

feminist collections

women's studies library resources in wisconsin
vol. 6, no. 2, winter 1985

TABLE OF CONTENTS

FROM THE EDITORS	3
A new video project on women and science.	
FEMINIST VISIONS	4
Producing feminist visions in the classroom, by Elizabeth Ellsworth.	
ARCHIVES	7
Black women in the Middle West.	
FEMINIST PUBLISHING.	8
Report on six feminist presses, four of them new.	
NEWS FROM UW-CENTER SYSTEM	10
By Julia Hornbostel.	
NEW REFERENCE WORKS IN WOMEN'S STUDIES.	11
New sources on: American women artists; women of color in film; women and deviance; violence in the family; Virginia Woolf; Emily Dickinson; and Jean Rhys. Reviewed by Susan Searing.	

Continued on next page

EDITORS: Susan Searing, Women's Studies Librarian-at-Large and Catherine Loeb, Women's Studies Specialist. Graphic Artist: Moema Furtado. Typist: Alice M. Saben.
UNIVERSITY OF WISCONSIN SYSTEM 112A Memorial Library 728 State St.
Madison, WI 53706 (608) 263-5754

Continued from page one

PERIODICAL NOTES 15

New periodicals on: feminist publishing; women's music; black gays; lesbians in Hawaii; feminist studies in religion; men's studies; women in Lebanon; and women's poetry.

Special issues on: women and the environment; women and politics; and women and language.

Transitions: a new Feminary is born.

Ceased publication: Big Mama Rag; Quest; Women of Color News.

ITEMS OF NOTE 19

The erotic in women's art (catalog of an exhibit); National Women's History Project Resource Catalog; 1985 Ladyslipper catalog; more rare and out-of-print books for women's studies; slide shows on the Seneca peace encampment; and Decade for Women information resources.

WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES 20

A new bibliography on Jewish women's studies.

BOOK REVIEWS, 21

Black and Third World Women Writers 1981-1984; Part II, by Nellie McKay.

The Writer on Her Work, by Agate Nesaule.

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FROM THE EDITORS

"Women and Science: Issues and Resources" is a new videotape produced by our office. With a running time of approximately thirty minutes, the program explores key questions about women's relation to science and scientific institutions, and charts a strategy for using the library to learn more.

It has been many years since the Women's Studies Librarian-at-Large ventured into the world of audiovisual production. In 1978, Esther Stineman, the first Librarian-at-Large, created a series of four slide/tape modules collectively titled, "Where Are the Women? Resources in Women's Studies." The series included a general overview of the field, and programs on the social sciences, history, and literature and the arts. Although many of the books and other resources portrayed in the slide/tapes have been superseded by more thorough, more specialized, or more recent scholarship, the programs' articulation of the central concerns of feminist study and the challenges of library-based research is still fresh.(1)

Since "Where Are the Women" was created, new issues have emerged in women's studies. One of the most exciting is the feminist critique of science, especially the rethinking of biological theory and practice. Last year we began receiving requests from librarians and faculty for help in introducing students to resources for the study of women and science. We wanted to offer more than reading lists. An audiovisual program seemed the ideal vehicle for encouraging a focus on science in women's studies courses and for stimulating student research. In producing a videotape on women and science, therefore, we set ourselves two objectives: first, to fill an information gap; and second, to experiment with a different communications technology for library instruction.

Our proposal met with enthusiastic support from the UW System Office of Academic Affairs, which set aside funds for the technical end of the project. In addition, we were able to provide an honorarium to Julie D'Acci, doctoral student in Communications Arts at UW-Madison, to write the script and coordinate the production. Julie serves as a student representative to the Systemwide advisory panel for the Librarian-at-Large, so she was able to bring to the project familiarity with the mission and programs of the office in addition to her production skills. Linda Shult and I helped Julie compose the script, and several scientists had an opportunity to comment on early drafts.

Originally, we hoped to include on the tape scientists from several campuses. However, the expenses of on-site shooting forced us to draw exclusively on Madison faculty. Ruth Bleier (Department of Neurophysiology), Judith Leavitt (Department of the History of Medicine), Mariamne Whatley (Department of Curriculum and Instruction), and Nancy Worcester (Women's Studies Program) were interviewed on camera. Their thoughtful comments introduce the viewer to some of the major issues: the dangers of bias in research on sex differences; the thin ice that sociobiologists tread in using animal and plant behavior to illuminate human interactions; the historical impact of scientific and medical institutions on women; the roles of women in health care reform; and the struggles experienced by women working as scientists. I close the program with an overview of published resources and

some hints for efficient library research on topics related to women and science.

Although only five women could be featured on the tape, many more contributed to it by refining the basic concept, offering illustrations for still shots, and editing the script. The shooting and tape editing was done by the talented staff of the UW-Stout Teleproduction Center, under the direction of Art Juchno and Rosemary Jacobson. Rosemary also volunteered her services as narrator.

At this writing, the final editing is being done at the UW-Stout studio, and we're eagerly awaiting a chance to preview the finished tape. Copies of the tape will be available at cost to UW libraries and academic programs; the details of distribution are still being ironed out. We hope to distribute the tape to non-UW organizations and campuses as well.

All of us involved, I believe, would agree that the project has been educational and stimulating. A novice at media production, I learned just how much hard work lies behind a short instructional videotape. I survived a grueling six hours with the camera crew, for what will boil down to some eight minutes of edited tape. The technical details were fascinating. More importantly, however, I gained an expanded awareness of the power of science in our lives, and of the need for feminists to confront the "objective" assumptions about women's and men's nature that scientists have promulgated over the centuries. I hope the finished tape will have the same effect on its viewers. The program doesn't provide the answers, but it raises many questions.

Watch the next issue of Feminist Collections for details about acquiring the tape for classroom or other use.

-- S.S.

NOTE

¹ The "Where Are the Women" slide/tape modules are still available on loan from the UW-Platteville. Contact: Karmann Library, University of Wisconsin-Platteville, Platteville, WI 53818 (Attention: Interlibrary Loan); phone: (608) 342-1648.

FEMINIST VISIONS ---

PRODUCING FEMINIST VISIONS IN THE CLASSROOM

In the last two issues of Feminist Collections, I reviewed feminist media resources for young people. This column focuses on resources for helping students to imagine and produce their own feminist visions in a variety of media, including video, photography, audio recordings, and film.

Feminist media producers and critics often argue that it is not enough simply to substitute "feminist" forms and contents for "sexist" forms and

contents in films, videos, and photographs. How media events get produced, they contend, is just as important as what gets produced. Feminist filmmakers, for example, have experimented with making films "in a feminist way." For some filmmakers, this has meant changing the hierarchal structure of the production unit (producer, director, camera crew, etc.) to a collective mode of production in which crew members share jobs and arrive at decisions through consensus. It may also mean direct involvement in the production of the film by the women whose experience is being filmed. These experiments reflect the emphasis that the feminist movement places on the authenticity and value of women's experience as a source of knowledge about women's oppression and resistance to oppression.

Feminist classrooms can use student involvement in media production as a way of helping young people understand and represent their experience of being boys and girls, male and female students, or male and female adolescents. Production planning, scriptwriting, and audience needs analysis can all become occasions for students to talk to each other about their experiences, name those experiences, and give them meaning through images, sounds, words, and their combinations. This process can raise consciousness about what it is like to be a boy or girl in a sexist culture; about the difficulties encountered when we attempt to represent those experiences to other people in similar or different situations; and about how differences within the group influence the group's solidarity and self-definition.

The following list of books and films can help students and teachers open up these issues. Burns, McRobbie and McCabe, and Heresies 16 offer approaches to fostering group identity through an understanding of individual differences and similarities in the context of a sexist culture. Also included in the list are resources for developing a critical perspective on the media and demystifying the process of media production and representation. LeBaron and the Center for Understanding Media portfolio are guides to media production in a classroom setting, concentrating on projects that are inexpensive, and using materials that are readily available.

* * *

Films

Kids for Sale. (Action for Children's Television. 1979. 16mm film. 22 min. color. \$30 rental. Mass Media Ministries.)

A look at commercial television and how it shapes the values of American children, with excerpts from children's programming and commercials.

Seeing Through Commercials: A Children's Guide to TV Advertising. (1976. 16mm film. 15 min. color. Vision Films.)

Demystifies television commercials by illustrating and discussing advertising techniques. Suitable for grades 3 through 8.

TV: Behind the Screen. (1978. 16mm film. 15 min. color. \$40 rental. Churchill Films.)

Shows how television programs are created by writers, editors, and film crews; reveals how special effects and dramatic production are done; and introduces various television jobs. Suitable for grades 3 through 8.

A TV Guide: Thinking About What We Watch. (1978. 16mm film. 17 min. color. \$40 rental. Audience Planners.)

