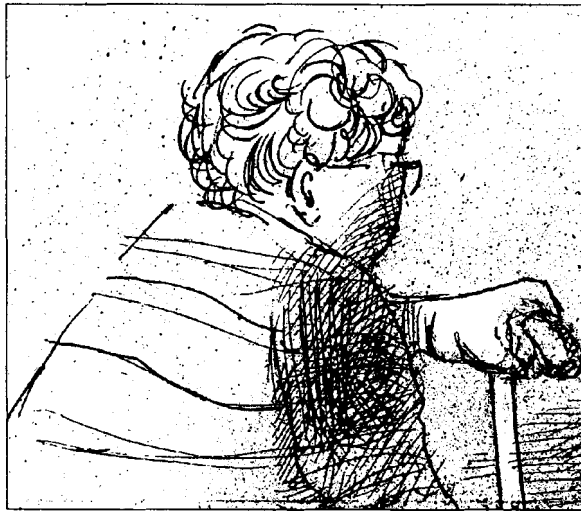


Feminist Collections



A
Quarterly of
Women's
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WOMEN'S
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Volume 23, Number 1, Fall 2001

Published by Phyllis Holman Weisbard

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A Quarterly of Women's Studies Resources

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Editors: Phyllis Holman Weisbard, JoAnne Lehman

Drawings, including cover art: Miriam Greenwald

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Staff assistance: Ingrid Markhardt, Teresa Fernandez, Christa Reabe, Caroline Vantine

Subscriptions: \$30 (individuals or nonprofit women's programs, outside Wisconsin); \$55 (institutions, outside Wisconsin); \$16 (Wisconsin individuals or nonprofit women's programs); \$22.50 (Wisconsin institutions); \$8.25 (UW individuals); \$15 (UW organizations). Wisconsin subscriber amounts include state tax, except for UW organization amount. Postage (for foreign subscribers only): surface mail (Canada: \$13; all others: \$15); air mail (Canada: \$25; all others: \$55). (Subscriptions cover most publications produced by this office, including *Feminist Collections*, *Feminist Periodicals*, and *New Books on Women & Feminism*.)

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Feminist Collections

A Quarterly of Women's Studies Resources

Volume 23, No. 1, Fall 2001

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FROM THE EDITORS

What's this—another double issue? Strictly speaking, no, even though it's four pages *longer* than the Spring/Summer issue (v.22, nos.3–4). Volume 23, number 1, of *Feminist Collections* has a greater than usual number of articles. That's partly because a call for website reviews last spring brought a terrific response (see the articles on pages 28–40, reviewing Internet resources on African American feminism, eating disorders, women artists, and women in the Christian tradition), and partly because of the special sixteen-page feature that begins on page 11: "A Celebration of Intergenerational Mentoring and 'Mothering.'" And we have two book reviews (pages 1–6) and an extensive video review (pages 7–10), all dealing in one way or another with women's aging and changing.

I've been thinking a lot lately, myself, about age and change and mentoring/mothering. About to turn forty-five, I feel I am now solidly middle-aged. This is not an unpleasant sensation for me (or for my slightly younger partner, who was actually thrilled when I experienced what must have been my first premenopausal hot flash), but it is a novel one. The youngest of five siblings and one of the younger cousins of my generation in a huge extended family, I have come through not only childhood and adolescence but also a good chunk of adulthood feeling like "the baby"—the naive, inexperienced (even if somewhat precocious) one; the one needing guidance and protection—in many social and work situations. I have tended to look for older mentors and mother figures and to experience alarm at the idea of being that sort of figure myself. Until a few years ago, my life circumstances also facilitated my sense of being an extended ado-

lescent or perpetual college student: I moved often, always to rental apartments with a hodge-podge of make-do furniture, sometimes to distant new cities where I knew hardly anyone; I avoided settling into long-term primary relationships; and I was not birthing or raising children.

Entering a committed relationship in my late thirties and eventually owning a home led to feeling somewhat more grown-up. As I hovered around forty, my partner and I even pondered the possibilities of raising a child of our own. Then, three years ago, something happened that seemed to advance us a whole generation in one leap. We got to know a young woman in our town who was having a baby alone. An early fantasy of adopting her child soon gave way to the realizations that (1) our young friend was going to be a fine mother; (2) starting our forties as full-time parents of an infant might not be what we *really* wanted to do; and (3) even so, these people were going to be in our lives. In essence, we suddenly became grandparents. We care for our now-three-year-old "granddaughter" at least one day and night a week; her mom, whose biological family lives far away, relies on us much as a young woman might turn to her own mother for support and advice; and we make it a high priority to share holidays and major life events.

At the same time, we have a teenager, the daughter of other friends, living with us part-time to attend classes and activities in our area, and we are mentors or othermothers (a term used by several of the writers in this issue's intergenerational feature) to her as well. I marvel at how different we are, espe-

cially when our generation gap becomes apparent ("those aren't 'huge black CDs'; they're record albums!"). Yet I delight in her company and her sixteen-year-old feminist sensibilities.

This all makes my head spin. But then, so does thinking about my mother, who at eighty-one is eligible for unemployment compensation because she was laid off from her part-time book-keeping job before she was ready (financially or otherwise) to retire. My mom also surprised the staff at a local clinic last year when she went in to request a flu shot. She began to explain that although she knew the shots were in limited supply, she thought she might qualify for one due to having had pneumonia in the past (apparently it didn't occur to her that age could be reason enough). The nurse at the desk looked at her and said, "Well, let's see... Are you at least sixty-five?"

So...age, change, and the progression of generations: universal and unavoidable, yet experienced uniquely by every woman. This issue of *FC* offers rich resources for addressing those themes in a women's studies setting. It also includes reviews of thirteen new reference books on various topics, and news of Internet sources and periodicals that we've recently become aware of. Dig in!

O J.L.

CORRECTION: In the Spring/Summer 2001 issue (vol.22, nos.3–4), the title of the second book featured in the review beginning on page 1 was incorrect: It is *Gender and Human Rights in Islam and International Law: Equal Before Allah, Unequal Before Man?*

BOOK REVIEWS

REVISING OUR CULTURAL STEREOTYPES OF ELDERLY WOMEN AND OLD AGE

by Barbara Waxman

Margaret Urban Walker, ed., **MOTHER TIME: WOMEN, AGING, AND ETHICS**. Lanham, MD.: Rowman & Littlefield Publishers, 1999. 281p. bibl. index. \$39.95, ISBN 0-8476-9260-4; pap., \$18.95, ISBN 0-8476-9261-2.

Kathleen Woodward, ed., **FIGURING AGE: WOMEN, BODIES, GENERATIONS**. Bloomington, IN: Indiana University Press, 1999 (Theories of Contemporary Culture, v.23). 362p. index. \$49.95, ISBN 0-253-33450-0; pap., \$24.95, ISBN 0-253-21236-7. (Also available as an electronic book, ISBN 0-585-03481-8, from NetLibrary.)

Birgitte Søland, special issue ed., **AGES OF WOMEN: AGE AS A CATEGORY OF ANALYSIS IN WOMEN'S HISTORY**. *Journal of Women's History*, v.12, no.4, Winter 2001. 241p. Bloomington, IN: Indiana University Press. Single copy: \$13.25 individuals, \$25.00 institutions; plus \$4.00 postage & handling; ISSN 1042-7961.

I am not one to accept unthinkingly the received notions of mainstream American culture about how to be a good mother or wife, or how to age "gracefully"—whatever that means. As I and other baby boomers who came of age during the Women's Movement in the sixties embrace middle age, we are revising tired stereotypes of old women as crones, hags, or invisible beings. Our revisions are on a personal and an academic level. "Age Studies" has come of age as scholars and artists portray new models of older women that are visible and vibrant, envisioning new communities of interdependent elders and challenging the patriarchal values of individuality and independence. Three recent collections of feminist essays about older women that I'll review here imagine new ways to age.

Mother Time: Women, Aging, and Ethics is a collection of essays edited by Margaret Urban Walker that examines how the moral standing of women is affected by aging in later life. These essays present diverse views on aging,

but share a commitment to revision of ageist notions and policies in American society.

The opening essay, Frida Kerner Furman's "There Are No Old Venuses: Older Women's Responses to Their Aging Bodies," is a fascinating ethnographic study of a community of elderly women who are regular customers at a beauty shop. Furman's analysis of the women's discourses reveals their shame about their aging bodies, but also their resistance to our culture's equating of youthful attractiveness with social worth and moral goodness. Furman claims that these women demonstrate the possibilities of moral agency for older women.

Similarly, Diana Tietjens Meyers proposes strategies by which an elderly woman can accept her appearance. Meyers turns to scholarship on older women who have cosmetic surgery for these strategies. She also would replace Margaret Morganroth Gullette's narrative of "becoming" in midlife, itself a

revision of the narrative of decline, with attempts to "proliferate types of beauty" (p.30); she wants women to appreciate both the virtues of youth and the contrasting virtues of age (p.32). Both essays effectively complicate our notions of appearance for older women, but tend to slight the ethical dimension. Like these two essays, Sandra Lee Bartky's argues persuasively about the losses elderly women face and strategies to soften their impact, yet Bartky touches only briefly on ethical issues for older women, such as those behaviors elicited by decrease in self-absorption (p.71).

More specifically treating ethics, Sara Ruddick's "Virtues and Age" defines virtue as ongoing effort rather than a fixed character trait or impossible ideal and insightfully identifies virtuous behaviors that elders would be likely to practice, given that loss and deterioration are central to their lives (p.49) and also that their "future is

dwindling" (p.50). These virtues include curiosity, a capacity for joy in living, the ability to bear pain and loss, and a "wise independence" that balances autonomous behavior with acceptance of help when needed. Her treatment of the "life review," an important concept in gerontology, is especially innovative as she sees in it an opportunity for elders to revise their memories: "a person may actually remember more compassionately, with a sharper sense of context and complexity...shift[ing] the balance from denial to acceptance, from vengeful obsession to letting go and letting be" (p.56). These revisions cultivate virtue.

