saving' Ourselves: Guatemalan Women Make the Daily Struggle" (Jennifer Hill); and "The Symbolism of Breasts in American Culture" (Susan M. Perz).

**MENTOR** 1989- . Ed.: Maureen Waters. 4/yr. \$24; outside U.S.: \$40. Single copy: \$6. ISSN 1045-4985. P.O. Box 4382, Overland Park, KS 66204. (Issue examined: v.6, no.2, April 1994)

"The quarterly newsletter that seeks to recreate community through the art and practice of mentoring" is how a promotional piece describes this publication. The twelve-page sample issue includes a lengthy article on mentoring minority women, plus a high schooler's experience with a mentor, tips on developing a career network, and a piece on losing a mentor (and becoming one).

**METROGIRLS** 1994- . Ed.: Wanda E. Fleming. 4/yr. \$30; \$20 (students). 4326 River Rd., Suite 200, Washington, DC 20016-4512. (Issue examined: v.2, no.2, Spring 1995)

"...intelligent prose and rich resources on issues affecting young women and girls" (ages 13-23) says the magazine's subtitle. The audience is "primarily educators and program officials; policy makers, young women, and parents who read," (inside front cover). A news section called "Chewing the Facts" is followed by pieces on rap, "welfare teen queens," the work lives of two young women (graphic artist and prison guard), a listing of internships for young women, advice on "thriving after college," and suggestions for preparing girls and young women for work.

**MOTHER'S UNDERGROUND MAGAZINE** 1992?- . Ed./publ.: Flora Calabrese. 3/yr. \$12; Canada/Mexico: \$16; overseas airmail: \$22. Single copy: \$4. 3047 N. Lincoln Ave., Suite 360, Chicago, IL 60657. (Issue examined: no.12, [1994?])

Winner of the Chicago Women in Publishing 1993 "Best Periodical" award, this magazine "honors the Great Mother...at the center of our Feminine heritage" (p.2). The sample issue focuses on crones, include articles such as "Our Legacy: Medical Views of the Menopausal Woman" (Mary Lou Logothetis); "Grandmother Lodge" (Brooke Medicine Eagle), and "Celebrating the Virago: Third State of Womanhood" (Maureen Williams), plus poetry, book reviews, a photo essay, and other artwork.

**RVING WOMEN** 1991?- . Eds.: Lovern Root King, Zoe Swanagon. 6/yr. \$5 one-time fee, plus \$39 (with membership) + \$5 each additional household member (up to 3); outside U.S.: \$45. 201 E. Southern Ave.,

Apache Junction, AZ 85219-3700. (Issues examined: v.5, no.3, May/June 1995; v.5, no.4, July/August 1995)

The two forty-page sample issues we received are packed with information for traveling women, from lists of rallies and caravans to hints on dealing with ants to how to stay on the information highway in your RV. There are plenty of practical tidbits -- traveling with pets, managing holding tanks, preserving awnings, buying tires -- plus reports on rallies and women's personal travel experiences.

**READING WOMAN** 1993- . Ed.: Chris Wiencke. 4/yr. \$15. P.O. Box 19116, Minneapolis, MN 55419.

Each issue offers "twenty sketches of books we recommend." Having grown out of a Minneapolis book club, this quarterly is "directed at people who are looking for substance in their reading but do not want to spend their reading time wading through lengthy review publications" (publ. letter). According to descriptions in the publicity, the quarterly covers a variety of genres, includes older books, and offers excerpts.

**VIOLENCE AGAINST WOMEN** 1995- . Ed.: Claire Renzetti. 4/yr. \$45 (indiv.); \$125 (inst.). Single copy: \$14 (indiv.); \$33 (inst.). Outside U.S. add \$8 per subscription. ISSN 1077-8012. Sage Publications, 2455 Teller Rd., Thousand Oaks, CA 91320. (Issues examined: v.1, no.1, March 1995; v.1, no.2, June 1995)

In putting together this first journal "devoted solely to the problem of violence against women" (p.3, March 1995), the editors hope to emphasize the common thread of violence in women's lives by tying together dowry murders, female circumcision, sex tourism, and rape in war, with wife abuse and sexual assault in societies all around the world. Among the topics in the first two issues: the role of pornography, sexual abuse of children, incest survivors, lesbian batterers, and fear of rape.

**WOMAN PLUS...** 1994- . Ed.: Julia Kachalova. 4/yr. \$40 (indiv.); \$55 (inst.). Single copy: \$15. Box 24, Moscow 117607, Russia. (Issue examined: no.1, 1995).

Viewing the magazine's mission as "dissemination of positive experiences" and union of "those most distrustful rare creatures who are not readily willing to swallow too many simple ideals or obvious values," the publishers include reports on the Women's Innovation

Fund East-West," a distance education project, a women's consortium between the CIS-USA, centers for psychological counseling and for victims of sexual assault, plus articles on creating successful advertising and about the sexual revolution in Russia.

**WOMEN'S HISTORY** 1995- . Ed.: Margaret Fortier. 1/yr. Single copy: \$3.95. P.O. Box 8200, Harrisburg, PA 17105-8200. (Issue examined: v.1, no.1, 1995)

Planned as an "annual publication coinciding with the national observance of Women's History Month" (p.6), this yearly publication comes from the Cowles History Group in association with the National Women's History Project. This first issue celebrates one hundred "American Women Who Made a Difference," grouping the paragraph-length biographies into historical periods (pre-1750, 1750-1820, etc., ending with World War II), each introduced by an overview of the era. Illustrations accompany each entry.