A police show, a commercial, and other vignettes lead children through an investigation of "reality" and values on television. Racial and sexual stereotypes, job depictions, and easy solutions to problems are examined. Suitable for grades 5 through 9.

For Further Reading

Marilyn Burns, I Am Not a Short Adult! Getting Good at Being a Kid. Boston: Little, Brown, 1977. 125p. ill. \$8.95, ISBN 0-316-11745-5; pap., \$5.95, ISBN 0-316-11746-3. LC 77-24486.

Offers young people information about children's legal status; the politics of schools; work; child abuse; assertiveness; how to deal with television; and how movies are rated for children's viewing. Grades 5 and up.

Betsy Byars, The TV Kid. New York: Viking Press, 1976. 123p. ill. \$9.95, ISBN 0-670-73331-8. LC 75-37944.

Humorous novel about a boy who plunges with all his imagination into the world of television until he's faced with a frighteningly real situation. Grades 4 through 6.

Center for Understanding Media, Doing the Media: A Portfolio of Activities, Ideas, and Resources. Ed. by Kit Laybourne and Pauline Cianciolo. Rev. ed. New York: McGraw-Hill, 1978. 212p. ill. bibl. index. \$15.00, ISBN 0-89560-027-7; pap., \$6.95, ISBN 0-89560-009-9. LC 78-9076.

A collection of extremely innovative projects in media production including: video making; animating the overhead projector; making slides and filmstrips without a camera; constructing a pinhole camera out of a coffee can; cameraless animation; combining audio recordings with still pictures; and super 8 film production. The volume concludes with a discussion of media curriculum planning and a list of resources including books and films.

Don Fenten and Barbara Fenten, Behind the Television Scene. Mankato, MN: Crestwood House, 1980. Ed. by Howard Schroeder. 47p. ill. \$6.95, ISBN 0-89686-062-0; pap., \$3.50, ISBN 0-89686-067-1. LC 80-14151.

Clearly describes and illustrates with photographs the activities that take place during the production and presentation of television programs. Grades 4 and up.

Heresies 16: "Film Video." New York: Heresies Collective, 1983.

This special issue of Heresies is suitable for undergraduate classes in media production and analysis. It includes interviews with women producing diverse media events about the obstacles they have overcome to become producers, and about how they make choices about representation; articles on the experiences of women of color in media production; a women's media resource guide; and analyses of MTV and popular Hollywood films.

John LeBaron, Making Television: A Video Production Guide for Teachers. New York: Teachers College, Columbia University, 1981. 336p. ill. bibl. index. pap., \$17.95, ISBN 0-8077-2636-2. LC 81-703.

LeBaron gives teachers suggestions for innovatively integrating video production into a variety of classroom activities and learning exercises. Topics include the use of games to build visual skills and literacy;

integrating subject matter and reinforcing basic skills; and elementary video production techniques.

John LeBaron and Philip Miller, Portable Video: A Production Guide for Young People. Englewood Cliffs, NJ: Prentice-Hall, 1982. 176p. ill. bibl. Index. \$11.95, ISBN 0-13-686535-6; pap., \$7.95, ISBN 0-13-686519-4. LC 82-7710.

Suitable for middle school and high school students, this handbook gives clear descriptions about the nuts and bolts of portable video production from a young person's point of view. Grades 5 and up.

Angela McRobbie and Trisha McCabe, eds., Feminism for Girls: An Adventure Story. London; Boston: Routledge & Kegan Paul, 1981. 212p. ill. bibl. pap., \$11.50, ISBN 0-7100-0961-5. LC 81-11921.

Refusing to talk down to adolescent girls, this book can be used as a catalyst for consciousness-raising discussions about fashion, schooling, dating, racism, and how to make changes.

-- Elizabeth Ellsworth

[Elizabeth Ellsworth is an Assistant Professor in the Department of Curriculum and Instruction, and a member of the Women's Studies Program at the University of Wisconsin-Madison. She teaches courses in media criticism and critical video production. She has a special interest in the ways that audiences (like the feminist community) resist patriarchal, racist, and classist discourses in dominant media events, and reinterpret those events so that they are useful within the audience's current political struggles.]

ADDRESSES

Audience Planners.

5107 Douglas Fir, Calabasas, CA 91302. (818) 884-3100.

Heresies.

P.O. Box 766, Canal St. Station, New York, NY 11013.

Mass Media Ministries.

2116 N. Charles St., Baltimore, MD 21218. (301) 727-3270.

Vision Films.

1902 Westwood Blvd., Los Angeles, CA 90025. (213) 475-0083.

ARCHIVES

BLACK WOMEN IN THE MIDDLE WEST

Black women in the Middle West are the focus of a project at Purdue University, launched by Purdue history professor Darlene Clark Hine to "recover the heritage of black women." (1) Funded by a grant from the National Endowment for the Humanities (NEH), the project will attempt to document the lives of black women in Illinois, Indiana, Ohio, Wisconsin, and Michigan.

"Our aim is to collect, catalogue and permanently preserve photographs and documents, including everything from official birth and death certificates to family scrapbooks, private letters, obituaries, wills, souvenir booklets, minutes of clubs and newspaper clippings," said Hine, who directs a staff affiliated with Purdue's history department.

The project grew out of the pioneering effort of the Indianapolis chapter of the National Council of Negro Women to collect documents from black women in Indiana from 1978-1980. Hine's book, When the Truth Is Told: A History of Black Women's Culture and Community in Indiana 1875-1950, came out of this original project.(2)

Planning for the current project began in September 1982, culminating in a conference-workshop at Purdue in March 1983. The actual collection of photographs and documents will be done by hundreds of volunteers in cooperation with university libraries, as well as by state and local historical societies.

With nearly one thousand project representatives recruited and trained during the past summer, the project is now ready to begin the actual collection process. The records will be preserved by cooperating historical societies, such as the Indiana Historical Society in Indianapolis, the Northern Indiana Historical Society in South Bend, the Calumet Regional Archives in Gary, and the Chicago Historical Society.

Anyone who has photographs or records to donate, or knows of potential donors, is urged to contact Darlene Clark Hine or Patrick K. Bidelman, co-director for administration, by calling (317) 494-4465, or writing to the Black Women in the Middle West Project, Department of History, Purdue University, West Lafayette, Indiana 47907. The eighteen-month NEH grant will conclude in June 1985. At that time a comprehensive resource guide will be published.

-- C.L.

NOTES

¹ Information for this report was taken from the Black Women in the Middle West Project's Progress Reports and press releases.

² When the Truth Is Told was reviewed by Nellie McKay in her article, "Black and Third World Women Writers, Part I" in Feminist Collections v.6, no.1 (Fall 1984), pp.28-33.

FEMINIST PUBLISHING ---

Aphra Press

A new publisher of feminist books, Aphra Press is seeking two creative works of lesbian fiction for publication during 1985. Aphra will also publish lesbian-feminist biographies and short stories, but will not publish poetry. According to The Feminist Bookstore News: "Rumor (via Barbara Grier) has it

that Aphra will fall somewhere between Crossing Press and Naiad Press. More literary than one, less political than the other." Inquiries and manuscripts to: Carolyn Netzer, Editor, Aphra Press, H.S.J. Box 867, Springfield, MO 65801. (Information from Small Press Review Sept. 1984, p.4; Feminist Bookstore News Sept. 1984, p.10)

Seal Press

The Seal Press, publishers of Gathering Ground: New Writing by Northwest Women of Color (1983), Walking on the Moon: Six Stories and a Novella by Barbara Wilson (1983), and other feminist books, has decided to leave behind its regional emphasis on the Northwest, and is looking for feminist fiction and nonfiction from around the country. Send queries to The Seal Press, 312 S. Washington St., Seattle, WA 98104. (Information from Feminist Bookstore News Sept. 1984, p.24)

Margaretdaughters

Margaretdaughters, another new feminist publishing company, is issuing as its first two titles Peace and Power: A Handbook of Feminist Process, by Charlene Eldridge Wheeler and Peggy L. Chinn, and Feminism for the Health of It, by Wilma Scott Heide. Wheeler and Chinn, editors of the venture, are both members of Emma, western New York's feminist bookstore. Contact: Margaretdaughters, P.O. Box 70, Buffalo, NY 14222. (Information from Feminist Bookstore News Sept. 1984, p.10)

Lez Press

A new publishing house operated by two lesbians living in Portland, Lez Press will publish quality work of interest to lesbians, as well as feminist and gay-oriented material which is not generally considered by large publishing houses. Editors Sylvan Rainwater and Leslie Waygren are interested in publishing novels and short stories, nonfiction, plays, and art suitable for printed publications; they will not publish poetry. Queries to: Lez Press, P.O. Box 4387, Portland, OR 97208. (Information from Matrices: A Lesbian-Feminist Research Newsletter July 1984, p.5; Feminist Bookstore News July 1984, p.31)