One of my favorite essays is Walker's "Getting Out of Line: Alternatives to Life as a Career," which interrogates our culture's dominant ideas about productivity and self-control, our visualization of a life as a linear career that builds, peaks, and then drops off into an "unmapped space at the end of the life course" (p.105). Walker questions our society's high moral valuation of autonomy, which militates against older individuals when they become dependent. She writes persuasively about alternative ways of experiencing old age through interdependence and community.

The rest of the book turns to more pragmatic ethical issues, including the allocation of medical resources; gender and age bias in diagnosis of psychosomatic illness; the construction of menopause as a disease; and the search for autonomy and community in housing, home care, and "peer care." In sum, all of these substantive essays offer fresh perspectives on planning and living later life fully. Some just needed to foreground more of the ethical issues in relation to aging and women.

Figuring Age: Women, Bodies, Generations is a collection of essays on women and aging edited by Kathleen Woodward, herself a "founding mother" of literary gerontology. This book takes a cultural studies approach, representing a wider range of disciplines than Walker's collection, including literary criticism, history, medicine, popular culture, art, psychoanalytic theory, photography, and film studies. Woodward's introduction, more extensive than Walker's, discusses the social construction of aging as decline and the prevalence of ageism in our culture—even within feminism (p.xi). Woodward also surveys the developing field of age studies. Interestingly, she turns the problem of old women's social invisibility into an opportunity for them to achieve a fuller identity.

The lively essays of *Figuring Age*, by major scholars and artists, may have wider appeal for general audiences than Walker's collection will. Woodward's book is divided into five sections. The first contains essays that introduce recurring issues in the book, such as age as cultural construction. Nancy K. Miller, for example, talks about aging women's inaccurate view of themselves and how to adjust it with help from older female mentors.

And Margaret Morganroth Gullette's essay, adapted from *Declining to Decline*, her groundbreaking book on midlife aging,¹ ties the narrative of decline to the fashion cycle as she traces women's typical journey from self-desire and approval to loyalty and comfort and, in later life, to self-rejection. Her essay persuasively urges us "to put decline on the defensive" (p.51), to promote an idea of midlife progress.

The second section extends the notion of age as a cultural construction to historical perspectives on changes in practices and attitudes toward age. Teresa Mangum, for example, examines the portrayal of the aging female character in nineteenth-century British children's literature and the idea of old age as a "second childhood." Observing the Victorians' marginalization of children and old women, with the middle-aged in the center of society, Mangum argues insightfully that this positioning stems from the practice of separate spheres for men and women. As women age beyond the role of child-bearer, their "reward system" vanishes (p.64). Mangum also notes that some elderly women in these children's tales become guardian angels possessing magical powers, by which they resist the narrative of decline for old women.



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Among the essays on psychoanalytic theory and aging is Woodward's, which discusses relations between the generations and effectively critiques the limited nature of Freud's model of the nuclear family, especially with its antagonistic conceptualizing of the parent-child relationship. She extends the essay beyond the family to relations between younger and older women in friendships ("fictive kin") and in the academy. With theoretical aplomb, she argues for more pleasurable links across the generations, to reclaim the elderly female relative from invisibility and establish a "model of generational continuity" (p.152). Her literary examples of generational continuity suggest ways to live with passion for love and work in later life.

Other essays discuss images of aging on the stage and in cinema. Anne Davis Basting writes an interesting study of Carol Channing's 1995 reprise at age seventy-four of *Hello, Dolly!* and examines comparisons to her earlier version of Dolly at age forty-three. Basting argues that the ageless-seeming Channing perpetuates both the icon of the authentic stage star and the myth that "old age among women can be controlled" (p.255). But Channing's performance also challenges the idea of stasis by clownishly exaggerating signs of her own aging: loose skin under the arms, "lifted face," and blond wig (p.257). Basting concludes that viewing this aging ageless Dolly has "given...an assurance of the certainty of change" and that "staying the same is really quite frightening" (p.260). E. Ann Kaplan intelligently examines how Western women have experienced aging as "trauma," using such case studies of aging as that of Marlene Dietrich, depicted in Chris Hunt's documentary *Shadow and Light* (1993). Kaplan calls for new paradigms of women's old age that are less

dependent on medicine's power to make the aging body new, but that emphasize instead what older women can contribute to society with "their wisdom, deepened intelligence, and...experiences" (p.190).

While Kaplan's essay convincingly interrogates the narrative of decline by taking us beyond the female body, Joanna Frueh, in an article about midlife women bodybuilders who display unmatronly bodies as a "bizarre...spectacle of midlife eros" (p.219), insists on elders' physicality as a source of calculated self-pleasure (p.224). Also in this section is a startlingly carnal photo series from an exhibit, titled "Figure Model Series," of elderly female nudes by Jacqueline Hayden, that first appeared at the University of Wisconsin-Milwaukee Art Museum. Fat and thin models in frontal and posterior poses, seated, standing, bending, balancing a cane: these photos represent the diversity of elderly women (although a model of color would have been a welcome addition) and celebrate the signs of aging.

The final section offers personal narratives and poetry on aging and the family. Patricia Mellencamp's essay, which portrays her grandmother and talks about her own "generational identity," complements Woodward's essay well. And Joanne M. Braxton's poetry about the generations and about elders such as "Miss Maime" added much to the volume. I only wish the book had more representations of aging for women of color.

In sum, *Figuring Age* is a rich resource for the interdisciplinary scholar in age studies and also for the general reader, an accessible collection of essays by visionary authors who invite readers to participate in the process of creating new ways for women to be and per-

form old age. However, for attention to missing topics such as retirement and widowhood, readers would have to turn to other anthologies, such as *Women Ageing: Changing Identities, Challenging Myths*, edited by British social science scholars Miriam Bernard, Judith Philips, Linda Machin, and Val Harding Davies.²

Ages of Women: Age as a Category of Analysis in Women's History—a special issue of the *Journal of Women's History*—contains erudite essays that focus on how age as a category of difference "might alter our understanding of women's history" across the life course (Søland, p.7). Some of the essays examine age as a marker in historical roles for girls and young women. For gerontologists, essays on historical views of later life for women are more germane. I liked Hilda L. Smith's brief historical discussion of texts by psychologists G. Stanley Hall and Freud and of British education manuals from the seventeenth century and later. Her analysis reveals how they represent as a "false universal" information about aging that really pertains "to personal characteristics and stages of life deemed relevant only for men" (p.84). Her thoughtful essay might have been enriched by dialogue with Thomas Cole's insightful historical account of aging in America, *The Journey of Life: A Cultural History of Aging in America*.³ Also of interest is Leila J. Rupp's provocative discussion of past and present feminist movements, which gives evidence of and possible reasons for the dominance of older women in feminist organizations and the relative scarcity of young women.

Of especial interest to me, since I earn my bread as a university professor, is Phyllis Bronstein's essay, "Older

Women in Academia," which discusses the institutional attitudes and practices that marginalize many older female academics as well as the internalized ageism of these women, which contributes to their peripheral status. Citing her experiences as a psychology professor as well as those of thirteen other women across disciplines, she reveals discrimination during graduate school, in hiring for tenure-track jobs, in the tenuring process, and in the treatment of older part-time female faculty.

In addition to these general essays, others focus on specific historical eras, such as Corinne T. Field's examination of the strategy used by antebellum American women's rights activists of citing mature age as a qualification for rights of citizenship for women. Also informative are Sherri Klassen's on the changing position of aging Ursuline nuns in eighteenth-century France and Elizabeth Heineman's on generational differences in the depiction and treat-

ment of young vs. older motherhood in Nazi Germany.

All of the essays in these collections serve to complicate our notions of aging for women and enable us to understand more deeply how old age is culturally constructed and historically situated. Søland's collection may not be quite as inspirational in tone as Woodward's or as encouraging of new versions of old age for women as either Woodward's or Walker's. Yet all three share the desire to interrogate harmful stereotypes of older women and raise our awareness of ageism in many arenas—prerequisite to rooting out this often-insidious and all-too-prevalent form of oppression.

Notes

1. Margaret Morganroth Gullette, *Declining to Decline: Cultural Combat and the Politics of the Midlife* (Charlottesville: Univ. Press of Virginia, 1997).

2. Miriam Bernard et al., eds., *Women Ageing: Changing Identities, Challenging Myths* (New York: Routledge, 2000).

3. Thomas R. Cole, *The Journey of Life: A Cultural History of Aging in America* (New York: Cambridge Univ. Press, 1992).

[Barbara Frey Waxman is Professor of English at the University of North Carolina–Wilmington. She is the author of *From the Hearth to the Open Road: A Feminist Study of Aging in Contemporary Literature* (Greenwood Press, 1990) and *To Live in the Center of the Moment: Literary Autobiographies of Aging* (Univ. Press of Virginia, 1997), and the editor of *Multi-cultural Literatures Through Feminist/Poststructuralist Lenses* (Univ. of Tennessee Press, 1993). She has also published essays in such journals as *The Gerontologist*, *Women's Studies*, *Frontiers*, and *College Literature*.]

BREAST CANCER FROM MANY PERSPECTIVES

by June L. DeWeese

Evelyn Accad, *THE WOUNDED BREAST: INTIMATE JOURNEYS THROUGH CANCER*. North Melbourne, Victoria, Australia: Spinifex Press, 2001. 544p. Pap., \$14.95, ISBN 1-876756-12-8.

Zillah Eisenstein, *MANMADE BREAST CANCERS*. Ithaca, NY: Cornell University Press, 2001. 189p. \$39.95, ISBN 0-8014-3862-4; pap., \$17.95, ISBN 0-8014-8707-2.