## SPECIAL ISSUES OF PERIODICALS

**ANTITHESIS** v.5, nos.1-2, 1992: "Convergence of the Same: Lesbian and Gay Theory and Politics." Eds.: Sigi Curnow, David Herkt, Melissa Raine. Subscriptions: Australia/New Zealand: \$18 (indiv.); \$35 (inst.); overseas: US\$25 (indiv.); US\$35 (inst.). ISSN 1030-3839. English Dept., University of Melbourne, Parkville, Victoria 3052, Australia. (Issue examined)

Partial contents: "The Politics of Penetration" (David Odell); "Too Big for Her Boots? Towards Lesbian Visibility in the Academy" (Sylvia Martin); interview with Sheila Jeffreys; and "'Double Negation': Gertrude Stein and Julia Kristeva" (Helene Nevola).

**APA NEWSLETTER ON FEMINISM AND PHILOSOPHY/NEWSLETTER ON PHILOSOPHY AND LAW** no.94:2 (Spring 1995). Eds.: Hilde Hein, Rex Martin. Members: \$5 subsc. fee. Nonmembers: \$10; single copy: \$6. American Philosophical Association, University of Delaware, Newark, DE 19716. (Issue examined)

Partial contents of the fifty-four-page special joint issue: "Feminist Jurisprudence: Social Change and Conceptual Evolution" (Patricia Smith); "Rights and the Ethic of Care" (Virginia Held); "Strategic Themes in Recent Feminist Legal Literature" (J. Ralph Lindgren); "The 'Dilemma of Difference' and Feminist Standpoint Theory" (Amy Ihlan); "Hegemony and Patriarchy in the

Courts" (Richard Nunan); bibliography on feminist jurisprudence (Leslie Francis); reports, abstracts of recent law review articles, etc.

**BRIGHT LIGHTS** no.10, July 1993: section on "Women in Film." Eds.: Gregory Battle, Gary Morris. Subscriptions: \$14.95; outside U.S.: \$21.95. Single copy: \$4.95; outside U.S.: \$6.95. ISSN 0147-4049. P.O. Box 420987, San Francisco, CA 94142-0987. (Issue examined)

Contents: "From Metaphor to Psychopath: Woman, Women's Films, Etc. of the 1940s" (Franco La Polla); "The Lady Vanishes: Notes on Memory in Hitchcock" (Jack Foley); "Sternberg and Dietrich Revisited" (Monika Morgan); and "Feminism and Exploitation: Roger Corman's New World Pictures" (Gary Morris); plus other items of interest: an interview with Vietnamese filmmaker Tiana (Jack Foley) and "Blondie of the Follies" (Mark A. Vieira).

**CULTURAL STUDIES** v.9, no.2, May 1995: "Toni Morrison and the Curriculum." Eds.: Warren Chichlow, Cameron McCarthy. Subscriptions: UK/EC: £24 (indiv.); £66 (inst.); North America: \$40 (indiv.); \$65 (inst.); rest of world: £26 (indiv.); £72 (inst.). ISSN 095102386. Subscriptions Dept., Routledge, Cheriton House, North Way, Andover, Hants, SP10-5BE, UK. (Issue examined)

Partial contents: "Politicizing the Spirit: 'American Africanisms' and African Ancestors in the essays of Toni Morrison" (Joy James); "Postcolonial Agency in Teaching Toni Morrison" (Nandini Bhattacharya); "The Hypocrisy of Completeness: Toni Morrison and the Conception of the Other" (Cameron McCarthy et al.); "Re-membering the Mother Tongue(s): Toni Morrison, Julie Dash and the Language of Pedagogy" (Susan Huddleston Edgerton); "'You Are Your Own Best Thing': Teaching Toni Morrison's *Beloved* Using Question-Hypothesis-Questions (QHGs)" (Mary Ann Doyle).

**HISTORY OF EDUCATION QUARTERLY** v.33, no.4, Winter 1993: "The History of Women and Education." Ed.-in-chief: William J. Reese. Subscriptions: \$30 (indiv. membership); \$57 (inst.); \$15 (students); outside U.S.: indiv. add \$2 surface or \$16 airmail; \$61 (inst.). ISSN 00-182680. School of Education, Indiana University, Bloomington, IN 47405. (Issue examined)

Contents: "Boundaries, Bridges, and the History of Education: An Australian Response to Maxine Schwartz

Seller" (Marjorie Theobald); "The Schooling of Girls and Changing Community Values in Massachusetts Towns, 1750-1820" (Kathryn Kish Sklar); "Emma Willard's Idea Put to the Test: The Consequences of State Support of Female Education in New York, 1819-67" (Nancy Beadie); "The Adolescent Road to Historical Science" (Bonnie G. Smith); and "Women and Social Research at Bryn Mawr College, 1915-40" (Mary Ann Dzuback).