The Women's Press

The Canadian Women's Press has announced the formation of a Lesbian Manuscript Group. The Group is seeking proposals, translations, and submissions by lesbians with emphasis on lesbian content. Contact: Lesbian Manuscript Group, The Women's Press, 16 Baldwin St., Toronto, Ontario M5T 1L2, Canada. (Information from Matrices: A Lesbian-Feminist Research Newsletter July 1984, p.5)

Lace Publications

Lace Publications, another new lesbian publishing house, plans to publish fiction with strong lesbian main characters. They are especially seeking book-length manuscripts for a series of erotica. Queries to Lace Publications, P.O. Box 10037, Denver, CO 80210-0037. (Information from Matrices: A Lesbian-Feminist Research Newsletter July 1984, p.5)

NEWS FROM UW-CENTER SYSTEM ---

[Editors' note: Our out-of-state readers may appreciate a brief description of the Center System of the University of Wisconsin. Consisting of thirteen campuses, the Centers offer lower division courses in the liberal arts and sciences, leading to the Associate of Arts degree. After completing two years of college work, most students transfer to four-year institutions. The Centers have a single administrative structure, with cross-campus academic departments and a centralized staff for academic planning, support services, affirmative action, student records, and financial aid. The Centers currently enroll the second largest freshman class in the UW System.]

* * *

There has never been a formal women's studies program in the UW Centers. However, for many years faculty in English, psychology, philosophy, sociology, anthropology, history and zoology have occasionally taught courses incorporating a feminist approach and centering on women's issues. It has often been difficult to schedule these courses regularly, since the one person teaching philosophy or psychology on a campus cannot always drop a basic offering to fit in the special topics course.

Faculty have received development grants and sabbaticals for new course development and research in women's studies. A number of Centers faculty have presented papers on women's issues at recent state and national conferences. In addition, at least one department (history) received grant money to develop curricular materials for including women's issues in existing survey courses.

The impetus for much of this development was a conference which took place in the summer of 1981. Twelve UW Centers faculty members spent three weeks in Madison attending a women's studies seminar and developing related projects. This project was funded by the UW System Undergraduate Teaching Improvement Grants Program. For many of us, it initiated or reinforced research that ultimately resulted in course development. Most of these courses were on special topics such as "Women Writing Women," "Women Working: Images in American Literature," or feminist philosophy. Although faculty in several departments have expressed interest in developing a general introduction to women's studies, this course has been offered only once. An interdisciplinary listing, it was approved on a one-year basis (1982-83) and taught as part of the Postsecondary Re-entry Program at the Taycheedah Correctional Institute.

But in spite of these efforts and high enrollments in women's studies classes, there has until this fall been very little active central administration support for development of an organized program. Individual campus requests for additional part-time positions to staff new and basic women's studies courses have fallen victim to long-standing needs for more instruction in already existing departments (another math, computer science, or language course, for example).

This summer, the Acting Dean of Academic Affairs, Pat Lattin, initiated a gathering of UW Centers faculty interested in women's studies. We met during the UW System Women's Studies Conference in Madison on September 28 to

brainstorm and draw up proposals. Several weeks later, the group met again, this time with Pat Lattin, in order to formalize our thinking.

The UW Centers Administration now plans to have a coordinator of women's studies, beginning as a one-quarter released time position during the spring semester of 1985. This person has not yet been named. It appears that courses will continue to be offered through regular departments except perhaps for an interdisciplinary introduction to women's studies. The faculty hope to develop innovative ways to teach women's studies courses in order to make best use of the interested faculty who are spread about the state at nearly all the thirteen two-year campuses, and to make a wider range of courses available to our students. Perhaps we'll have a "road show" (a team-taught introductory women's studies class offered on one campus one semester and moving to another the next) or course trades between two faculty members of nearby Centers or even four-year campuses. There are a number of possibilities.

We also plan to seek retraining or development funds as needed; to meet regularly in order to learn of and reinforce each other's efforts; to develop greater faculty awareness of women's studies; and initiate new plans for the development of women's studies in the UW Centers.

-- Julia Hornbostel

[Julia Hornbostel is Associate Professor of English at UW Center-Rock County. She teaches courses in composition and American literature, including a course entitled "Women at Work: Images in American Literature." She currently has a grant to develop a course on black women writers.]

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Davis, Nanette J., and Jone M. Keith. Women and Deviance: Issues in Social Conflict and Change: An Annotated Bibliography. Garland, 1984. 235p. index. \$35.00, ISBN 0-8240-9165-5. LC 82-49164,

Kemmer, Elizabeth Jane. Violence in the Family: An Annotated Bibliography. Garland, 1984. 192p. index. \$24.50, ISBN 0-8240-9090-X. LC 83-48198,

Mellown, Elgin W. Jean Rhys: A Descriptive and Annotated Bibliography of Works and Criticism. Garland, 1984. 218p. index. \$43.00, ISBN 0-8240-9079-9. LC 83-48267,

Myerson, Joel. Emily Dickinson: A Descriptive Bibliography. University of Pittsburgh Press, 1984. 209p. ill. index. \$35.00, ISBN 0-8229-3491-4. LC 83-21678,

Oshana, Maryann. Women of Color: A Filmography of Minority and Third World Women. Garland, 1985. 338p. ill. index. \$30.00, ISBN 0-8240-9140-X. LC 82-49143,

Rice, Thomas Jackson. Virginia Woolf: A Guide to Research. Garland, 1984. 258p. index. \$39.00, ISBN 0-8240-9084-5. LC 83-48264,

Steele, Elizabeth. Virginia Woolf's Literary Sources and Allusions: A Guide to the Essays. Garland, 1983. 364p. index. \$35.00, ISBN 0-8240-9169-8. LC 82-49166,

Tufts, Eleanor. American Women Artists, Past and Present: A Selected Bibliographic Guide. Garland, 1984. 340p. ill. \$39.00, ISBN 0-8240-9070-5. LC 83-48201,

Bibliographies predominate among the new crop of reference books, and seven of the eight titles reviewed here emanate from Garland Press. One of the foremost publishers of library reference materials in the U.S., Garland shows a gratifying commitment to bringing out new works in women's studies.

* * *

American Women Artists, Past and Present is a guide to works on five hundred selected artists. Coverage extends from the seventeenth century to the present; about half of the women treated are still living. Eleanor Tufts, author of Our Hidden Heritage: Five Centuries of Women Artists (1974), includes painters, sculptors, graphic artists, photographers, and conceptual artists, but omits artists who work in craft media such as fiber and ceramics. The arrangement of this bibliography is simple: an alphabetic listing by name of artist, with birth and death dates, vocation (painter, sculptor, etc.), and unannotated references. Articles, books, newspaper accounts, reviews of exhibits, and exhibition catalogs are included, as well as references to treatments in standard biographical dictionaries and survey works. Any published works by the artist are also listed. One wishes for fuller citations -- indications, for example, of works that feature reproductions -- and for an author index, to help track the writings of feminist art critics. Nonetheless, this is an excellent jumping-off point for research on individual women artists and their accomplishments.

Another blessedly uncomplicated new resource is Maryann Oshana's Women of Color: A Filmography of Minority and Third World Women. This is not a recommended list of films, but rather an attempt to document "the variety and types of characters to which women of color have been relegated" (p.ix). Oshana elects to include films in which women of color played minor or token roles, as well as those in which their characters were stereotyped. (In fact, she reports that minority roles were as often as not played by white actresses.) Only English-language films released between 1930 and 1983 are included, but the number is still impressive. Films are listed alphabetically by title. The data for each include: year of release; production company; running time; director, principal cast members, screenwriter, and other key personnel; and a short description. Entries are indexed by the names of actors and directors, and by a "minority/Third World classification." This filmography will be of immediate use to students of popular culture and communications.

* * *

"Deviance" is a tricky concept for feminists, who have frequently called into question the social norms against which women's behavior is measured. In their bibliography, Women and Deviance: Issues in Social Conflict and Change, Nanette J. Davis and Jone M. Keith take a multidisciplinary approach to the topic, embracing materials with historical, cross-cultural, sociological, psychological, political, legal, philosophical, and social policy perspectives, with an eye to demonstrating how deviance takes different forms and carries different consequences for women and men. Annotations are long, evaluative, and exceptionally well written.

Two initial chapters, titled "Women and Change" and "Historical and Cross-Cultural," set the stage for more specific topics by describing basic background works on sex roles, the women's movement, and women's status. The sixteen remaining chapters cover various forms of deviance and related topics. Included under "deviant" behavior by women are abortion, alcohol and drugs, prostitution, lesbianism, mental illness, and teenage pregnancy. Deviant behavior that affects women is covered in sections on corrections and punishment and on crimes against women (including a sizeable number of citations on pornography). Any of these chapters could have been expanded into a book of its own; one is ever aware of how very selective the listings are. For social scientists unfamiliar with the recent literature of feminist scholarship, however, this bibliography will serve as an excellent introduction.