Laura K. Potts, ed., *IDEOLOGIES OF BREAST CANCER: FEMINIST PERSPECTIVES*. New York and London: St. Martin's/Macmillan (Palgrave), 2000. 230p. \$49.95, ISBN 0-312-22851-1; £47.50, ISBN 0-333-75419-0; pap., £9.99, ISBN 0-333-75420-4.

22 April 1992

*Everything takes longer
than you think it should
or thought it would.*

Except your life.

(Merijane Block, quoted by Laura Potts in *Ideologies of Breast Cancer*)

What a powerful statement—not only for anyone who reads it but, even more, for any person who has walked even one step on the breast cancer journey. Those two words, *breast cancer*, have forced a new perspective of the

fragility of life upon hundreds of thousands of people around the world. More people are added to those ranks every year.

Breast cancer is a disease, or many diseases, for which there is no single

cause, no guaranteed prevention, and no certain cure. People are at risk simply by being alive. Both men and women are diagnosed with breast cancer, although an overwhelming percentage of those diagnosed are women. Every time one person is diagnosed, many lives are affected. Family members, friends, and colleagues all live with breast cancer as the patient is diagnosed, treated, and forever changed by the disease.

This cancer is no longer a certain death sentence for everyone diagnosed. Many people live long and healthy meaningful lives as breast cancer survivors. Many do not, however, because they have recurrences. Metastatic breast cancer is a whole different beast, one that is often fought more than once at different locations. As long as breast cancer is a death sentence for even one person, it must be researched and written about and discussed.

Breast cancer is a political, social, psychological, economic, philosophical, and medical topic. It is definitely a feminist topic. Thousands of books and articles have been written about it. People in many different fields have researched it over several decades. Still, there are no definitive answers to the many questions we all have. What causes it? What can we do to prevent it? What can we do to cure it? Even after an initial course of treatment, how can we prevent its recurrence?

Each time I see or hear of a new book about breast cancer, I must read it. Does it contain the answers I seek as a breast cancer survivor, a researcher, and a feminist? Each time a book is published, it has the potential to reach new people who have never read about breast cancer and to further raise the awareness of all. Whether books are scholarly works or personal narratives

or something in between, we need them all.

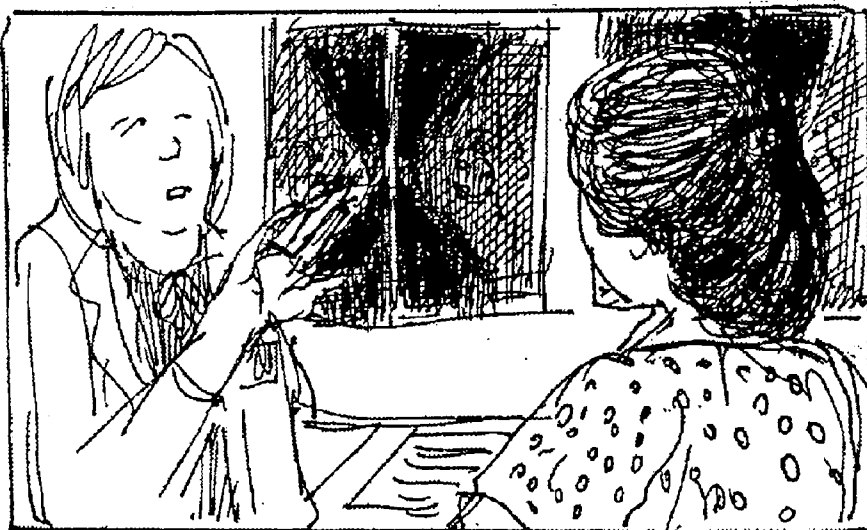
The three books reviewed here approach the topic of breast cancer in different ways. Yet all are excellent and well written and make important contributions to the study of this urgent concern.

Evelyn Accad's book is a chronology that covers a three-year period of one woman's journey, a woman whose life is entwined with other women who also have breast cancer and whose dialogue, songs, poems, and letters she makes a part of her own story. She moves from the personal to the political and back again—as do all who are diagnosed with breast cancer—so that the lines between the two are blurred. Accad takes us on an international, multicultural journey as she explores the medical arenas and the environments and cultures in several countries, including France, Italy, Lebanon, and the United States.

Zillah Eisenstein says, "I do not write as a scientist of the breast. I write instead as a feminist theorizing breast cancer in the hope of understanding it, and with it, our world" (p.ix). How

does breast cancer relate to environment, to culture, to history, and to science? Eisenstein challenges us to ask questions, to look for a different perspective than we have had before. Her work is a political and social treatise, but as she says so eloquently, "Breast cancer provides both the political site and the personal lens on that site for me" (p.x). When one is diagnosed with breast cancer, the political becomes personal, as Eisenstein found when family members and she herself were diagnosed. Or perhaps it is the personal that becomes political, as she strives to find the answers that all people touched by breast cancer seek. Eisenstein points out that breast cancer is usually treated as an individual issue focusing on "individual detection, and treatment and personal coping," which is problematic, since "breast cancer is lived societally and individually" (p.71).

The personal aspects of breast cancer are very important. However, we must also focus on the societal and global aspects if we are to find answers about cause, prevention, and cure. We must explore the multiple roles of drug



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companies in research and in the search for ways to eradicate breast cancer. Eisenstein states that "the science we need is squashed by this capitalist, masculinist and racialized frame of reference that naturalizes and neutralizes ecological and bodily devastation. In this sense, breast cancer is truly manmade." She explains what she means by "manmade" and defines what it is and, maybe more important, what it is not. She also says that, "by seeing and naming the environments that construct breast cancer more complexly and inclusively, we can shape a politics demanding the health of all of our bodies" (p.106).

Laura Potts has found a powerful group of women to contribute chapters to *Ideologies of Breast Cancer: Feminist Perspectives*. They are from England, Scotland, Canada, and the United States, representing the fields of sociology, journalism, psychology,

linguistics, life sciences, higher education, cultural studies, and philosophy. None of the contributors in this text has yet faced a diagnosis of breast cancer. Potts states the purpose of the book this way:

The prime concern in this collection of critical essays is to reveal the meanings that breast cancer has in contemporary society, not just for those women immediately affected by it or for those involved in working with those who are, but more broadly, as a common and present reality in all of our lives. (p.1)

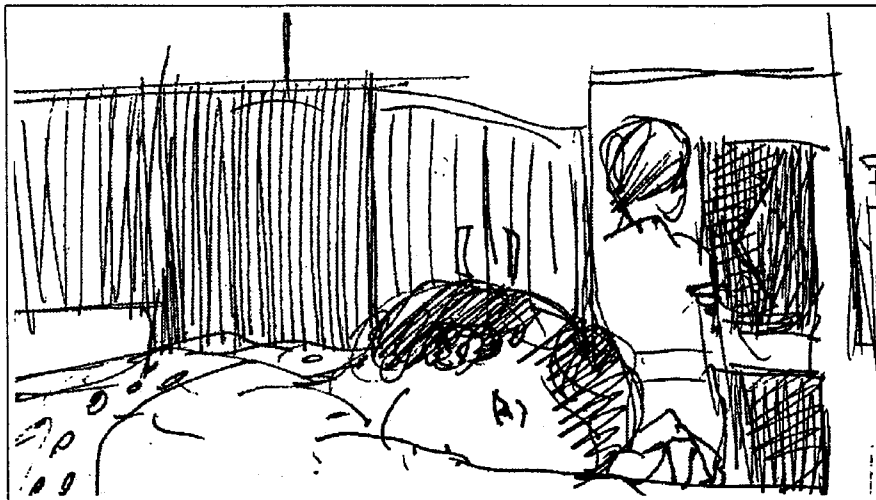
In Chapter 4, "Publishing the Personal: Autobiographical Narratives of Breast Cancer and the Self," Potts writes about women who tell their own stories of breast cancer. As she notes, many of the authors of those narratives

are not professional writers, yet there are common themes among the works. Potts is, in effect, writing about the other two books that are reviewed in this article when she says,

I am interested here to consider the role and purpose of these narratives, and, in particular, to identify the ways in which they form some kind of metanarrative with common themes to the stories they tell, and the clear stylistic and political antecedent they evoke, in the form of consciousness-raising within the women's liberation movement. (p.98)

Each of these three books has extensive references and notes that will be helpful to anyone doing a literature review. Any of them could be used in a women's studies classroom, especially in a course focusing on women's health and political issues. I can envision *Ideologies of Breast Cancer* being used as a textbook for students in many academic disciplines, including journalism, sociology, psychology, medicine and nursing, political science, and economics. It should be required reading for any serious scholar searching for answers about breast cancer.

[June L. DeWeese, M.L.S., is Head of the Access Services Division of Ellis Library at the University of Missouri-Columbia. She is also Adjunct Professor of Women Studies and serves on the Women Studies Committee at MU. She is a breast cancer survivor.]



Miriam Greenwald

FEMINIST VISIONS

SHIFTING SHAPES: FILMS ON BODY CHANGES AND AGING FOR THE WOMEN'S STUDIES CLASSROOM

by Frances M. Kavenik¹

YOUR NAME IN CELLULITE. 6 mins. color. 1995. Prod./Dir./Writer: Gail Noonan. Distr: Women Make Movies, 462 Broadway, New York, NY 10013; phone: (212) 925-0606; fax: (212) 925-2052; email: info@wmm.com; website: www.wmm.com Rental (video): \$40.00. Sale (VHS): \$175.00. Order #: W99505.

GRACIOUS CURVES. 52 mins. color. 1997. Prod./Dir./Writer: Kiti Luostarinen, Epidem Films. Distr: Filmmakers Library, 124 E. 40th St., New York, NY 10016; phone: (212) 808-4980; website: www.filmmakers.com Rental (video): \$75.00. Sale (video): \$295.00.

STANDING STILL. 20 mins. color and b/w. 1996. Prod./Dir./Writer: Catherine Quinn. Distr: Women Make Movies (see contact information above). Rental: \$50.00 (video); \$60.00 (film). Sale (VHS): \$195.00. Order #: W99488.