**INDIANA JOURNAL OF HISPANIC LITERATURES** v.2, no.1, Fall 1993: "Writing Against the Current." Ed.-in-chief: Louis Beltrán. Subscriptions: \$20; outside U.S.: add \$5. Single copy: \$10; outside U.S.: add \$2.50. Department of Spanish & Portuguese, Ballantine Hall 875, Indiana University, Bloomington, IN 47405-6601. (Issue examined)

Partial contents: "Ana/Lysis/Zayas: Reflections on Courtship and Literacy: Women in María de Zaya's *Enchantments of Love*" (Ruth El Saffar); "The Quiet Feminism of Josefa Amar y Borbón's 1790 Book on the Education of Women" (Constance A. Sullivan); "Literary Longings: *La Hija del Mar* or Anxiety of the Author As a Young Woman" (Elizabeth J. Ordóñez); "The Social Masochism of the Nineteenth-Century Domestic Novel" (Lou Charnon-Deutsch); and "The Female Body as Palimpsest in the Works of Carmen Gómez-Ojea, Paloma Díaz-Mas, and Ana Rossetti" (Linda Levine).

**JOURNAL OF AUSTRALIAN STUDIES** no. 37, 1993: "Women and the State: Australian Perspectives." Guest ed.: Renate Howe. Subscriptions: \$42 (indiv.); \$55 (inst.); outside Aus.: US\$46 (indiv.); US\$50 (indiv., airmail); US\$59 (inst.); US\$65 (inst., airmail). ISSN 0314-769X. ISBN 1-86324-019-5. La Trobe University Press, La Trobe University, Bundoora, Vic, 3083, Australia. (Issue examined)

Partial contents: "Reclaiming Social Liberalism: The Women's Movement and the State" (Marian Sawyer); "Saving the Child and Punishing the Mother: Single Mothers and the State, 1912-1942" (Renate Howe, Shurlee Swain); "Women, Abortion and the State" (Lyndall Ryan, Margie Ripper); "Women, Combat and the Military" (Eleanor Hancock); and "'Beneath the Skin': Australian Citizenship, Rights and Aboriginal Women" (Ann McGrath).

**THE MONIST** v.77, no.4, October 1994: "Feminist Epistemology: For and Against." Ed.: Barry Smith. Subscriptions: \$25 (indiv.); \$48 (inst.); outside U.S.: add \$3. Single copy: \$9; outside U.S.: add \$1. P.O. Box 60, La Salle, IL 61301. (Issue examined)

Partial contents: "The Market for Feminist Epistemology" (Harriet Baber); "What Could a Feminist Science Be?" (Barry R. Gross); "How to be Postmodern Without Being a Feminist" (Mary Hesse); "In Search of Feminist Epistemology" (Helen E. Longino); "Gender, Objectivity, and Realism" (Alan Soble); and "The Common Need for Classical Epistemological Foundations: Against a Feminist Alternative" (Mariam Thalos).

**PARLIAMENTARY AFFAIRS** v.47, no.2, 1994: "Abortion, Morality, Law and Politics." Ed.: F.F. Ridley. Subscriptions: £55 (UK and Europe); \$104 (rest of world). Single copy: £16/US\$30. ISSN 0031-2290. Journals Marketing Dept. (WR), Oxford University Press, Walton Street, Oxford OX2 6DP, UK.

Contents: "The Politics of Morality in the UK" (Joan Isaac); "Constructing British Abortion Law: The Role of the Legislative, the Judiciary and European Institutions" (Susan Millns, Brian Thompson); "Moral Politics and the Irish Abortion Referendums 1992" (Brian Girvin); "The Right to Choose: Abortion in France" (Maggie Allison); "Abortion as Political Conflict in the Unified Germany" (Gabriele Czarowski); "The Christian Right and the Politics of Morality in Canada" (Didi Herman); and "Abortion and the Politics of Morality in the USA" (Martin Durham).

**PREMIERE** special issue 1993: "Women in Hollywood." Ed.: Susan Lyne. Subscriptions: \$18; Canada: \$32.10; other outside U.S.: \$30. ISSN 0894-9263. Subsc.: P.O. Box 55393, Boulder, CO 80322-5393; publisher: K-III Magazine Corp., 2 Park Ave., New York, NY 10016. (Issue examined)

The 124-page glossy special issue features not only actors, (including several articles on African American actors), but directors, behind-the-scenes women, producers, writers. There are stories of first auditions, women at the Disney studios, photos of "cinema laureates," and oral history tidbits from a number of Hollywood women about their experiences breaking in, "moving up the ladder," having kids, and maintaining the drive and determination to get their projects done.

**VICTORIAN POETRY** v.32, nos.3-4, Autumn/Winter 1994: "Centennial of Christina Rossetti, 1830-1894." Guest ed.: A.H. Harrison. Subscriptions: \$18 (indiv., U.S. & Canada); \$30 (inst.); \$6 (students); outside U.S. and Canada: add \$5. Single copy: \$6; \$12 (double issue). ISSN 0042-5206. Dept. of English, West Virginia University, P.O. Box 6296, Morgantown, WV 20506-6296. (Issue examined)

Partial contents of the 310-page issue: "Restoring the Book: The Typological Hermeneutics of Christina Rossetti and the PRB" (Linda H. Peterson); "Pilgrimage and Postponement: Christina Rossetti's *The Prince's Progress*" (Mary Arsenau); "Sisters in Art: Christina Rossetti and Elizabeth Barrett Browning" (Marjorie Stone); "'Poet's Right': Christina Rossetti as Anti-Muse and the Legacy of the 'Poetess.'" (Susan Conley); and "A View from 'The Lowest Place': Christina Rossetti's Devotional Prose" (Colleen Hobbs).