In contrast to the sweeping overview that Davis and Keith provide, Elizabeth Kemmer zeroes in on one form of deviance in her new work, Violence in the Family. The scope of this bibliography is solidly interdisciplinary, citing publications from law, medicine, social work, and popular literature. Unfortunately, the annotated entries are arranged alphabetically by author, with no attempt to separate materials on different expressions of violence. From scanning the entries, it appears that child abuse is the central focus of the bibliography. The subject index is only partially helpful in identifying items treating women, either as victims or abusers. Kemmer is the author of Rape and Rape-Related Issues: An Annotated Bibliography (Garland, 1977).

* * *

In our summer issue, we devoted an entire column to new reference works on women and literature. A mere six months later, we have several more in hand. The most notable is Thomas Rice's Virginia Woolf: A Guide to Research, destined to become the standard point of departure for library research on Woolf's life and writings.⁽¹⁾ Rice first offers a "Primary Bibliography" in four parts: major works; autobiographical writings, diaries, letters and documents; manuscript transcriptions and scholarly editions; and concordances. The "Secondary Bibliography" which follows fills the bulk of the volume with citations to works about Woolf. Some sections are devoted to critical genres: bibliographies; biographies; book-length critical studies; general articles or chapters in books; and dissertations. The remaining sections treat studies of individual works or groups of works. Rice includes all English-language and foreign-language books, essay collections, monographs, pamphlets, and special periodical issues concerned with Woolf and her oeuvre through January 1984. He is more selective in his inclusion of articles and chapters in books. All entries are annotated. In addition to author, title, and subject indexes, Rice creates an index to commentaries, making it easy to track down studies of

a given work. The citations total 1,358, attesting to the remarkable industry of Woolf scholars and proving the acute need for such a guide.

While Rice offers a comprehensive overview, Elizabeth Steele focuses on Woolf's non-fiction in her sourcebook, Virginia Woolf's Literary Sources and Allusions: A Guide to the Essays. Woolf produced over 500 literary reviews and biographical sketches for some three dozen journals in Great Britain and the U.S. Steele argues that Woolf felt more at home with criticism than with fiction. Woolf's casual approach to bibliographic details and documentation, however, has been a source of frustration to scholars, who now have access not only to her published essays but to her fascinating reading notebooks. From these sources, and from records of titles known to be in Virginia and Leonard Woolf's private library, Steele has constructed charts for each essay, to explicate Woolf's sources and allusions and to foster an understanding of the structure of her works.

Joel Myerson does not treat secondary literature at all in his latest work, Emily Dickinson: A Descriptive Bibliography. Rather, he sets forth a thorough record of all printings of Dickinson's poems and letters from her own lifetime to 1982. An index by first line allows the researcher to trace the publication history of individual poems. This is one of eighteen volumes in the Pittsburgh Series in Bibliography; also of interest to feminist scholars are Craig S. Abbot's volume on Marianne Moore (1977) and Myerson's on Margaret Fuller (1978).

Although lacking the stature of Woolf or Dickinson, Jean Rhys is another writer of special importance to feminist critics and readers. Until now there has been no definitive guide to works by or about her. Elgin Mellow's Jean Rhys: A Descriptive and Annotated Bibliography of Works and Criticism fills that gap. Rhys's books are listed chronologically, with full physical descriptions and annotated references to reviews. Other original materials that are covered include contributions to books, periodical articles, translations, and adaptations. The remainder of the volume is devoted to writings about Rhys, organized by type: bibliographies; books; and critical and biographical studies in books and periodicals. The twenty-seven-page introduction provides a critical overview of Rhys's life and works.

* * *

The variety of new reference resources for women's studies scholars is encouraging. It especially pleases this reviewer to see a steady outpouring of both highly specialized guides -- such as Myerson's and Steele's -- and those that provide a much needed overview of a burgeoning literature -- such as Rice's, or Davis' and Keith's. It is one more sign that feminist scholarship is alive and flourishing in all areas of academia.

-- Susan Searing

NOTE

¹ A review essay looking at Virginia Woolf scholarship from the last decade recently appeared in FC. See Annis Pratt's "Virginia Woolf Criticism 1973-1983," in Feminist Collections 5, no.3 (Spring 1984): 24-29.

PERIODICAL NOTES

NEW PERIODICALS

Feminist Publishers News. 1984- . 5/year. \$15. Frog in the Well, 430 Oakdale Rd., E. Palo Alto, CA 94303. (Cited in Feminist Bookstore News v.7, no.3 (September 1984), p.22; v.7, no.4 (November 1984), pp.1-2)

This reviewer has yet to get her hands on a copy of the new FPN. The first issue is reputedly fifty-six pages, with articles on the new lesbian/gay Century Book Club; making contact with book review editors; the First International Feminist Bookfair; and U.S. feminist literature in Japan.

Forte. 1984- . Eds.: Karen Gotzler, Ann White. 4/year. Free (contributions welcome). Midwest Music, Inc., 207 E. Buffalo St., Suite 545, Milwaukee, WI 53202. (Issues examined: v.1, no.1, September 1984; v.1, no.2, November 1984)

Formerly Women's Music News, Forte reflects Midwest Music's recent expansion into men's music and politically progressive music, in addition to their regular line of women's music. Part newsletter and part mail-order catalog (for wholesale distribution), Forte offers information on new releases, tours, and women's recording companies; articles by and about artists; lists of women's music outlets; a special section on men's music; reviews; and a concert calendar for the Midwest.

Habari-Daftari: The NCBG [National Coalition of Black Gays] Newsmagazine. Dec./Jan. 1983/1984- . Ed.: T.C. Cothran. 6/year. \$6. NCBG Informational Services, P.O. Box 11493, Chicago, IL 60611. (Issues examined: [no.2], Feb./Mar. 1984; [no.3], April/May 1984; no.4, n.d.)

Forty-five pages in length. Short news reports, political analyses, and interviews; letters; editorials; community directory. Each issue has some lesbian emphasis; the theme of no.2 was "Womynland: Achievements and Struggles, Myth and Reality." A sampling of recent articles: "Jessie Jackson on Lesbian/Gay Issues"; "Jessie Jackson on Women's Issues"; "Women in Prison and Their Children"; "Three Lesbian Conversations (South Africa & Lesotho)".

Harpie's Monthly. June 1984- . Ed.: Sabrina K. Majourau. \$12 (indiv.); \$15 (inst.). 484 Lake Park Ave. #104, Oakland, CA 94610. (Issues examined: v.1, no.1, June 1984; v.1, no.2, July 1984)

"...a woman's newsletter leaning toward the literary side, articles, short stories, poetry, book reviews, and art work." From the first two issues: "Down and Out in the Clerical Sector"; "Separatism: A Viable Solution?"; "Feminism and Fear"; "Confessions of a Computer Heretic"; "Loving Advice to Thin Women." Seven pages.

Island Lesbians Magazine. \$12 (indiv.); \$9 (low income); \$20 (inst.).
Moonarts Publishers, P.O. Box 1371, Honolulu, HI 96807. (Issue examined:
no.7, October 1984)

A twenty-page newsletter offering letters; interviews; news; articles; poetry; a calendar of Island events. The editors hope to expand the magazine if they are able to raise the funds. From no.7: "Interviews with Rep. Joan Hayes & Kina'u Boyd Kamali'i"; photographs of Karen Anna; "Womon-Space: Does Anyone Still Want It?"

The Journal of Feminist Studies in Religion. Forthcoming, January 1985-
Eds.: Elisabeth Schussler Fiorenza; Judith Plaskow. Semi-annual. \$12
(student); \$15 (indiv.); \$25 (inst.). Membership Services, Scholars Press,
101 Salem St., P.O. Box 2268, Chico, CA 95927. (Publicity flyer)

This 120-150 page journal will include articles, bibliographical essays, round-table discussions, notes, and letters. A partial listing of the contents of the forthcoming first issue: "Resources for a Constructive Ethic in the Life and Work of Zora Neale Hurston" (Katie Geneva Cannon); "Prehistoric Goddesses: The Cretan Challenge" (Marymay Downing); "Archetypal Theory and the Separation of Mind and Body--Reason Enough to Turn to Freud?" (Naomi Goldenberg); and a review essay on the radicalization of Christian feminism among white U.S. women, by Carter Heyward.