SOME GROUND TO STAND ON. 28 mins. color. 1998. Prod./Dir.: Joyce Warshaw. Co-Prod./Editor: Janet Baus. Distr: Women Make Movies (see contact information above). Rental (video): \$65.00. Sale (VHS): \$195.00. Order #: W99599.

GOLDEN THREADS. 56 mins. color. 1999. Prod./Dir.: Lucy Winer & Karen Eaton. Distr: Women Make Movies (see contact information above). Rental (video): \$90.00. Sale (VHS): \$295.00. Order #: W00251.

CAN'T STOP NOW: A CHOREOGRAPHER VALIDATES THE OLDER DANCER. 58 minutes. 1998. Prod./Dir.: J. Eileen Thalenberg, Stormy Night Productions. Distr: Filmmakers Library (see contact information above). Rental (video): \$75.00. Sale (video): \$350.00.

TIMBRELS AND TORAHS: CELEBRATING WOMEN'S WISDOM. 36 mins. color. 2000. Prod./Dir.: Miriam Chaya & Judith Montell. Distr: Joy of Wisdom Productions, P.O. Box 8094, Berkeley, CA 94707-8094; email: connect@timbrelsandtorahs.com; website: www.timbrelsandtorahs.com Sale (VHS): \$100.00 (institutions); \$50.00 (individuals); plus \$5.00 shipping & handling.

STRANGERS IN GOOD COMPANY. 104 mins. color. 1990. Dir.: Cynthia Scott. Written by Gloria Demers, with Cynthia Scott, David Wilson, & Sally Bochner. Prod.: National Film Board of Canada. Rereleased on video: Touchstone Pictures. Distr.: Facets Multi-media, Inc., 1517 W. Fullerton Ave., Chicago, IL 60614; phone: (773) 281-9075; fax: (773) 929-5437; email: sales@facets.org; website: www.facets.org Sale: \$19.95 (VHS); \$29.95 (DVD).

Mortality, aging, physical change, and deterioration—all are important subjects to be discussed and deconstructed in the women's studies classroom. The special challenge is to bring these issues into a forum of both traditional-aged and slightly older students in such a way that multiple and

diverse perspectives can be honored and heard and feminist analysis can begin. These films about women of all ages, their bodies and their lives, can help start the discussion.

Many of us use Jean Kilbourne's *Slim Hopes* and *Killing Us Softly* series

in the classroom to introduce students to the pernicious effects of advertising on women's self-image and body image. The first two films reviewed here approach that topic differently and more directly, by pulling us into the

frame to accept and then admire the ages and shapes of women, thus starting the conversation in a different place. They offer a physical world filled with images that sharply contradict the ones we see in commercial media, where thin, young, physically active, sexy women compete vigorously for "prizes" like mates, prime careers, wardrobes, houses, cars, and enviable lifestyles in order to make us dissatisfied with our bodies and ourselves and believe that a product or a procedure will make us beautiful, prosperous, and happy.

Your Name in Cellulite attacks head-on the issue of body image, with a romp through the "industry" of altering body parts to suit fashion standards. The magic of animation allows filmmaker Gail Noonan to shift screen shapes rapidly, demonstrating the effects of liposuction, breast augmentation, corseting, foot binding, and other actions that manipulate and mangle a woman's shape and size. At the end of the film, the body rebels: the breasts pop out of the corset, the false eyelashes fall off, the feet jump out of their constricting shoes, and the augmented lips recede to normal. The message: left alone, the body heals and normalizes itself.

Gracious Curves, at 52 minutes, is a longer, more elaborate panorama of womanhood. It begins with the image of a full-figured nude woman with large breasts, floating on her back in the water. The setting is a lake where seven women are vacationing, enjoying the summer day and each other—swimming, boating, swinging on a large swing, painting. They range in age from about 10 to 80; one is pregnant; and early in the film they line up nude on the lake's dock, displaying their range of ages and body types. Filmmaker/narrator J. Kiti Luostarinen provides commentary and intercuts other visuals to remind us how these natural bodies and ages are denigrated and ignored by media. "When we're middle aged, women no longer have any value," she asserts, and she shows how "the internalized hatred of the imperfections of the human body" cause women to become victims of cosmetic surgery and to mutilate themselves to attain manufactured standards of beauty. She herself refuses to do that, proudly retaining a facial scar she got in an accident. "The body carries its own history," she says. The film has several messages, but the most powerful one is visual: the interaction of generations of women, petting each other, doing each other's hair, massag-

ing flesh, and smoothing skin. One elderly woman asserts, "Touch means a lot to human beings. We ought to be stroked to the very end."

Three other films focus on individual women by profiling women who have made a difference in their own and others' lives. These personal narratives, often involving the filmmaker herself, act as oral history documents, thereby stretching the boundaries of the classroom.

In *Standing Still*, filmmaker Catherine Quinn seeks to understand the value of living by listening to the recollected stories of four women: Mildred MacLeod, born in 1911; Ellen White, born in 1922; Ida Pearson, born in 1904; and Dorothy Cameron, born in 1897. The film is "experimental" rather than realistic, with somewhat intrusive recurring images of tunnels and airplanes and a woman peeking through a window blind. It also foregrounds the filmmaker herself, with comments like "Ida's vulnerability made me squirm." The best part of the film is the women's stories, told in words and pictures, revealing their pioneering spirit in youth and middle age, which has continued in their later life, when slowing down has allowed them time



to reflect and become wise. The final shot is of a message painted on rocks on the beach, delivered from these women to the filmmaker and us: "And so I learned to stand still."

Some Ground to Stand On: The Story of Blue Lunden begins with a close-up of 61-year-old Blue Lunden saying, "I'm confident that I'm a real lesbian." Thus begins the story of her long journey of self-discovery and her increased involvement with the feminist, lesbian, anti-nuclear, and peace movements. The film combines personal and public history in useful ways for students who will have only read about these movements, as Blue tells of her life, growing up in New Orleans, being in a reform school, discovering her sexual identity at age 13, becoming pregnant, giving up her child and then reuniting with her. She talks frankly about her problems with alcohol and the healing effect and camaraderie of becoming a lesbian activist. She reflects on being an old woman and affirms her confidence that she will be taken care of—as she took care of others—at the Sugarloaf Women's Village in Florida, founded by Barbara Deming and Jane Verlaire. The last shots of Blue show her wearing a "Lucky Dyke" t-shirt at a Gay Pride Parade in New York City, looking toward the future.

Like the Blue Lunden story, *Golden Threads* shows how adversity can open the way to community and strength. The film centers on Christine Burton, who founded the organization Golden Threads to bring together older lesbians to discuss, participate in workshops, and socialize once a year. The 90-year-old Burton opens the ninth annual gathering in Provincetown, Massachusetts, in June 1995, with typical statements: "It's not

a revolution; it's an explosion." "The second you stop living and growing is when you start to die." Later she speaks of her own revelations: "You're not free unless you're fearless," and "I never started to live until I was 80." Shortly after the celebration, the film changes direction when Christine suffers a stroke and ends up in a nursing home. But she is surrounded by friends, and seems determined to recover lost speech and mobility, which she does before the OLOC (Old Lesbians Organized for Change) meeting the following year. Throughout the film, filmmaker Lucy Winer talks about her own midlife crisis, her need to "make peace with Christine's fate." As she returns to Provincetown the following year, Weiner concludes that Christine is "free, a bird in flight, and...fearless."

Does the process of aging bring transformative power? Although some of the films discussed above treat the issue in passing, the next three focus more directly on the way that—given the right inspiration, will, and circumstances—aging can enhance personal growth, most often by trading the individual achievements of youth for a collective and collaborative achievement.

The achievement is remarkable for choreographer Jiri Kylian and the dancers of *Can't Stop Now: A Choreographer Validates the Older Dancer*, all of whom are over the age that seems to mark the end of an athlete's or



Miriam Greenwald

dancer's career. But the Netherlands Dance Company III accepts only dancers over 40 (whereas Company I features mature dancers, and Company II beginners). The film profiles six male and female dancers in the company who speak about themselves as we watch them in rehearsal and performance. The visual and verbal text highlights differences between past and present. As older artists, they can take "more risks, dramatically and emotionally," since they no longer need to prove themselves, and they talk of the excitement of having dances choreographed for them, with more nuanced emotional content to replace the physical and athletic prowess of the younger dancers. "The ground of what an older dancer can do has just begun to be broken" seems to be the consensus. The film's final performance brings together all three of the Netherlands Dance Companies, showing very clearly how aging is a process of change rather than of deterioration.

As its name implies, *Timbrels and Torahs: Celebrating Women's Wisdom* also focuses on the positive values of aging, this time specifically for Jewish women. One woman, Miriam Chaya (formerly Harriet Field), has led a movement to establish a ceremony, Simchat Hochmah, in which Jewish women "come of age" at 60. Because men conduct almost all rituals in Judaism, a new ceremony to counteract the invisibility of older women enables such women to celebrate their lives and their contributions as Jews in the presence of other women. When women celebrate themselves and other women in this way, they choose new names, like Miriam (the biblical leader of women), that are meaningful to them rather than inherited from their parents, and they make a new commitment to themselves, each other, and God. Throughout the film, numerous women comment on the connection between Jewish women and feminism, and express hopes that the new ceremony will change the face of Judaism for the better. As Savina Teubal, one of the first women to go through the ceremony, says: "It's wonderful to be old."