## TRANSITIONS

The editors of **MATRICES** announce that the newsletter is resuming publication at the University of Minnesota. Subtitled "A Lesbian Feminist Resource Newsletter," the most recent issue is v.11, no.1 (Spring 1995). Subscriptions: \$8 (indiv., U.S.); \$14 (inst.); outside U.S.: \$12. Single copy: \$4.50. Address: Center for Advanced Feminist Studies, 496 Ford Hall, University of Minnesota, Minneapolis, MN 55455.

**SIGNS** has a new address and new editors. In the tradition of rotating editorship every five years, the journal is now under the editorship of Carolyn Allen and Judith Howard. Address: Box 354345, University of Washington, Seattle, WA 98195.

## ITEMS OF NOTE

**WOMEN'S STUDIES IN AUSTRALIAN UNIVERSITIES: A DIRECTORY** provides a information on courses, research centers, and other components of women's studies in Australia. Compiled by the Gender Theory Group, this 90-page directory is available for \$10 plus postage (checks payable to Women's Research Centre). Contact: Dina Waik, Women's Research Centre, University of Western

## CEASED PUBLICATION

**HEY THERE, BARBIE GIRL!** noted in our v.16, no.1, Fall 1994 issue as a fun 'zine playing on the many facets of the Barbie doll, has ceased publication after being sued by Mattel, Inc., makers of the (in)famous doll. (Information from *off our backs*, May 1995, p.16).

■ L.S.



Miriam Greenwald

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The Hermitage Bookshop has released its Spring 1995 Catalog, **WOMEN ON THE VERGE**, listing 260 rare and slightly used books by women. For a copy, write to: the Bookshop, 290 Fillmore St., Denver, CO 80206-5020. Phone: (303) 338-6811; fax: (303) 388-6853.

**THE VIRGINIA GENDER EQUITY RESOURCE CENTER** provides educators in Virginia with gender equity resources and support services. To receive their newsletter, write to: the Center, P.O. Box 2120, Richmond, VA 23216-2120.

**YOUR LIBRARY: A FEMINIST RESOURCE, CHECK IT OUT** is a set of fifteen bibliographies on women's issues. Among the topics are African Americans, Asian Americans, Chicanas/Latinas, child care, legal issues, lesbians, pay equity, rape, and health issues. Price for the set is \$1 from the American Library Association, Committee on the Status of Women in Librarianship, 50 E. Huron St., Chicago, IL 60611. Phone: (312) 944-6780.

The history of the Spruce Run Association of Maine is documented in a reader's theatrical script, **THE "SOMEBODY ELSE" WAS US**. Established in 1972, Spruce Run is a resource provider for battered women. Twelve women who participated in the early years of Spruce Run reunited in 1992. Celeste DeRoche used quotes from the reunion and from interviews to develop a script suitable for small group readings. For a copy, send \$8 to: Feminist Oral History Project, c/o Women in the Curriculum, 5728 Fernald Hall, University of Maine, Orono, ME 04469-5728. Phone: (207) 581-1225; Email: hough@maine.maine.edu.

**WOMEN IN AMERICAN POLITICS** is a 32-page report on the Women's Program Forum seminar "1992: The Year of Woman in American Politics?" The report is free from the Ford Foundation, 320 E. 43rd St., New York, NY 10017. Phone: (212) 573-5169.

The **CAMPUS ORGANIZING GUIDE FOR PEACE AND JUSTICE GROUPS** is a resource guidebook for starting a group, planning campaigns, publicity techniques, media and press releases, and more. The 1995 booklet costs \$2.95, with discounts for 50+ copies. Contact: The Center for Campus Organizing, Box 748, Cambridge, MA 02142. Phone or fax: (617) 354-9363; Email: ucp@igc.apc.org.

**NEW RESOURCES ON AIDS/HIV** are available in a report of consultation on women and HIV/AIDS, which discusses the development of vaginal microbicides for the prevention of heterosexual transmission of HIV. Single free copies of the document, No. WHO/GPA/RID/CRD/94.1 are available from the Global Programme on AIDS, World Health

Organization, 1211 Geneva 27, Switzerland. Fax: (41 22) 791-03-17; Email: GPAINFO@WHO.CH.

**WOMEN'S LIVES IN A CHANGING WORLD** is a 16-page report from Alternative Women in Development, in preparation for the United Nations Fourth World Conference of Women in Beijing, September, 1995. The report examines the effects of economic restructuring and globalization on low- to moderate-income women in Europe and North America. Cost is \$2 plus shipping and handling (bulk rates available). Request Item No. 4127 from the Center of Concern, 3700 13th St. N.E., Washington, DC 20017. Phone: (202) 635-2757; fax: (202) 832-9494.