Men's Studies Newsletter. 1983?- . Ed.: Harry Brod. Semi-annual. \$10.
Harry Brod, Editor, Men's Studies Newsletter, SWMA-THH 331M, University of
Southern California, Los Angeles, CA 90089-4352. (Issue examined: v.1, no.2,
May 1984)

Published by the Men's Studies Task Group of the National Organization for Changing Men, this four-page newsletter "publishes items of interest to those concerned with research and teaching in the areas of men's studies and the anti-sexist men's movement." Includes notes about new publications, conferences, symposia, etc., along with a continuing bibliography, and letters.

Our Voice: The Newsletter of Women for Women in Lebanon. 1984?- . Sliding
scale. Women for Women in Lebanon, Newsletter Committee, P.O. Box 9, Porter
Square Station, Cambridge, MA 02140. (Issue examined: v.1, no.2, July/August
1984)

"Women for Women in Lebanon works to help counter the racism that allows Palestinian and other Arab women to remain the invisible and faceless victims of oppression" (Editorial). Two articles are included in the four-page v.1, no.2: "The Question of the 'Disappeared'" (on abductions in Lebanon); and a sketch of one day in the life of a poor Palestinian woman living in Southern Lebanon.

Poetessa: The New Woman's Poetry Journal. 1984-. Ed.: Yvette E. Schneider. \$12 (hardship); \$18 (regular). P.O. Box 420, East Rockaway, NY 11518. (Issue examined: Nov./Dec. 1984)

"Poetessa Press is a women's press founded in June of 1984. Our main goal is to provide poetry written by women to the women's community which wouldn't necessarily reach them otherwise" (Editor's Note). Twenty-four pages.

Skip Two Periods: A Women's Quarterly Newsletter. Subscription information not available. Box 3337, Roanoke, VA 34015. (Issue examined: v.2, no.1, Sept. 1984)

A four-page newsletter geared to the Roanoke Valley women's community, with a lesbian emphasis. Volume 2, no.1 includes an article on the '84 elections; information about an upcoming local women's retreat; letters; and a humorous local gossip column, "Caw of the Wild."

SPECIAL ISSUES OF PERIODICALS

[See also the "Decade for Women Information Resources" Series (described in "Items of Note" below) for an annotated bibliography of special issues of periodicals to be published in the next year to mark the July 1985 UN Decade for Women conference in Nairobi, Kenya.]

Built Environment v.10, no.1, 1984: "Women and the Environment." Guest ed.: Sophie Bowlby. Single copy: 6 pounds. Alexandrine Press, P.O. Box 15, 15 Cornmarket St., Oxford OX1 3EB, England. (Reviewed in Women and Environments v.6, no.3, Fall 1984, p.22)

Articles on women's contribution to house design; differential effects of urban revitalization on poor and affluent women; gender relations and the built environment; women's roles and suburban planning in the U.S. in the thirties; New Town planning and gender relations in England; women's employment and unemployment in the recession; women's gender role and its influence on their travel behavior.

International Social Science Journal v.35, no.4, 1983: "Women in Power Spheres." 110 F. Single copy: 34 F. Unesco, 7 place de Fontenoy, 75700 Paris, France. (Issue examined)

Includes studies of: women and politics in the U.S. (the League of Women Voters), Sudan, Chile, and the Nordic countries; women's work in India; women's movements in Algeria, Malaysia, the Soviet Union, and internationally, against genital mutilation; plus theoretical pieces on the study of women and politics, and on women's participation in the economy. A number of the articles appear in translation.

North Dakota Quarterly v.52, no.1, Winter 1984: "Women's Research." Guest ed.: Sheryl R. O'Donnell. \$10. Single copy: \$4. Box 8237, The University of North Dakota, Grand Forks, ND 58202. (Issue examined)

This eclectic issue offers articles on a wide variety of topics, among them: women as a sexual class; appropriate technology and the modernization

and feminization of poverty; the decline of women's subsistence production on Iowa farms; a semiotic appraisal of George Gilder and Ivan Illich; the Aristotelian view of women; feminist ethnography; and mothers and daughters. The issue is bound with the v.52, no.2 (Spring 1984) number of North Dakota Quarterly, a regular issue of poetry, fiction, and reviews (but with a majority of women contributors).

Poetics Journal no.4, May 1984: "Women & Language." Eds.: Lyn Hejinian and Barrett Watten. \$15. Single copy: \$5. Lyn Hejinian, 2639 Russell St., Berkeley, CA 94709. (Issue examined)

Articles on Emily Dickinson; Laura Riding; Gertrude Stein and Mina Loy; Kathy Acker; Laura Moriarty; Hannah Weiner; Gail Sher; Mei-Mei Berssenbrugge; Fanny Howe; Lynne Dreyer; Glenda George; Frida Kahlo; and more.

TRANSITIONS

Feminary: A Feminist Journal for the South Emphasizing the Lesbian Vision, founded in 1969 in North Carolina, has found a new home and a new identity in San Francisco. Edited by four women -- Canyon Sam, Tiana Arruda, Jean Swallow, and Sim Kallan -- the new Feminary is "a national magazine with an international perspective" which "acknowledges and embraces the challenge of being truly of and for the lesbian community in all its diversity: to be multicultural, multiracial, multiclass and multi-issue." It will appear three times a year. The first issue published by the new collective, v.13, Fall 1984, includes articles on the symbolism of clothing, disability, incest, lesbian/gay actions during Convention week in San Francisco, as well as poetry, short fiction, reviews, and graphics. Subscriptions are \$12 for individuals, \$22 for institutions, from Feminary, 1945 20th St., San Francisco, CA 94107.

CEASED PUBLICATION

Big Mama Rag: A Feminist Newsjournal 1972-1984. 11/year. 1724 Gaylord St., Denver, CO 80206.

"Big Mama Rag has stopped publishing after 11 years of feminist journalism! Our last issue was April 1984. Political and personal differences within the collective reached the point where we could not continue the project together. We hope another group of women will continue BMR, but nothing concrete has developed at this time" (Deb Luger and Susanna Smith).

Quest: A Feminist Quarterly 1974-1982? P.O. Box 8843, Washington, DC 20003. (Information from Feminist Bookstore News v.7, no.3, September 1984)

A letter to FBN reports that "Daedalus Books [Washington, DC] now has all of the remaining inventory of Quest magazine. It's no longer being published..." (p.4). Write: Daedalus Books, 2260 25th Pl., NE, Washington, DC 20018.

Women of Color News June 1983-October 1984. Eds.: Frances Miranda-Watkins, Cheryle Williams. Quarterly. 2702 N. 37th St., Milwaukee, WI 53210.

"In September the WOMEN OF COLOR Cooperative painfully made the decision to disband. We reviewed our energy levels and after inventory was completed discovered that burn-out had overcome most of us. We are too few dealing with a media of expression for which there is a tremendous need.... More people and better organization may have enabled us to continue publishing. All of us feel privileged to have worked together. It has not always been easy, but we have all grown" ("Our Last Issue," Women of Color News Oct. 1984, p.7)

ITEMS OF NOTE

EROTICA: WOMEN CREATING BEYOND THE SEXUAL is the name of an exhibition of the work of forty-five artists held in August 1984 at the Union Art Gallery, University of Wisconsin-Milwaukee. Curators Evelyn Patricia Terry and Gayle Grubisic Riordan initiated the project in order "to investigate the concept of the erotic in artwork produced by women" (p.6). The catalog of the exhibit offers black and white reproductions of selected works from the show (one per artist), photos of and personal statements by each of the artists, and a complete listing of all works in the exhibit. Copies of the catalog are available for \$6.00 (plus tax and shipping) from: Erotica, c/o University of Wisconsin Extension, 929 N. 6th, Milwaukee, WI 53203.

The 1985 NATIONAL WOMEN'S HISTORY PROJECT RESOURCE CATALOG is now available. Forty-six pages in length, this year's catalog offers by mail order a wide variety of resources to aid communities in observing National Women's History Week, including buttons, posters, balloons, sweat shirts, books, audio cassettes, records, calendars, card games, postcards, slide sets, films, and even quilt kits. The text of the Congressional Resolution designating the week of March 3-9, 1985 as Women's History Week is reprinted in the Catalog, along with background on the history of the Week and the idea of women's history, and lists of organizing ideas and names and addresses of other related information services. Single copies of the Catalog are available free of charge from: National Women's History Project, P.O. Box 3716, Santa Rosa, CA 95402.

Also available is the 1985 LADYSLIPPER CATALOG & RESOURCE GUIDE of records and tapes by women. Ladyslipper is a North Carolina non-profit, tax-exempt organization which has worked to promote women's music since 1976. The 63-page Catalog offers by mail order records and tapes by women in many genres, including feminist music, classical, punk and new wave, rock, gospel, jazz, blues, folk, and children's music. Songbooks, calendars, postcards, shirts, and books are also available. Write: Ladyslipper, Inc., P.O. Box 3130, Durham, NC 27705.