The final film in this group is fiction: *Strangers in Good Company*, by the documentarian Cynthia Scott. Eight women in their seventies go on a day trip to visit the lakeside summer home of one of them, Constance, but they are stranded when the small school bus they are riding on breaks down, so they set up basic housekeeping in an abandoned house. The characters are a rich variety—a nun with mechanical abilities, a blues-singing bus driver, a Mohawk, a lesbian who loves literature—and the film brings them together in various ways. They talk to one another, sharing their past as they construct their present—from scavenging food to birdwatching—while speaking honestly of their fears, their health crises, their sexuality, their jobs and families. One climactic moment occurs when the frail Constance manages to find her summer house and tells the others: "I'm going to die soon anyway, and I'd rather die here than in a nursing home or hospital." Alice (the Mohawk) responds: "I'm not going to die. I'm going fishing." The film is wonderfully affective, using its scenic Quebec country setting in distance and close-up, intercut with

the intimacy of the women's conversations and shared activities. Catherine, the nun, finally rescues the others by hiking out and returning with a floatplane, which appears through the misty morning light. As they walk off into their own misty futures, they all say goodbye (in Mohawk) to the place.

All of these films offer opportunities to open up the classroom to discussion and debate or to projects on a range of topics. They can also serve as a springboard for guest speakers and community activists in fields like health care, religion, and lesbian and elder rights.

Note

1. I am grateful for the assistance of my UW-Parkside colleagues Helen Rosenberg, Department of Sociology/Anthropology, and Megan Mullen, Department of Communication, in preparing this review.

[Frances M. Kavenik is Professor of English, erstwhile Codirector of Women's Studies, and current Director of Interdisciplinary Studies and the ACCESS Program at the University of Wisconsin-Parkside.]

WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES NEW SUPPLEMENT AVAILABLE

Phyllis Holman Weisbard, **ANNOTATED BIBLIOGRAPHY, 1997-2001, ON THE HISTORY OF JEWISH WOMEN IN AMERICA: A SUPPLEMENT TO ANNOTATED BIBLIOGRAPHY AND GUIDE TO ARCHIVAL RESOURCES ON THE HISTORY OF JEWISH WOMEN IN AMERICA**. Madison, WI: University of Wisconsin System Women's Studies Librarian, January 2002. Contains more than seventy annotated new citations representing the historical scholarship in American Jewish Women's History published since the original bibliography was compiled in 1997.

The new supplement is mounted at: <http://www.library.wisc.edu/libraries/WomensStudies/jewwom/jwsupplement.htm>

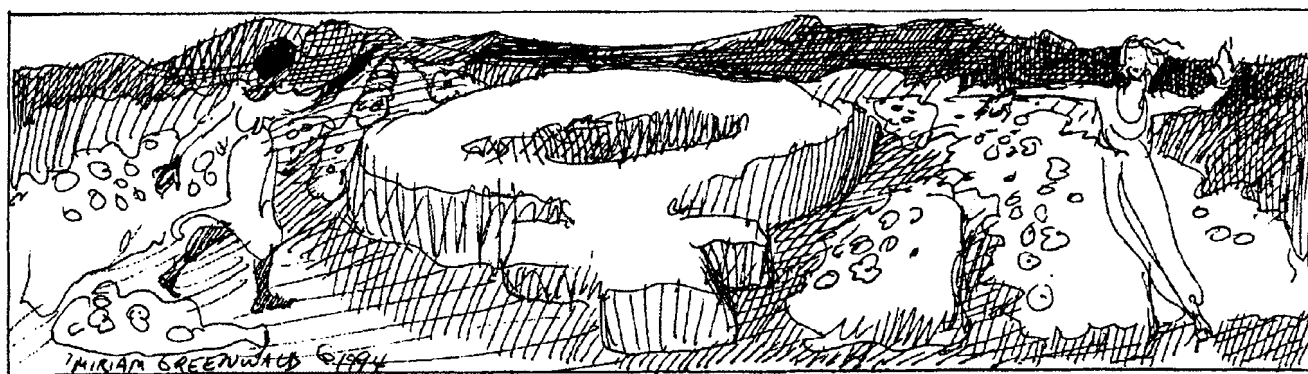
A CELEBRATION OF INTERGENERATIONAL MENTORING AND "MOTHERING"

In October 2000, the University of Wisconsin–System held its twenty-fifth annual women's studies conference, entitled "History in the Making: Celebrating Twenty-Five Years of Women's Studies Scholarship and Activism." The well-attended event, held on the Madison campus, included an opening plenary with a talk by Dr. Gerda Lerner, a session with the pioneers and producers of the video *Step by Step: Building a Feminist Movement, 1941–1977*, and a wealth of academic presentations by women's studies scholars from Wisconsin and elsewhere.

The two-day gathering closed with a personal and very moving presentation: a multicultural panel, made up of two

sets of mothers and daughters and a mother/daughter/granddaughter team, in which the presenters described the roles other women have played in inspiring, mentoring, and supporting them. The session was moderated by Dionne Espinoza, Chicano Studies and Women's Studies, UW–Madison.

We were so delighted and inspired that day that we asked the panelists to let us share their presentations in print with *Feminist Collections* readers, and they graciously agreed. Their stories follow.



GLADYCE NAHBENAYASH

I want to introduce myself today using the Anishinaabe language. It is very important for me to keep the voice and life of the Anishinaabe language alive. During the colonization of Turtle Island (America), suppression of First Nation languages, cultural practices, and spirituality occurred. Today, I attend an Anishinaabe Language Table every Tuesday evening at the Fond du Lac Tribal Center on the Fond du Lac Reservation, which is about 30 minutes south of Duluth, Minnesota. It is a very healing experience for me to hear the Anishinaabe Language Table members introduce themselves in Anishinaabemowin; it is good medicine for my spirit. I will translate the Anishinaabe language to English.

Boozhoo nindinawemaaganidog.
Greetings, my relatives.
 Bangii etago ninitaa-anishinaabem.
I only know how to talk Anishinaabe a little.
 Idush...ninga-gagwejitooon ji anishinaabemoyaana.
However, I'll try talking Anishinaabemowin.
 Gladyce niin indizhinikaaz zhaaganaashiimong.
My name is Gladyce in English.
 Ikwewidog indigoo anishinaabemong.
I am called Ikwewidog in Anishinaabemong.
 Makwa niin nindoodem.
My clan is Bear.
 Bowating niin indoonjibaa.
I come from Sault Sainte Marie.
 Gete odenaang indaa.
I live in Superior.
 Gete odenaang gabegikendaasowigamig indananokii.
I work at the University of Wisconsin-Superior.
 Nimino-ayaa gaye niminwendam omaa ayaayaan noongom.
I am happy to be here today.
 Nimino-ayaa gaye niminwendam omaa ayaayiin noongom.
I am happy you are here today.
 Nimino-ayaa gaye niminwendam omaa ayaayeg noongom.
I am happy that all of us are here today.
 Gaawiin mashi niwiidigesii noongom.
I am not married today.
 Niminwendam gikinoo-amaagooyaan ji nitaa-anishishinaabemoyan.
I'm glad to be learning to talk Anishinaabemowin.

Mii o'o minik waa-ikidoyaan noongom.
This is all that I am going to say now.
 Mii gwech bizindawiyeg.
Thanks for listening to me.

My mother is first in my heart and mind when I think about a woman who fulfilled the important role of inspiring, mentoring, and supporting me. I want to talk about her during this closing plenary titled "A Celebration of Intergenerational Mentoring and 'Mothering.'" She raised six children by herself when my father left her at the time my youngest brother was born. She decided to support the family by working as a short-order cook at the bus depot in Ashland, Wisconsin. She chose not to go on welfare but instead to go to work every day at the bus depot. Even though she had tough times as a woman alone raising six children, she did not ever say one negative thing about my father while we were growing up. She did not ever hit or spank any of her children; she was strong and modeled the traditional teachings of the Anishinaabe.

She stressed honesty and the importance of keeping your word. There were not ever any swear words used in our home or any alcohol allowed. She said she had seen the pain that alcohol can bring to the family and would not allow it. My mother was a fluent speaker of the Anishinaabe language and was a storyteller in the Ashland and Lake Superior area during the latter part of her life. She stressed the importance of education; she told me that a woman needs to achieve an education before marriage—even though one holds a beautiful dream of happiness, love, and security, it is vital to have a vocation for your own security if the dream does not work out.

One of the most horrific things that I have ever had to do in my life was to place my mother in a nursing home in Ashland, Wisconsin, when she was diagnosed with progressive dementia. Later my daughter Pamela Zweifelhofer had her moved to Bloomer, Wisconsin, where we could keep in closer contact with her. It was difficult to visit my mom in the nursing home because she wanted to go home every time I went to see her, and it was even more difficult not to visit. I have written the following poem about what took place during one of my visits to see my mom in the Bloomer nursing home. It is titled "Energy Exchanged," and I have translated it to Anishinaabemowin. Even though she was in a wheelchair she was still strong and helping me.

When I visited her I would sit with her and hold her hands and we would talk. My intention was to be of help to her. It turned out that she was still helping me, still teaching me, still modeling for me and mentoring.

ENERGY EXCHANGED¹

I saw you
In a room
Filled with the "White-Haired-Ones"
In a wheelchair

We sat close,
Energy exchanged
Through hands

Soft words came
To help
To encourage
To heal

As you sit courageously
With the bald eagles
On the Fourth Hill of Life

IZHICHIGEWIN WIIDOOKAAGEWIN GIGII-MIIGIWEMIN

Gigii-waabamin
Biindig
Waabikwewag
Namadabiiyan tetibiseg apabiwin

Besho
Izhichigewin wiidokagwin gigii-miigiwemin
Gininjiininaan

Menotaagwakin giigidowinan
Ji-wiidookaagemagak
Ji-gagaanzowemagak
Ji-minoayaamagak

Namadabiiyan zoongideyeyan
Tibishko migiziwag
Eko-niiwing bimaadiziwinijiw

My mother made her transition to the spirit world on
March 8, 1993.

Veda Stone is another strong woman who mentored and inspired me. I first met her when I was a student at the University of Wisconsin-Eau Claire (1975-1978) and she held a position working with the American Indian students. I continued my relationship with her for many years after I left the university at Eau Claire. She was medicine for my spirit whenever I would meet with her. I will share one story from my heart about her. Once, when my working situation was very stressful and I felt I could use advice and guidance, I drove to Eau Claire to talk with Veda. After listening to me for hours and giving her wise council generously, her words to me were, "Gladycce, you have to be tough. Be tough." This sounds simple but it is something I have remembered and have kept in my heart to this day. Veda is in the spirit world now and I still carry her teaching.