**I WILL NOT BOW MY HEAD: DOCUMENTING WOMEN'S POLITICAL RESISTANCE IN WORLD HISTORY** provides over 60 primary sources exemplifying women's resistance and defiance in diverse places and periods. Designed for high school classes, each document comes with background information, research and activity suggestions, illustrations, and a bibliography. The price is \$16.95 plus \$2.50 postage and handling. Send to: Women in the World Curriculum Resources, 1030 Spruce St., Berkeley, CA 94707. Phone: (510) 524-0304.

A Women's Co-operative, **LETTERBOX LIBRARY** is a bookclub specializing in non-sexist and multi-cultural books for children. For a 24-page catalog or information on membership, contact: Letterbox Library, Unit 2D, Leroy House, 436 Essex Road, London, N1 3QP England. Phone: 0171/226-1633; fax: 0171/226-1768.

**TOWARDS WOMEN-CENTRED REPRODUCTIVE HEALTH: INFORMATION PACKET NO.1, 1994**, is available through the Asian-Pacific Resource and Research Centre for Women (ARROW). The folder includes excerpts from articles by women's health advocates, health professionals, researchers, and family planning experts on implementation of the Program of Action for the 1994 International Population Conference. Each copy costs \$4 plus \$2 postage. Order from: ARROW, 2nd Floor, Block F, Anjung Felda, Jalan Maktab, 54000 Kuala Lumpur, Malaysia. Fax: (603) 292-9958.

A series of 26 videos offered by **NETWORK Q**, a gay and lesbian subscription video magazine, documents important issues and events in the lesbian and gay

community, including the March on Washington 1993, the Quilt in Washington, and the Military Ban. The series costs \$650; for the twelve most popular videos, the price is \$350. For additional information, contact: Network Q, 884 Monroe Dr., Atlanta, GA 30308-1716. Phone: (800) 368-0638; voice mail: (404) 733-6112; fax: (404) 733-6106; Email: networkQ@aol.com.

Angela Bonavoglia has written *THE TRUSTEE CONNECTION: MAKING A DIFFERENCE*, a 36-page report on women trustees' abilities to alter the giving practices of their foundations. Part of the *Far From Done* research series, the report can be obtained for \$20 from: Women & Philanthropy, 322 8th Ave., Room 702, New York, NY 10001. Phone: (212) 463-9934; fax: (212) 463-9417.

*NORTON: THE COLLECTED WRITINGS OF CAROLINE NORTON (1808-1877)* is a microform collection containing a variety of her novels, poems, pamphlets, and articles. The collection is available on eight reels of microfilm for \$970. Parts I and II of the three-part series *OLIPHANT: THE COLLECTED WRITINGS OF MARGARET OLIPHANT (1828-1897)* offer fiction and non-fiction works by Margaret Oliphant on microfilm. Contact: Norman Ross Publishing, Inc., 330 W. 58th St., New York, NY 10019. Phone: (800) 648-8850; fax: (212) 765-2393.

Published by the Institute for Women's Policy Research (IWPR), *WELFARE THAT WORKS: THE WORKING LIVES OF AFDC RECIPIENTS*, by Roberta Spaler-Roth and others, is an 88-page report which argues that welfare does not create dependency. The report, Item No. D422, costs \$19. Obtain from: IWPR, 1400 20th St. N.W., Suite 104, Washington, DC 20036. Phone: (202) 785-5100; fax: (202) 833-4362.

*LINK: VIOLENCE AGAINST WOMEN AND CHILDREN IN RELATIONSHIPS AND THE USE OF ALCOHOL AND DRUGS* is a resource kit for workshops on addiction and violence. The set contains a trainer's manual, background information, case studies, a video, and more. Contact: Addiction Research Foundation (ARF), Public Affairs, 33 Russell St., Toronto, Ontario, M5S 2S1 Canada. Phone: (416) 595-6054.

Nominations for the *GAY, LESBIAN, AND BISEXUAL BOOK AWARDS* (given annually by the American Library Association Gay, Lesbian, and

Bisexual Book Awards Committee) can be made by individuals not affiliated with the nominated book publisher. The books must be in English and published in the 1995 calendar year. Nominations should include a short statement on why the book is being recommended and must be received by November 30, 1995. Send to: John DeSantis, Chair, Gay, Lesbian, and Bisexual Book Award Committee, Dartmouth College Library, HB 6025, Hanover, NH 03755-3525. Phone: (603) 646-3605; fax: (603) 646-3702; Email: John.C.DeSantis@dartmouth.edu.

*WISCONSIN WOMEN LEGISLATORS: AN HISTORICAL LIST* is an updated listing (January 1995) prepared by A. Peter Cannon and published by the Wisconsin Legislative Reference Bureau. Available in libraries that receive State of Wisconsin documents on deposit.

The Bentinck Group has written a new report, *STILL GRAY SUITS AT THE TOP: KEY FINDINGS OF NEW RESEARCH CARRIED OUT WITHIN THE PUBLISHING INDUSTRY INTO THE COVERT BARRIERS PREVENTING WOMEN REACHING THE BOARD*. The study discusses barriers to women's promotion and identifies proposals for action. For a copy send an A4 self-addressed envelope with a check for £10 to: Book House Training Centre, 45 East Hill, London, SW18 2QZ England. Phone: 0181/874-2718; fax: 0181/870-8985.