MORE RARE AND OUT-OF-PRINT BOOKS FOR WOMEN'S STUDIES. Catalog 4 from Women'sWords Books in Contoocook, New Hampshire, offers 442 books by women -- fiction and nonfiction, mostly post-1960, many first editions. Issues of twenty-four different feminist periodicals are also available, including such early titles as The Ladder, The Lesbian Tide, No More Fun & Games, and Aphra. Write: Women'sWords Books, 12 Main St., Box 295, Contoocook, NH 03229.

Catalogue no.6 (1984) from Louella Kerr Books is entitled "Strictly Women: Including Queens, Convicts, Mistresses and Even Wives." Over 450 nineteenth- and twentieth-century works are listed and selectively annotated -- from Priscilla Wakefield's Domestic Recreation (London, 1805) to Christina Stead's The Little Hotel (London, 1983). Write: Louella Kerr Books, 17 Palace St., Petersham N.S.W. 2049, Sydney, Australia.

Two different slide presentations depicting the Seneca peace encampment are now available. LOOK TO THE WOMEN FOR COURAGE: STORIES FROM THE SENECA ENCAMPMENT FOR PEACE AND JUSTICE is a slide presentation created by JEB (Joan E. Biren), distributed by the Washington Peace Center, 2111 Florida Ave. NW, Washington, DC 20008; phone: (202) 234-2000. To schedule a personal appearance by JEB, contact: Glad Hag Books, P.O. Box 2934, Washington, DC 20013; phone: (202) 399-0177. SENECA is a slide/tape presentation created by Marilyn L. Humphries which documents the August 1, 1983 Women's March on the Seneca Army Depot. For rent or purchase, contact: Lavender Horizons, 17 Sutton Ave., Salem, MA 01970. (Information from Matrices: A Lesbian-Feminist Research Newsletter July 1984, pp.30, 33)

The International Women's Tribune Centre has issued two new booklets in its DECADE FOR WOMEN INFORMATION RESOURCES series, prepared for the World Conference to Review and Appraise the UN Decade for Women (July 15-26, 1985) and the NGO Forum (July 8-17, 1985), Nairobi, Kenya. Number two in the series, "Contact Lists," gives names and addresses of women's periodicals from Africa, Asia, the Caribbean, Europe, North America, and the South Pacific. Number three in the series is an annotated bibliography of special issues of periodicals being published by periodicals from Africa, Asia, Europe, North America, and Western Asia to coincide with the July conference. The Information Series is available free, on request, to individuals and groups in Asia/Pacific, Africa, Latin America/Caribbean, and Western Asia. For all others, the price is \$2 per copy, or \$12 for the six-part series. Contact the Tribune Centre at: 777 United Nations Plaza, New York, NY 10017; phone: (212) 687-8633.

WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES ---

"Jewish Women's Studies: Selected Sources" is the latest title added to the series, "Wisconsin Bibliographies in Women's Studies." Compiled by Catherine Loeb, the partially annotated listing includes English-language books, chapters from books, and articles focusing primarily on the experience of Jewish women in the United States. Sources are organized into eight subject areas: background sources; history; Jewish religious life and tradition; biography, autobiography, diaries, letters, and oral history; literature; contemporary Jewish feminism and lesbian feminism; reference sources; and periodicals. The bibliography is available free of charge from: Women's Studies Librarian-at-Large, 112A Memorial Library, 728 State St., Madison, WI 53706.

BOOK REVIEWS

BLACK AND THIRD WORLD WOMEN WRITERS: A SELECTED READING, 1981-1984 Part II: The Autobiographical Voice

Mamie Gavin Fields, with Karen Fields, Lemon Swamp and Other Places: A Carolina Memoir. London: Collier Macmillan; New York: The Free Press, 1983. 250p. III. \$16.75, ISBN 0-02-910160-3. LC 83-48026.

Mary E. Mebane, Mary. New York: Viking Press; pap., New York: Fawcett Juniper, 1981. 242p. pap., \$2.25, ISBN 0-449-70025-9. LC 80-51999.

-----, Mary Wayfarer. New York: Viking Press, 1983. 230p. \$15.75, ISBN 0-670-45960-7. LC 82-42738.

Maya Angelou, The Heart of a Woman. New York: Random House, 1981; pap., Bantam Books, 1983. 272p. \$12.50, ISBN 0-394-51273-1; pap., \$3.95, ISBN 0-553-24689-5. LC 81-40232.

Audre Lorde, Zami: a new spelling of my name. Watertown, MA: Persephone Press, 1982; repr. Trumansburg, NY: Crossing Press, 1983. 256p. \$16.95, ISBN 0-89594-123-6; pap., \$7.95, ISBN 0-89594-122-8. LC 82-15086.

Marita Golden, Migrations of the Heart: A Personal Odyssey. Garden City, NY: Anchor Press, 1983. 234p. \$15.95, ISBN 0-385-17519-1. LC 82-45248.

Black women have been writing about their lives in America for close to two hundred years. In my research on twentieth-century black women autobiographers, I have over the course of the last year located and read more than sixty autobiographies by black women written between 1920 and 1970. The names of the majority of these women remain obscure, and their books, many self-published, will never be accorded literary merit. Yet, they stand as proof not only that these women lived, but that they understood the value of their lives.

Aside from the entertainers, these women mostly wrote their own stories. Initially, I found myself wondering what motivations impelled these women to write about themselves, and, what's more, to publish their writings. Over time, I began to see that these women, whatever their standing in the world at large, were important in the communities in which they lived and worked, and they understood their importance. In whatever genre they write, black women take their authority to do so from themselves.

This review looks at six autobiographies by black women. These are books of the 1980s: they are written by women who have had full access to the literary conventions of western culture, and they fit easily into our ideas of literature. In this way they are different from many of the books of the earlier period. But they also confirm the sense of authority and the power of community that I found in those earlier works.

* * *

Lemon Swamp and Other Places is the autobiography of Mamie Gavin Fields, written with her granddaughter, Karen Fields, a sociologist by profession. Early in the 1970s, Mamie Fields gave a collection of her letters to her three granddaughters as a Christmas present. From this gift, the idea for the book grew. The story begins with Mamie's birth in 1888, and ends in 1948, the central narrative framed by an introduction and epilogue, both by Karen Fields.

The life story of Mamie Gavin Fields is told with both seriousness and a good deal of humor. She was born in Charleston, South Carolina, of parents who were close to slavery. The title of the book comes from the name of a swamp near her grandfather's farm, where Mamie spent many of her childhood summers. She loved to play close to its edges because of the cool darkness. Before her time, freed slaves hid in the swamp to avoid working against their wills for their former owners; here her grandmother was last seen, having been compelled to enter the swamp with her master and his family in the closing days of the Civil War. Having spent most of her young life in Charleston, Mamie describes what it was like to be a black girl growing up in the city in the 1890s. Her lively discourse on Jim Crow laws, the role of the extended family, the importance of the church, and the industry of her parents as well as many of the black inhabitants of the town provides a striking view of black life in the southern metropolis at the turn of the century.

Mamie Gavin was one of the better educated people in her community. She received much of that education from New England "school marms," the selfless women whom W.E.B. DuBois praised in his Souls of Black Folk. Perhaps less selfless than her mentors, but equally as hardworking and dedicated, Mamie Gavin began her teaching career in 1908 in a one-room school on John's Island, off the coast of South Carolina. Later she went to James Island, where she was employed for most of her active working life, although she almost always lived in Charleston. The mother of two sons, Mamie Gavin Fields was active in many areas of community life, both on James Island and in Charleston. She was particularly involved with black women's groups, and met both Mary Church Terrel and Mary McLeod Bethune when each was president of the National Association of Colored Women. Mamie's work among poor, uneducated black women and children focussed on ways of improving the quality of their lives.

The story that Mamie Gavin Fields tells is that of a strong black woman who overcame many obstacles, and who now sees herself not only as a survivor, but also as a victor. It is a story that attests to the possibilities of a human life, and the impact that one determined individual can have on the community of which she is a part.

Mary and Mary Wayfarer reconstruct the childhood and early adulthood of Mary Mebane, a native of rural North Carolina who was born in 1933. Mebane is a member of the last generation to have come of age during legal segregation in the South. She was twenty-one years old when the Supreme Court outlawed segregation in public schools in 1954, and she was thirty-one in 1964 when the Civil Rights Act gave black people access to public places. These are important dates and events in the personal history of this writer, whose estrangement from her mother derived at least in part from their differing attitudes toward the status of blacks in white society.