The third woman I want to tell you about is my teacher, my critic, and my inspiration. She is my youngest daughter, Melissa Aimee Pope, who is sitting on this intergenerational panel with me today, and has been and continues to be one of my most valuable teachers. She is very strong and listens to her inner spirit guide and its messages and then follows what is best for her life and being. I respect her for knowing what she needs to do and for knowing how to achieve those ends. She inspires me with the method she uses when things need to change. She meets a problem situation head on and deals with it to bring about change or improve it. She models courage for me in many areas as she has had to have a brave heart in her life. Melissa is also my most honest critic, she is able to see clearly to the heart of any matter and tells me outright without holding back any truth.

The final woman I want to talk about today is Maryrose Flemming, an Anishinaabe Ikwe (Anishinaabe woman) from Lac Courte Oreilles reservation in Wisconsin. Maryrose is now in the spirit world. She is a woman I admired very much for her accomplishments and success in helping troubled youth and families at Lac Courte Oreilles. Maryrose turned her life around from one of darkness and trouble with addiction to a life of sharing, caring, and helping the Anishinaabe youth at Lac Courte Oreilles. She had a house on the reservation called Wennebojo Wakaigon, a place where troubled teens could find guidance and a good life. There are many things to tell about Maryrose that are very positive and healing to hear. I will close with the following poem I wrote about one of my experiences with Maryrose.

MENTOR WOMAN FROM THE RESERVATION²

Maryrose
An Anishinaabe woman
from Lac Courte Oreilles reservation
Stopped in that day
I emptied my Telling Jar
On her head
My heart had fallen off a wall
Moans from my lips became moths
That crawled inside her ears

She, being a seasoned and wise teacher,
Told me

In order to be in control
You have to be out of control

I thought
Why is she giving me a puzzle?
Doesn't she know that what I need
Is to lick my heart
With a tongue as long as a dog's?

Lose control
Follow what is
Let it unfold as it will

Now I know
My mentor's words echo reminders to me

To let it be
To let it go
In order to be in control
You have to be out of control

Save your energy woman
Trying to make it something it isn't
Don't hang on when it must go
To lose control
Is to be in control

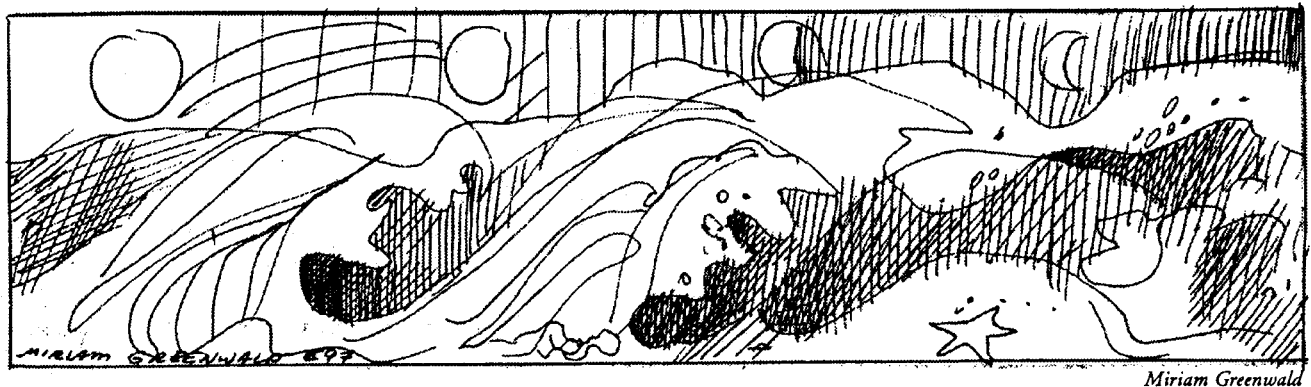
Now I know

Notes

1. The English version of "Energy Exchanged" previously appeared in Mary Anne Doan & Jim Stevens, eds., *Dreaming History: A Collection of Wisconsin Native-American Writing*, © 1995 by Mary Anne Doan & Jim Stevens (Madison, WI: Prairie Oak Press, 1995), p.28. Reprinted with permission.

2. "Mentor Woman from the Reservation," © Gladyce Nahbenayash, was published in *Rosebuds*, no.21 (2001), p.48. Reprinted with permission.

[Gladyce Nahbenayash, mother of panelist Melissa Aimee Pope (whose presentation follows), is Associate Professor of American Indian Studies at the University of Wisconsin-Superior.]



Miriam Greenwald

MELISSA AIMEE POPE

My name is Melissa Pope. *Animikiikwe indigoo ojibwemong*. The spirits know me as Thunderbird Woman or Woman Who Travels with the Wind. *Makwa niin doodem*. My clan is Bear. My tribal enrollment is at Sault Sainte Marie, Michigan, with the Original Band of Lake Superior Chippewa. My family members are all enrolled at Sault Sainte Marie even though we are also from Bad River and Red Cliff reservations.

I did not enjoy high school. I almost didn't graduate on time. I skipped classes, smoked cigarettes outside, was always hungry, and tired, and depressed. I did manage to graduate on time and that was my only goal; I couldn't see much past that. I did not see myself going to college.

I moved back to Wisconsin, to be closer to family and find my own way to live. My friend Nicole and I shared a one-bedroom apartment in Eau Claire. We struggled financially with minimum wage jobs. We worked three months as telemarketers for a vinyl siding company. Nicole tried selling cutlery; I worked at the mall and a deli downtown.

After about six months of working in Wisconsin I remembered that my mom had told me about the Institute of American Indian Arts in Santa Fe, New Mexico. I took some rather unprofessional pictures of my paintings and pottery I had done in high school and applied to the college. They accepted me and in December of 1991 I flew down and lived in the dorms. It was the best experience of my life, my whole time at IAIA. I would like to share a prose poem which I feel best captures my memories of IAIA.

mixed blood tribal college memoir

I remember all those nights we shared in those rundown dorms, we shared a common pang of pain that ran through our hearts and bound us together forever. We were all fighting and kicking the walls, banging our heads on the walls, no one wanted to be there, yet no one wanted to leave, no one would ever admit they felt the family of that place, but we all felt it in our hearts, everyday eating, sleeping together, the pain, the laughter, the breakups, the late nights. Oh the late nights in our world we had created. It will never be the same, and I am much more content now, but I will forever miss my family of those two and a half years of growing and struggling. I wish I could go back to that time and place and see the faces of all those people who made our community, my heart longs for them

even the ones I didn't know that well, Salome', Big Trav, Bunky, Fritz, Jenny, Rose, Neilwood, Marwin, Cris & Milton Apache, Heather, Victoria, Peaches, Oliver, Cynthia, Craig, Philomena, Red, Joe, Gary, Woody, & Cy. They are all pieces of me they bind and glue me to a place I can no longer live and I miss them. I miss those cold rundown dorms, the dirty bathrooms, the warm empty hallways at night, the familiar voice in the morning I'd awake to, even the administration was family, they were there as parents and aunts not just workers, you could go to the mail room and talk about your problems. The suicide attempts the loud music the cigarettes the paranoia the Dreams the love Medicine the Bad walls and fences in drunken frenzies smashing bottles and somersaulting in the bushes. Our mail person did sunrise ceremonies for us, we sweated together, We were poor, got tattoos and were hungover together, there was nothing that made you outside of the Whole even if you felt you didn't belong there, you did, it would just happen that way. We went to our teachers' homes we knew their children and spouses, we died together. I miss the people who knew me better than I knew myself and they all showed me a little bit of Who I was and Who I am—I went in, in pieces and came out reconstructed, the pieces had been changed, moved around, the dirt was everywhere, I felt it in my shoes, the air was always dry and we never moved too fast, we all did what we felt and that was that. Our pain came out in the World War II barracks, paintings, poems, weaving, plays, dances, jewelry, sculpture, each individual, each of us drawing out the pain, finding strength, throwing tantrums, I miss all of you my good friends, My once family of that school, the one's that gave me so much, all of you I wish you well, and think of you often, will never forget your words, your faces your pain & laughter, I don't want to leave you. I don't ever want to say goodbye, when I left you my heart was torn and ripped like a tongue from the frozen chain of a frozen swing in below zero weather, that's how you can't leave it like that forever, you got that way out of curiosity, and it hurts to tear it off, but you can't just sit with your tongue glued to the metal all day, you'd freeze, tongue in mouth you run inside, ouch! that hurt but you had to do it. I want to hold your hand, and walk down dark streets, on paths, on tracks around town

and feel you again alive in my heart, it's over and I could cry but won't. Where are you now, my family, I could have made those years last forever and maybe they did. Food stamps at Wild Oats, eating in the cafeteria, walking from building to building, eating at Carrows, sharing poems, stopping in at rooms you walk by and the door is open, the pain spilling out of spirits out of your guts our open doors, a wave of crashing out the glass doors like a windstorm blowing by cactus and hitting the mountain like a brick wall. A pack of mad animals kicking up dirt in Santa Fe, that's what we were. Waiting for mail, talking on the pay phones, playing pool, sitting in the office hanging out and all over, cold floors, yellowed walls, hanging out screenless windows, yelling, running from a lover's room to your own in the night, everyone sees you, no one looks, car windows smashed in and tires flattened drunk girls pounding on doors at three a.m. looking for a fight and narrow musty hallways, the floors all uneven.

I was actually encouraged as a student for the first time, and experienced success creatively and academically. I had the most supportive dance instructor and academic advisor, Juanita Barry. My creative writing instructors were Arthur Sze and Jon Davis, and another dance instructor was Rosalie Jones. Their guidance encouraged me to develop my voice as a writer and artist, mixed blood, Indian woman.