The most recent titles in the *WORKING PAPERS & OTHER PUBLICATIONS* series available from Wellesley College's Center for Research on Women are: "Toward Transformation of the Management Curriculum: Visions & Voices for Inclusion," by Bonita L. Betters-Reed; "Home-to-Work Spillover Revisited: A Study of Full-Time Employed Women in Dual-Earner Couples," by Rosalind C. Barnett; "Job Conditions and Psychological Stress: A Longitudinal Study," by Rosalind C. Barnett and Robert T. Brennan; "Gender, Job Rewards, Job Concerns, and Psychological Distress: A Study of Dual-Career Couples," by Rosalind C. Barnett and others; and "Family-Supportive Employer Policies and Men: A Perspective," by Joseph H. Pleck. Each report costs \$9. For a catalog, contact: the Center, Wellesley College, 106 Central St., Wellesley, MA 02181-8259. Phone: (617) 283-2510; fax: (617) 283-2504.

**WARMING THE CLIMATE FOR WOMEN IN ACADEMIC SCIENCE** is a 38-page report by Angela B. Ginorio, which discusses factors that attract or discourage women from entering science-related fields and includes an annotated bibliography. The report is available for \$10 plus \$5 postage. A special offer for \$18 includes the report plus four issues of American Association of Colleges and Universities' quarterly newsletter that focus on women and science. Order from: AACU, Publications, 1818 R St. N.W., Washington, DC 20009. Phone: (202) 387-3760; fax: (202) 265-9532.

Part One of the Whirlpool Foundation Study, **WOMEN: THE NEW PROVIDERS**, offers the results of a survey of women's views on family, work, society and the future, conducted by Louis Harris and Associates. The 98-page report is available from the Families and Work Institute, 330 Seventh Ave., 14th Floor, New York, NY 10001. Phone: (212) 465-2044; fax: (212) 465-8637.

■ R.B.

## BOOKS RECENTLY RECEIVED

**1993 HANDBOOK ON WOMEN WORKER: TRENDS & ISSUES.** U.S. Department of Labor, Women's Bureau. U.S. Department of Labor, 1994.

**AFRICAN PASSIONS AND OTHER STORIES.** Rivera, Beatriz. Arte Publico Press/University of Houston, 1995.

**ALTERED CONDITIONS: DISEASE, MEDICINE, AND STORYTELLING.** Epstein, Julia. Routledge, 1995.

**ALTERNATIVE PUBLISHERS OF BOOKS IN NORTH AMERICA.** American Library Association, Social Responsibilities Round Table, Alternatives in Print Task Force; comp. by Byron Anderson. CRISES Press, Inc., 1995. (Address: 1716 SW Williston Rd., Gainesville, FL 32608)

**ALWAYS A SISTER: THE FEMINISM OF LILLIAN D. WALD.** Daniels, Doris Groshen. Feminist Press; distr. Consortium, 1995.

**AMBIGUOUS EMPOWERMENT: THE WORK NARRATIVES OF WOMEN SCHOOL SUPERINTENDENTS.** Chase, Susan E. University of Massachusetts Press, 1995.

**AMERICA'S WORKING WOMEN: A DOCUMENTARY HISTORY, 1600 TO THE PRESENT.** Baxandall, Rosalyn & Gordon, Linda, eds. 1976; Norton, 1995.

**AMERICAN WOMEN SHORT STORY WRITERS: A COLLECTION OF CRITICAL ESSAYS.** Brown, Julie, ed. Garland, 1995.

**AT HOME IN THE WORLD: THE LETTERS OF THOMAS MERTON & ROSEMARY RADFORD RUETHER.** Tardiff, Mary, OP, ed. Orbis, 1995.

**BECOMING A WOMAN: AND OTHER ESSAYS IN 19TH AND 20TH CENTURY FEMINIST HISTORY.** Alexander, Sally. New York University Press, 1995.

**BECOMING CANONICAL IN AMERICAN POETRY.** Morris, Timothy. University of Illinois Press, 1995.

**BEIRUT BLUES.** al-Shaykh, Hanan; trans. by Catherine Cobham. Anchor, 1995.

**BLACK AND WHITE SAT DOWN TOGETHER: THE REMINISCENCES OF AN NAACP FOUNDER.** Ovington, Mary White; ed. by Ralph E. Luker. Feminist Press, 1995.

**BLACK WOMEN'S DIASPORAS.** Davies, Carole Boyce, ed. New York University Press, 1995.

**THE BLUE WOMAN.** Flanagan, Mary. Bloomsbury, 1994; Norton, 1995.

**THE BODY IN PIECES: THE FRAGMENT AS A METAPHOR OF MODERNITY.** Nochlin, Linda. Thames and Hudson; distr. Norton, 1994.

**THE BOOK OF KNOWLEDGE: A NOVEL.** Grumbach, Doris. Norton, 1995.

**THE BOOK OF SAINTE FOY.** Sheingorn, Pamela, trans. University of Pennsylvania Press, 1995.

**CABIN FEVER: A LANEY SAMMS MYSTERY.** Schmidt, Carol. Naiad Press, 1995.

**CACTUS BLOOD.** Corpi, Lucha. Arte Publico, 1995.

**CALL NO MAN MASTER.** Juarez, Tina. Arte Publico, 1995.

**CHANGING LIVES: LIFE STORIES OF ASIAN PIONEERS IN WOMEN'S STUDIES.** Committee on Women's Studies in Asia, eds. Feminist Press; distr. Consortium, 1995.