Although Mebane recalls her early childhood in Wildwood, North Carolina, as a happy and secure time, by the time she was five years old her world was shattered by the apprehension that her mother did not love her. Throughout both books, the overriding theme is the pain of alienation from community. Hostility and resentment between mother and daughter pervaded her childhood home. Her ambition to make a life of her own, transcending the intellectual and economic poverty of her class, was, in Mebane's view, the wedge that separated her from her mother, brothers, high school friends, and the community as a whole. Her years at North Carolina College and beyond failed to provide an alternative environment. Mary is a book that expresses the author's rage at a world that does not support her dreams; Mebane's persistent sense of isolation imbues the work with unrelieved pathos.

Mary Wayfarer picks up where Mary left off, with Mebane beginning her first teaching appointment in Robertsville, North Carolina. Although her story is one of remarkable success and achievement (she eventually went on to complete a Ph.D.), and she participates in the struggles of the Civil Rights Movement, bitterness and anger toward what is experienced as a hostile world continue to dominate Mebane's account in this second volume. Sleeplessness, depression, and loneliness are her constant companions. Even her budding writing career, with her work appearing in the New York Times, gives only partial relief from her disappointment and anger over the rest of her life. Despite the animosity that had always existed between them, her mother's death in 1982 leaves Mebane feeling complete cultural and social isolation.

Both Mary and Mary Wayfarer are marred by Mebane's lack of insight into possibilities for altering her alienated condition. Considering how mobile she was, one wonders why in every place, and with everyone she meets, she is the consummate outsider. Mebane does not lack voice, and she believes her account speaks to the pain of other women like herself. Many of them have written to her, she claims. Perhaps in the act of writing she has been able to forge links to a community by reaching outward to the world rather than inward to herself.

Maya Angelou is unique among black autobiographers to date in having published four volumes of her life history. Her first book, I Know Why the Caged Bird Sings (1970), met with almost unanimous applause. While the succeeding two, Gather Together in My Name (1974) and Singin' and Swingin' and Gettin' Merry Like Christmas (1976), received less enthusiastic praise, The Heart of a Woman (1981) has recaptured much of the audience that found the first work irresistible.

Heart opens in Los Angeles in 1957. The U.S. was on the move, and so was Angelou -- changing and expanding, uncertain of destination or how long the journey would take. These years were the prelude to the most active and exciting period of the Civil Rights Movement; these were the years when the beat culture flourished, and Angelou allowed herself to be carried along by the tide of her own desires to live fully. For almost a year, she and her young son lived in a commune on a houseboat in Sausalito where they "went barefoot, wore jeans, and...rough-dried clothes." She sees that time as having offered her a "respite from racial tensions," and her son, the opportunity to be around whites who "did not think him too exotic to need correction, nor too common to be ignored" (p.4). The need for privacy and creature comforts sent her to Laurel Canyon a year later, "the official

residential area of Hollywood," where she could neither afford the rents nor secure an apartment for herself without resorting to subterfuge. The next move was to the Westlake district of the city, where Mexicans, black Americans, Asians and white Americans lived next door to each other in harmony.

The years of this autobiography are filled with a wide variety of experiences for this writer. Angelou meets and entertains Billie Holiday in California, only months before that singer's death. She moves to New York and becomes a member of the Harlem Writer's Guild; directs the Harlem office of the Southern Christian Leadership Conference and meets Dr. Martin Luther King, Jr.; marries an African revolutionary and moves to Egypt with him; and finally, when her son goes off to a Ghanaian college and her marriage is in shambles, she breathes a sigh of relief that she is now able to have the entire chicken breast for herself.

The Heart of a Woman explores the intersection of the public and private lives of a woman who is unafraid to live. Two persons are central to this writer: herself and her son. The latter she loves with all the fierceness and tenderness of a mother, but never to the exclusion of herself, for whom she always wants the richness of a full life. Undaunted by risks, she always rises to the challenge when obstacles confront her. Nor is she afraid to give up the dream when it becomes apparent that neither the direction she is following nor the destination to which she is headed is in her best interest. Thus, she does not hesitate to leave California to take up the writer's life in New York; nor to eschew a stable (though dull) conventional marriage in favor of the uncertain excitement that an African revolutionary offers; nor to end that relationship when the romance wears off, leaving only the confinements of an African marriage in its wake. Angelou's humor, and her control over her material, keep the narrative flowing. The book is vivid in its evocation of the many demands on the heart of a brave woman, and it leaves us examining the desires of our own hearts.

Zami: a new spelling of my name is a long prose poem through which Audre Lorde gives us a new name for an old concept: biomythography. The form combines elements of the history of the self with a self-generated myth of the self. Written during the years when Lorde was undergoing her ordeal with cancer, Zami is a spell-binding integration of eloquent poetics and personal history, a creation spun from the realities and imaginings of lived experiences.

Zami begins with the young Audre hearing about a place called "home." Immigrants from Grenada, her parents (and her mother especially) conjure up stories of an earlier time in their own country, where the customs and people were familiar. Despite the financial benefits of life in America, black immigrants feel dislocated, alienated in white America. The daughter learns from her mother that her life depends on stubborn pride and the refusal to be demoralized by white racism. She learns too that she comes from ancestors who took their strength and survival for granted.

Parental attitudes of control over their children, however, disrupt the family peace with disastrous results. From the author's point of view, the relationship between mother and daughter crumbles under the weight of adult lack of understanding of, and insensitivity to the child's individuality. The

clash occurs between two strong, uncompromising wills, and ends in physical and emotional separation.

In the second part of the book, Lorde explores her growth into understanding and acceptance of herself as a woman connected to other women, and as a lesbian. Much of the narrative here is devoted to unhurried accounts of sexual searchings; tenuous explorations, failed hopes and expectations, and the joys of women loving women as friends and lovers. At the book's end, Lorde has come to a solid self-assurance and a recognition of all the women who have contributed to her development.

Zami explores the links that bind women to each other, beginning with the mother-daughter tie, and moving outward to friends and lovers. She also deals with problems of race and class as these separate women from each other. Pain infuses the work, and the poetic language of the narrative makes it more poignant. But there is also joy -- nothing is denied in women's relationships. It is Lorde's honesty in probing the different aspects of women's lives that gives the book its power. Biography and mythology come together, blending what was with what was wished with what was invented.

Marita Golden came of age in the 1960s, and in Migrations of the Heart she views her life as a reflection of the turbulence of those times. The offspring of rural southern migrants who settled in Washington, D.C. in the late 1920s, she also knows much of her parents' culture, although she is separated from it in fundamental ways. Golden describes her childhood relationship with both her father and mother in great detail; despite teenage antagonisms with the former, it is clear that she remained very attached to both parents.

Like Maya Angelou, Marita Golden married an African. Moving to Nigeria with him, Golden found the African concept of the role of the wife and the internal structures of the family in direct opposition to her own socialization and expectations. Golden explores the conflicts and examines important issues connected to the lives of African women.

This is the only autobiography I have read in which the details of a miscarriage are described. Central to the meaning of the text, it is a scene that is wrenching with women's pain: having been pressured to have a baby by her husband, the protagonist is emotionally caught between not wanting the unborn child and not wanting to lose it. Her conflicts are ones she can find no easy solution for.

Golden subsequently releases herself from her unsuitable marriage and, in writing her story, establishes for herself an identity which is not dependent on the will of others. Migrations of the Heart is a well-crafted book in which emotions connected to race, culture, and sex run deep, but never degenerate into sentimentality. In exploring her relationships with men -- father, husband, and other lovers -- Golden opens up problems in one area of black women's lives which has previously been excluded from much of the literary dialogue.

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Autobiographies of contemporary black women differ from those of previous generations in some important ways, but remain the same in others. One of the major differences between early twentieth-century and contemporary black women's autobiographies is the degree to which the later writers use these works to address personal issues in their lives. Earlier writers were prone to create identities around their public selves, giving only passing attention to their private lives. The autobiographies of the 1970s and 1980s have changed that.

Black women's expanding strength as a group may well be the source of this increased willingness to expose their vulnerabilities as individuals. While today's autobiographies, like their forerunners, present portraits of women who succeed, the ethic no longer dictates invincibility. Though these women still identify with community, they also see themselves as autonomous beings. Like their foremothers and sisters, they do not ask permission to speak; they do not apologise for their lives, their successes, or their failures. They accord importance to themselves simply because they have lived.

-- Nellie McKay

[Nellie McKay is Associate Professor of Afro-American literature, UW-Madison. McKay is currently working on a critical study of twentieth-century autobiographies of black women. Last fall she gave talks at the Murray Research Center at Radcliffe College and at Simmons College; she also delivered two papers at the MLA Convention in Washington, DC, in December in connection with her new research.]

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THE WRITER ON HER WORK

Janet Sternburg, ed., The Writer on Her Work. New York: Norton, 1980. 256p. \$14.95, ISBN 0-393-01361-8; pap., \$5.95, ISBN 0-393-00071-0. LC 80-13613.