One of my first poems written and published I wrote for my grandma Hattie Thomas. It appeared in the Institute of American Indian Arts student anthology entitled *Voices of Thunder*, published in 1992.

THE ABANDONED WOMAN

My Grandmother
The Abandoned Woman
She Screams of her pain
She Screams obscenities
She doesn't know those children
Those children that left her
In a home to be nursed.
My Grandmother
The Abandoned Woman
She talks of people in the spirit world
She cries out for help
She is never heard
She wants to leave this place.
My Grandmother
The Abandoned Woman

She knows much truth
She gets no respect
She doesn't know I'm 2,000 miles away
writing about her life.
My Grandmother
The Abandoned Woman
She doesn't know I love her
She doesn't remember her campfire stories
She knows her pain
She knows pain
She knows
My Sacred Grandmother
My Wise Grandmother
My Strong Grandmother
My Knowing Grandmother
She can speak for herself.

For American Indian people, there was historically an "interruption" in the passing on of parenting skills during the boarding school era. There was not only an interruption, but simultaneously the introduction of sexual, psychological, physical, and other abuses to American Indian families.

My mother, Gladycy Nahbenayash, made it a point to introduce me to educated, creative, and spiritual women while I was growing up. She is one of these women herself, and the most important one to this day. She has helped me through so many difficult times, and when no one else believed in my individual and creative spirit, my mother always has. She encouraged me to find my spirit and to become a strong woman through ceremony and higher education. She is my mentor in every capacity, and I listen to her advice. Even if I don't want to believe what she knows, she is always right in the end, because I am her daughter and she is so wise and experienced.

One of my best friends since childhood, and still today, is Jene Dickason. A few years ago we were driving through downtown Fargo, where we were living at the time. For something to say, I said I wished I had a dalmatian, because they are so beautiful and I'd always wanted one. She said, "Oh, you don't want a dalmatian, most people don't know, but they are the number one family biting dog, because they've been bred too many times, and their skulls are too big for their brains." I looked at her and I laughed and laughed. I said, "that's what I am, the number one biting woman, and I've been bred too many times, my brain is too big for my skull, that's why I'm mad, naaaaay!"

#1 biting woman

the light of the moon
met me at shore
gitchii gamii opened her heart
and the light came
across the water top
stayed all night
followed my footsteps on sand.
they asked me to come
and be a warrior woman
i want to stay in bed
and sulk, it is raining
i am tired swollen glands
from thyroid illness
in my neck
from i've been waiting to say
to speak up for myself
hasn't come yet
drank one glass of chablis
slippery nipples on the rocks
trying to be a good indian
all winter guilty and tired
a woman warrior
and i know i'd see men to date
pretend i'm brown and
ask me to dance—
i'll tan in beds
color hair & become
have another glass of wine
keep my stomach full and warm
and dry and relax.
hair kept long, brown
the registration that gets me things
my proof of who i am my blood
degree,
chameleon changing hair
blending back or down
depending on who's around
a magic woman
a soul without a price
yet easily impressed
a pipe and eagle bone
medicine bag and baskets
while i drink
can you believe
the disrespect?
feet in woodlands wetlands

drunken dancing men
i shout at them
what do you think i am?
They say
i don't know.
then i get angry and
want to knock them on the
floor, what do they know
i indian, anishinaabekwe
they don't know
but i'll show them
razor scars on arms and
my brain is too big for
my skull
like a dalmatian
been bred
too many times
a nation of dalmatians
living on hybrid corns
the thoroughbreds laugh
think the disguise eases pain
where some place i remain
nowhere, most of the time
alone.
i only want my mother
cried for hours
that she wouldn't leave
thought i had no one,
not even my mother.
wanted to drive off the
road, i almost did.
so many tears blurred
my sight, drove to a park
or the woods, to camp
until starvation or dehydration
crying loudly at a phone booth.
the woman behind the bar
only has
two nipples
has become
the status of
liberty
a whore
a goddess
good for poison &
good for nothin.

[Melissa Aimee Pope, daughter of panelist Gladysce Nahbenayash, currently lives in Bayfield, Wisconsin.]

JUDITH WALZER LEAVITT

Any discussion about generations of women for me must begin with my own mother, now aged 95, who has just published her first book.¹ My mother is an amazing woman. She started life on a farm in Connecticut where she ran free while her parents tried to accustom themselves to America and raise dairy cattle. She grew up as the only Jew attending a one-room country schoolhouse, a position that gave her a special perspective for the rest of her life. Her first language was Yiddish, which her father did not teach her to write, because she was a girl. When my mother went off to college in New York City, she could only write home through a creative but fractured spelling, which had her parents rolling with laughter when they received her letters. The experience helped make a writer out of her, nonetheless, and, although she never finished college because of her own ruptured appendix and her father's death, she used her writing skills throughout her life, employed at various jobs such as legal stenographer, radio commercial writer, nursery school teacher, and executive secretary of a synagogue, and especially to entertain her friends with jingles for special occasions and write individualized books for her grandchildren.

Growing up, I saw her as someone who was always the life of the party—articulate, intelligent, well-read, charming—someone who enjoyed her work, her family, her friends, her life. She modeled for me that women can do lots of things, and for her day and time that was pretty revolutionary. She also encouraged me in my career and personal choices at every step, again demonstrating how love and commitment extend the generational ladder.²

So when Sarah was born I had a good base for mothering skills, but also very high expectations for myself, which gave me all sorts of anxieties about my abilities in this direction. Luckily I have a life partner, Lewis Leavitt, whose parental instincts were always solid and reliable as well as exuberant. Together we confronted the challenges, with the help of a "village" of other friends and relatives in an extended-extended family, some of whom are here in this room (smiling, still supporting), and today we have two wonderful, now adult, children, one of whom is Sarah, our first born, sitting here beside me, whom you will hear from

next. Five and a half years after Sarah's birth, David followed, and he is now a journalist in Washington, D.C.

It is clear to me that I learned more from Sarah about how to be a mother, a feminist, and about the true sources of happiness than I ever could hope to impart to her. And she started teaching me right from day one—literally. As her hard (and large!) head pushed its way down the birth canal and out into the world, and as I was working incredibly hard to deliver her, I experienced a connection to women that I, already active in the women's movement, had not known before. There I was doing what women had done for millennia, part of a chain. And there I was, too, a women's historian and a medical historian, who had not previously thought to look at childbirth through the eyes of birthing women. Experiencing Sarah's birth taught me the power of childbirth in women's lives historically and why it was important to capture women's experiences and analyze women's role in changing procedures over time (including birth attendants, birth location, and the increase in medicalization of this experience). Sarah's birth changed my research agenda and led ultimately to the publication of my book on the history of childbirth that incorporates birthing women's perspectives.³ I am now working on a sequel to that book, so I am not yet finished with the topic that Sarah opened for me.

Working on the history of childbirth in the 1970s, as the women's movement's concerns centered more on women's lives in the public sector and worried a lot about essentialism and any focus on reproduction that might again narrow women's contributions to domestic and child-centered activity, was not so easy. We were moving beyond motherhood in the movement at the very time I was enmeshed in the subject (not, I hope, in an essentialist way), both at home with a baby and at work researching and then teaching the history of women's health and childbirth here at the University of Wisconsin. These were interesting times, through which Sarah guided me.

When Sarah was two years old, she had the wisdom to teach me another very important lesson. (It is embarrassing to admit some of one's foibles in a public forum such as this one.) Here [next page] is a photo of Sarah in one of the many dresses Lewis' Aunt Bertha gave her. You see the dress was frilly and dainty, and it had a little purse to

match. It was not what I would have dressed my (to-be-feminist) daughter in. In fact, I encouraged her in every possible way *not* to wear these clothes, because I thought it would make it hard for her to run and have adventures.



Pictured: Sarah Leavitt c. 1972

Yet Sarah loved those dresses! One of my women's studies' students happened to see Sarah one day dressed like this, and she remarked very critically, "How can you let your daughter dress like that and call yourself a feminist?" This provoked a lot of anxiety in me. How could I? The answer of course came from Sarah herself, who, in her strong-willed way, let me know that she could and would dress any way she wanted! Those dresses made her feel good about herself, as did wearing striped shirts and flowered pants together and other original constellations. Finally, I saw this, and was able to accept her wishes and to understand in a new and different way that feminism, like life itself, needed and could accommodate diversity (in dress, in thought, in interests).

In those days—the 1970s—we worried a lot about raising our children, girls and boys, as feminists. The culture in which we lived was too filled with influences in the other direction: would our children come home from school complaining that their mothers were not like other mothers, who worked in the home and baked them cookies when they got home from school? We, the women's studies program people and others around campus facing these same issues, worked together through a lot of these issues and helped each other figure out how to parent in ways that reflected our commitments to feminism and social justice. I think now of Ruth Bleier having a long discussion with an

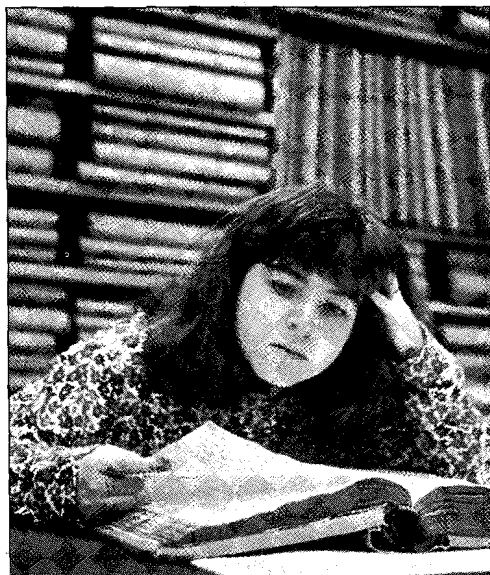
about-ten-year-old Sarah about different kinds of families. I think of Susan Friedman and Liz Karlin, who were like other-mothers to my children, providing sustenance for them and for me. I think of Shelley Kolton, Nellie McKay, Mariamne Whatley, and so many others who collectively helped me figure out how to demonstrate feminism, diversity, and justice to our next generation.