**CHARLOTTE PERKINS GILMAN: HER PROGRESS TOWARD UTOPIA WITH SELECTED WRITINGS.** Kessler, Carol Farley. Syracuse University Press, 1995.

**CHINA FOR WOMEN: TRAVEL AND CULTURE.** The Feminist Press, ed. Feminist Press, 1995.

**COMMON SENSE AND A LITTLE FIRE: WOMEN AND WORKING-CLASS POLITICS IN THE UNITED STATES, 1900-1965.** Orleck, Annelise. University of North Carolina Press, 1995.

**THE COOK AND THE CARPENTER: A NOVEL BY THE CARPENTER.** Arnold, June. New York University Press, 1995.

**DARK PLUMS.** Espinosa, Maria. Arte Publico Press/University of Houston, 1995.

**DAUGHTERS OF THE PACIFIC.** de Ishtar, Zohl. Spinifex, 1994.

**DEVOTION.** Kaplan, Mindy. Naiad, 1995.

**A DIRECTORY OF FELLOWSHIPS, SCHOLARSHIPS & GRANTS AVAILABLE IN THE U.S. TO AFRICAN WOMEN STUDENTS & SCHOLARS.** Tripp, Aili Mari, comp. Women's Studies Research Center, 1995. (Address: University of Wisconsin-Madison, 209 N. Brooks St., Madison, WI 53715)

**DWM: A DIRECTORY OF WOMEN'S MEDIA.** Henry, Dawn, comp. National Council for Research on Women. 1994.

**EIGHT BULLETS: ONE WOMAN'S STORY OF SURVIVING ANTI-GAY VIOLENCE.** Brenner, Claudia with Hannah Ashley. Firebrand, 1995.

**ELABORATIONS: BOOK ONE.** Konakis, Gregory. Gregory Konakis, 1995. (Address: P.O. Box 826, Daly City, CA 94107)  
**EMPOWERING WOMEN IN THE WORKPLACE: PERSPECTIVES, INNOVATIONS, AND TECHNIQUES FOR HELPING PROFESSIONALS.** Lundy, Marta & Younger, Beverly, eds. Harrington Park, 1994.

**ENGLISH STUDIES/CULTURE STUDIES: INSTITUTIONALIZING DISSENT.** Smithson, Isaiah & Ruff, Nancy, eds. University of Illinois Press, 1995.

**EROTICISM AND CONTAINMENT: NOTES FROM THE FLOOD PLAIN.** Siegel, Carol & Kibbey, Ann, eds. New York University Press, 1994.

**THE FACE OF LOVE: FEMINISM AND THE BEAUTY QUESTION.** Lambert, Ellen Zetzel. Beacon, 1995.

**FALLING BACKWARDS: AN EXPLORATION OF TRUST AND SELF EXPERIENCE.** Brothers, Doris. Norton, 1995.

**FARM WIVES AND OTHER IOWA STORIES.** Abel, Marianne, ed. Mid-Prairie Books, 1995.

**THE FATIGUE ARTIST.** Schwartz, Lynne Sharon. Scribner, 1995.

**FEDERAL ABORTION POLITICS: A DOCUMENTARY HISTORY: V.1: CONGRESSIONAL ACTION; V.2: EXECUTIVE INITIATIVES; V.3: JUDICIAL NOMINATION.** Devins, Neal with Wendy L. Watson, eds. Garland, 1995.

**FOR LOVE AND FOR LIFE: INTIMATE PORTRAITS OF LESBIAN COUPLES.** Johnson, Susan E. Naiad, 1995.

**THE FREUDIAN MYSTIQUE: FREUD, WOMEN, AND FEMINISM.** Slipp, Samuel, M.D. New York University Press, 1995.

**FROM VIRILE WOMAN TO WOMANCHRIST: STUDIES IN MEDIEVAL RELIGION AND LITERATURE.** Newman, Barbara. University of Pennsylvania Press, 1995.

**GENDER AND DEVELOPMENT: RETHINKING MODERNIZATION AND DEPENDENCY THEORY.** Scott, Catherine V. Lynne Rienner, 1995.

**GENDER AND JUDAISM: THE TRANSFORMATION OF TRADITION.** Rudavsky, T.M., ed. New York University Press, 1995.

**GENDERED TRANSITIONS: MEXICAN EXPERIENCES OF IMMIGRATION.** Hondagneu-Sotelo, Pierrette. University of California Press, 1994.

**GHOST VOLCANO: POEMS.** Gilbert, Sandra M. Norton, 1995.

**GREENER THAN GRASS.** Fulton, Jennifer. Naiad, 1995.

**HEALING THE DIVIDED SELF: CLINICAL AND ERICKSONIAN HYPNOTHERAPY FOR POST-TRAUMATIC AND DISSOCIATIVE CONDITIONS.** Phillips, Maggie & Frederick, Claire. Norton, 1995.

**HINE SIGHT: BLACK WOMEN AND THE RE-CONSTRUCTION OF AMERICAN HISTORY.** Hine, Darlene Clark. Carlson, 1994.

**INTERNATIONAL DIMENSIONS OF BLACK WOMEN'S WRITING.** Davies, Carole Boyce & Ogundipe-Leslie, Molar, eds. New York University Press, 1995.