Claudia Tate, ed., Black Women Writers at Work. New York: Continuum, 1983. 213p. \$14.95, ISBN 0-8264-0232-1; pap \$9.95, ISBN 0-8264-0243-7. LC 82-23546.

Janet Todd, ed., Women Writers Talking. New York: Holmes & Meier, 1983. 262p. bibl. \$24.50, ISBN 0-8419-0756-0; pap., \$9.95, ISBN 0-8419-0757-9. LC 82-3100.

Marilyn Yalom, ed., Women Writers of the West Coast, Speaking of Their Lives and Careers. Santa Barbara, CA: Capra Press, 1983. 141p. bibl. pap., \$10.00, ISBN 0-88496-204-0. LC 83-15005.

Reflections by women writers on their lives and work have an enduring fascination. How did they get started? What kinds of choices did they have to make? Which contemporaries have been most sustaining? What is their daily routine? In short, how do they do it? Writing, unlike figure skating or brain surgery, is an occupation many of us feel we could pursue without

additional talent or training, if only we could unlock the memories and words within us, if we could only put down on paper our insights instead of wasting them at dinner parties or over long telephone conversations. If only we could get started on that novel this dreary winter.

The writers in these collections give varied answers to the questions above. Take the matter of finding time to write and establishing a routine. Four to five hours every morning is a gentlemanly approach followed by Hemingway and scores of other male writers. Few of the women writers, however, have such straightforward schedules. Erica Jong has tried writing every morning in order to spend the afternoons with her small daughter, but still finds she needs to write from midnight to 3 a.m. when starting a new collection of poems or when overwhelmed by book promotion. Maya Angelou rents a hotel room from about 6:30 a.m. to 2 p.m. for her writing and editing. After that she returns home, reads her draft, showers, cooks dinner, has a drink with her husband, and reads to him what she's written. Alison Lurie found three or four mornings a week for writing by exchanging babysitting with a friend who wanted to paint but has always also written at night. Diane Johnson, managing a blended family of seven children, learned from Alison Lurie not only to exchange children but that she could actually be a writer and justify renting a small separate house to pursue her profession. Toni Morrison does not go out or entertain but lives with the book in progress, and so manages to be prolific in spite of a full time job as an editor. Kristin Hunter finds writing difficult while teaching two courses a semester, but Sonia Sanchez, who unlike Erica Jong does not have a nanny, says,

One year I taught five courses and finished two books. I work from midnight to around three every morning on my writing. At that time the house is quiet. The children are asleep. I've prepared for my classes; I've graded my papers. I've answered letters.... At a quarter to twelve all that stops. Then my writing begins.

Clearly it is not enough to focus only on routine, adequate time, or tricks to free one's creative powers, though these four collections include plenty of tempting hints: e.g., Ntozake Shange writes while sipping Perrier water or wine in a cafe during off hours; Gayl Jones makes loose outlines and lists; and Audre Lorde keeps a journal and is sometimes able to lift whole poems out of it. But something else has to happen before any such tricks can work and certainly before one can have the energy to write under circumstances that are seldom easy.

Susan Griffin's essay "Thoughts on Writing: A Diary" in The Writer and Her Work deals directly, excitingly, and helpfully with the real requirements for creativity. Every would-be writer has known the voice of despair which says (in the words of Griffin) "that I will not be able to put sentences together, or worse, that all I have to say has been said before, that there is no purpose, that there is no intrinsic authority to my own words." The patriarchal voice of despair, writes Griffin, is concerned with order, control, production, efficiency, reputation, and "social disapproval which ranges all the way from professors and male doctors of law, and male authorities...to feminists, different factions of the movement, to a friend I know who disapproves of a word I find I want to use." If one can learn to "listen past this voice, inside is another voice -- accused of laziness and

childishness and too many emotions -- who wants to speak, who is overflowing with language, and whose words, in some unpredictable ways, always afterward, after they have been spoken, seem necessary to reason." This "voice of poetry (or woman, or nature, or wildness, or darkness)" is joyful and playful. It "sees the physical universe as embodying meaning." It is the voice of faith which can be heard if one waits and listens and trusts one's dreams.

Griffin's essay alone is worth every penny of the price of The Writer on Her Work, dealing as it does with the most basic elements of the process of writing. Like Dorothea Brande in her 1937 classic Becoming a Writer, Griffin pushes past surface questions and advice given to writers to the very heart of creativity. That this collection has so many other pleasures as well is at least in part attributable to the fact that it consists of essays rather than interviews. Writers, after all, are in their own element when writing, but are not necessarily exciting talkers.

Common themes -- e.g., writing as necessary for survival, limitations by gender and race -- recur, but each of the sixteen essays is thought provoking and original. Alice Walker's reflections on motherhood and on racism among feminist critics are particularly enlightening ("One Child of One's Own: A Meaningful Digression Within the Work[s]"). So is Toni Cade Bambara's "What It Is I Think I'm Doing Anyhow." Two accounts of women's creativity thwarted by circumstances, Michele Murray's "Creating Oneself from Scratch" and Honor Moore's "My Grandmother Who Painted," are so evocative and poignant as to bring tears to the eyes.

Also very valuable is Claudia Tate's Black Women Writers at Work. These fourteen interviews, all conducted by Tate, contain much material not to be found elsewhere. Although productive and even prolific, many of these writers are still not widely read and recognized (e.g., Kristin Hunter, Alexis Deveaux, and Gayl Jones). Furthermore, much useful information about better known writers (e.g., Alice Walker, Gwendolyn Brooks) emerges from Tate's thoughtful questions and informative headnotes. Tate is a skilled interviewer so that what might first seem a weakness -- that only one person's questions and perspective are represented here -- becomes a strength. For example, Tate uses Ntozake Shange's For Colored Girls Who Have Considered Suicide and Michele Wallace's Black Macho and the Myth of the Superwoman as touchstones in almost every interview and thus gets all the writers to reveal their attitudes towards black men, black women, feminism, politics, and the responsibilities of the artist. The result is a coherent and revealing whole. Tate's excellent introduction provides further unity.

The writers included in this volume are truly impressive for their artistic achievements and for creativity sustained in spite of overwhelming difficulties. Most interesting for anyone pondering the sources of creativity are the attitudes revealed by these writers: they know and support each other; they are understanding and supportive of black men; and they are remarkably free of anger and bitterness. They handle the constant pressure to choose between feminism and black issues with great responsibility and sophisticated grace. Black Women Writers at Work is an important book for aspiring writers and for teachers of American literature and women's studies.

Janet Todd's Women Writers Talking includes fifteen disparate interviews with American, British, and French writers. Maya Angelou is the only black

writer included, which seems particularly inadequate after Tate's excellent collection. Cheryl Wall elicits interesting responses from Angelou, including this powerful statement about the choices black women are constantly forced to make:

I am a feminist, I am Black, I am a human being. Now those three things are circumstances, as you look at the forces behind them, over which I have no control.... Other things I may deal with, my Americanness for example, or I may shift political loyalties. But these three things I am. It is embarrassing, in fact insulting, for a woman to be asked if she's a feminist, or a human, if he's a humanist, or a black if he's black inside. It goes with the territory. It is embarrassing for a woman to hear another woman say, "I am not a feminist." What do you mean?! Who do you side with?
(p.66)

Yet some of the other interviewers are less skillful, so that either very little new emerges (as with May Sarton), or questions burning on the tongue of the reader remain unasked (as in the interviews with Germaine Greer and A. S. Byatt). The interviewers' headnotes range from excellent to nonexistent. Todd's short preface is perfunctory and does not adequately unify the individual selections or offer insights into the literary scene, feminist criticism, or creativity. Women Writers Talking is probably the one to skip.

Women Writers of the West Coast Speaking of Their Lives and Careers grew out of public dialogues with writers conducted at Stanford University. This explains some of the glaring omissions -- e.g., Joan Didion -- as well as the inclusion of lengthy passages or whole poems that the writers must have read. Ten dialogues with widely different writers -- e.g., Tillie Olsen, Maxine Hong Kingston, Judy Grahn -- are included as well as Margo Davis' excellent photographs. An interview with Susan Griffin amplifies but by no means replaces her excellent essay "Thoughts on Writing: A Diary," which I mentioned earlier. Less ambitious than the other books, Women Writers of the West Coast is successful in its limited scope. Reading the collection confirms that women writers are more interesting when writing than talking, but we do learn a number of fascinating details about their work. If we really want to get started on our own novels this dreary winter, we may be inspired by skimming Women Writers of the West Coast and by reading with attention The Writer on Her Work and Black Women Writers at Work.

-- Agate Nesaule

[Agate Nesaule is Professor of English and Women's Studies at the University of Wisconsin-Whitewater, where she teaches a course on twentieth-century women writers. Her recent publications include essays on Doris Lessing, Fay Weldon, George Orwell, and Aspazija, a Latvian playwright and feminist.]

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