**THE INTERSECTION OF LAW AND DESIRE.** Redmann, J.M. Norton, 1995.

**A JOURNEY FROM WITHIN: THE LOVE LETTERS OF CHARLOTTE PERKINS GILMAN, 1897-1900.** Hill, Mary A., ed. Associated University Presses, 1995.

**THE LAST GENERATION: PROSE & POETRY.** Moraga, Cherrie. South End, 1993.

**LESBIAN EROTICS.** Jay, Karla, ed. New York University Press, 1995.

**LISTEN UP: VOICES FROM THE NEXT FEMINIST GENERATION.** Findlen, Barbara, ed. Seal, 1995.

**LOST BIRD OF WOUNDED KNEE: SPIRIT OF THE LAKOTA.** Flood, Renee Sansom. Scribner's, 1995.

**A LOVING TESTIMONY: REMEMBERING LOVED ONES LOST TO AIDS.** Newman, Leslea, ed. Crossing, 1995.

**MANUFACTURING BABIES AND PUBLIC CONSENT: DEBATING THE NEW REPRODUCTIVE TECHNOLOGIES.** Van Dyck, Jose. New York University Press, 1995.

**MARY: SHADOW OF GRACE.** McKenna, Megan. Orbis Books, 1995.

**THE MASTER AND MINERVA: DISPUTING WOMEN IN FRENCH MEDIEVAL CULTURE.** Solterer, Helen. University of California Press, 1995.

**MATROLOGY: A BIBLIOGRAPHY OF WRITINGS BY CHRISTIAN WOMEN FROM THE FIRST TO THE FIFTEENTH CENTURIES.** Kadel, Andrew. Continuum, 1995.  
**THE METAMORPHOSIS OF BAUBO: MYTHS OF WOMAN'S SEXUAL ENERGY.** Lubell, Winifred Milius. Vanderbilt University Press, 1994.

**A MOTHER IS BORN: PREPARING FOR MOTHERHOOD DURING PREGNANCY.** Leonhardt-Lupa, Merete. Greenwood, 1995.

**MOTHER SONGS: POEMS FOR, BY, AND ABOUT MOTHERS.** Gilbert, Sandra, et al. eds. Norton, 1995.

**NOISES IN THE BLOOD: ORALITY, GENDER, AND THE "VULGAR" BODY OF JAMAICAN POPULAR CULTURE.** Cooper, Carolyn. Duke University Press, 1995.

**NORTH AMERICAN WOMEN ARTISTS OF THE TWENTIETH CENTURY: A BIOGRAPHICAL DICTIONARY.** Heller, Jules & Heller, Nancy G., eds. Garland, 1995.

**THE NOTORIOUS LIFE OF GYP: RIGHT-WING ANARCHIST IN FIN-DE-SIECLE FRANCE.** Silverman, Willa Z. Oxford University Press, 1995.

**OBJECT LESSONS: THE LIFE OF THE WOMAN AND THE POET IN OUR TIME.** Boland, Eavan. Norton, 1995.

**ONCE MORE WITH FEELING.** Herring, Peggy J. Naiad Press, 1995.

**ONE FOOT ON THE ROCKIES: WOMEN AND CREATIVITY IN THE MODERN AMERICAN WEST.** Jensen, Joan M. University of New Mexico Press, 1995.

**OPEN HOUSE: A HELEN BLACK MYSTERY.** Welch, Pat. Naiad Press, 1995.

**ORIGINAL LOVE: POEMS.** Peacock, Molly. Norton, 1995.  
**THE OXFORD BOOK OF WOMEN'S WRITING IN THE UNITED STATES.** Wagner-Martin, Linda & Davidson, Cathy N., eds. Oxford University Press, 1995.

- THE PDR FAMILY GUIDE TO WOMEN'S HEALTH AND PRESCRIPTION DRUGS.** Medical Economics Data Production Company, 1994. (Address: 5 Paragon Dr., Montvale, NJ 07645)
- A PERFECT SILENCE.** Ambert, Alba. Arte Publico, 1995.
- POST-DIAGNOSIS.** Steingraber, Sandra. Firebrand, 1995.
- PREGNANCY IN A HIGH-TECH AGE: PARADOXES OF CHOICE.** Gregg, Robin. New York University Press, 1995.
- PROVOKING AGENTS: GENDER AND AGENCY IN THEORY AND PRACTICE.** Gardiner, Judith Kegan, ed. University of Illinois Press, 1995.
- PSYCHOPHARMACOLOGY FROM A FEMINIST PERSPECTIVE.** Hamilton, Jean A., et al., eds. Harrington Park, 1995.
- PUBLIC SEX: THE CULTURE OF RADICAL SEX.** Califia, Pat. Cleis, 1994.
- THE RADICAL FACES OF GODARD AND BERTOLUCCI.** Loshitzky, Yosefa. Wayne State University Press, 1995.
- RAPE AND SOCIETY: READINGS ON THE PROBLEM OF SEXUAL ASSAULT.** Searles, Patricia & Berger, Ronald J., eds. Westview Press, 1995.
- REACH FOR JOY: HOW TO FIND THE RIGHT THERAPIST AND THERAPY FOR YOU.** Finney, Lynne D. Crossing, 1995.
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