It was not always possible to figure out what was getting through to Sarah or David or the other children in our circle of friends. Sarah often would listen patiently to my tirade against something on TV that seemed unfair to women, roll her eyes and exclaim, "Oh Mother!" I thought she believed I exaggerated all the time. Yet she also found ways to let me know it would be O.K. One more baby story to make this point: Sarah had a best friend, Michael, with whom she shared a babysitter and much of their first few years. One day they were taking a bath together (which they did often) and Michael stood up in the bathtub, putting his penis right in the line of Sarah's vision. She looked at it, as if seeing it for the first time. She looked down at herself. She looked again at Michael, himself oblivious to the momentous discovery just being made. She looked up at me. (I'm watching this, worrying how Freud's insights might be playing out, but still speechless.) She looked again at Michael, again at herself. Silence. Finally, she looked up at me and said, "Mama, Michael no have a 'gina!"

So she grew up. She went off to college at Wesleyan University in Connecticut (near where her grandmother had grown up), volunteering at Planned Parenthood her first semester, and she chose women's history as her course of study, which she continued as a graduate student at Brown University. She has found her own way to do women's history, emphasizing public history, museum studies, and historic preservation, and I couldn't be prouder of her insight, her creativity, her passion. Here she is [*next page*] in the library as a graduate student. She has just rewritten her dissertation and the University of North Carolina Press soon will publish it.⁴

It is so thrilling to have your daughter do something close to and yet very different from what you do. We can share books, ideas, and gossip. We can room together at professional meetings! We can grow together in new ways. I

fantasize that we will one day write an article or a book together. I continue to learn from my daughter, who fills me with pride and gives me much *nachas* (Yiddish for pride mixed with happiness). And I wish the same for her.



Pictured: Sarah Leavitt c. 1995

SARAH A. LEAVITT

When I was a baby, my photograph was on the cover of a local Lamaze brochure. "Why Is This Baby Smiling?" asked the front of the brochure. When you opened it up, you revealed the answer: "Because her parents gave her the best possible start in life..." I've always thought that was true, but not necessarily because of Lamaze. I'm sure that the Women's Studies Program at Wisconsin had more to do with my best possible start in life.

I grew up with women's studies, both the department and the concept. One of my first memories is of being with my parents at a rally during the nurse's strike in the early 1970s. My mom was giving some sort of speech. We had picket signs. I had a t-shirt, bright red, that had the ERA written on the front, and I remember people asking me if I knew what was on my t-shirt and I would proudly recite: "Equality of rights under the law shall not be denied or abridged by this state or by any state on account of sex."

Notes

1. Sally Hochman Walzer, *Sally's Stories* (New York: A Walzer-Goldfeld Production, 2000).
2. Sally Walzer died on June 8, 2001.
3. Judith Walzer Leavitt, *Brought to Bed: Childbearing in America 1750-1950* (New York: Oxford University Press, 1986).
4. Sarah A. Leavitt, *From Catharine Beecher to Martha Stewart: A Cultural History of Domestic Advice* (Chapel Hill: University of North Carolina Press, 2002).

[Judith Walzer Leavitt is the Ruth Bleier WARF Professor of the History of Medicine, History of Science, and Women's Studies at the University of Wisconsin-Madison. She is the mother of panelist Sarah A. Leavitt, whose presentation appears next.]

Did I know what it meant? Probably not, though I knew it had something to do with being proud to be a girl. Madison in the 1970s for me was a lot of those experiences grouped together. I remember eating hamburgers at Lysistrata with my mom. I remember sitting in the special children's section at A Room of One's Own, and I remember my mom explaining the significance of both those store names. Mostly I remember knowing that I had a whole community of people that were like family to me, and were interested in my ideas and my choices. People were always asking me what I thought about things.

My mom used to cut out the kid's stories from *Ms. Magazine* for me and I'd carefully put them into a special binder. I think my favorite was the one about Baby X, about the kid whose parents refused to tell its teachers or friends whether it was a boy or a girl. It always wore overalls. Though I loved the story, I do admit to a predilection for girly clothing, which my mother tried to resist. There was the incident with the frilly dresses sent to me by my

Great-Aunt Bertha, with the matching frilly purses that I'm sure my parents would have sent away to Goodwill immediately, except that they had to take a photograph for Aunt Bertha so they had to let me see them, and then I fell in love with them. Then there was the time, many years later, when I was supposed to pick a winter coat and I insisted on the long one with the furry ruff around the hood. Impractical to the nth degree, but my mom let me get it anyhow. I remember her trying really hard not to say "I told you so" when it proved to be impossibly long and bulky on the playground.

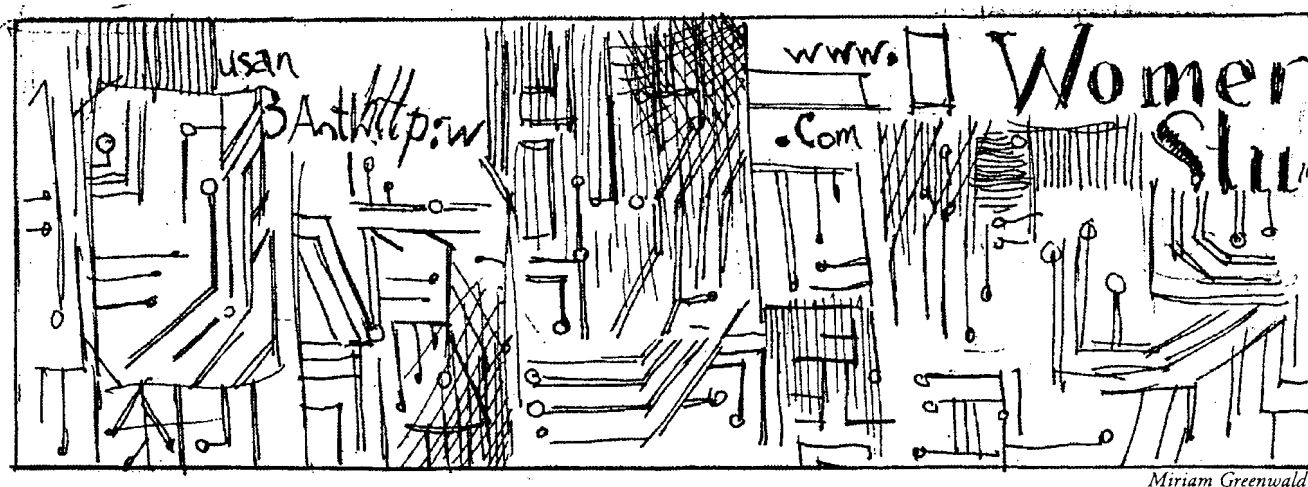
My parents tried hard to keep Barbie and her various friends out of the house, and they did succeed to a remarkable degree in limiting my exposure to sexist toys and television shows, and making me critical of those I did see. These ideas were reinforced by my friends' moms—at least before I hit high school—who sang songs about gutsy women and wouldn't let us watch Michael Jackson's "Thriller" video unless we had a long discussion afterwards about misogyny in popular culture. When we sang that song about Charlie and the MTA at camp, many people wondered why Charlie's wife only handed him a sandwich, instead of a nickel so he could get off of the train. "Maybe she didn't want him to come home," said my friend's mom. Oh, right. Perhaps other kids weren't exposed to ideas like these, but they seemed pretty normal to me.

When I got to college, it turned out a lot of my new friends had never heard of women's studies. They thought my upbringing must have been unique and bizarre, like some sort of hippie commune. I met people who never had

any idea what their grandmothers were good at, or what their mothers thought about politics. Once I had an argument with my grandma that entailed a response of a nine-page handwritten tome. "You're arguing with your grandma???" people asked. Well, of course. My grandma was one of the most tough and feisty and wonderful people I knew, and I wanted her to know what I thought. In my family, you always told each other what you thought. That was part of being outspoken, part of teaching each other that each person had a voice and something to say. It wasn't enough for me, when I made decisions, to get the "Fine," I wanted the "I see where you're coming from." To me, women's studies was about singing and bumper stickers ("A woman needs a man like a fish needs a bicycle") and choice, but it was also about sticking up for myself and believing in myself and knowing that there was a big family of supporters for me, no matter what.

I remember my mom and all her friends meeting at our house for "women's group" nights, while I would sit on the stairs, peering through the bannisters, wondering what in the world they had to talk about. My mom tried to explain about certain issues about working and having kids that I never used to understand. I understand now, seeing my friends struggle with the same issues, and as I think about having kids myself, I wonder how different our discussions will be from theirs. I don't know if my mom and her friends figured things out, but it seems like whatever they did gave me a good head start.

[Sarah A. Leavitt, daughter of panelist Judith W. Leavitt, conducts historical research for History Associates Incorporated, Rockville, Maryland.]



BARBARA BROWN JAMES

I am sure it must have been a year or two after the death of Pauline Brown Humphrey before I came to realize that I, Barbara Brown James, her daughter, was now the oldest living woman of my family.

The realization of this fact was like a blow to the mid-section. How on earth could I ever fill the shoes of the strong authoritative figure who had gone on before me and the one who held the place before Pauline—Julia Diggs. These two women, my mother and my grandmother, had set the path for me to trod. They had taught me their rules of womanhood. It was basically the two of them who had provided the encouragement and support needed to spur me on toward maturation. They had applauded my every success and bandaged every bruise. Now both had gone, and I was left to hold up and pass on the legacy to those who have followed.

Was I up to the task? I could almost hear Julie and Pauline saying, "We taught her how and helped her to begin her chapter; now she must finish the work alone."

As I considered this revelation of becoming the elder member of my family, I looked back on the years of my own upbringing and on the years of parenthood that I had completed under the watch of my mother, to try to see just what information about life had been passed on from generation to generation, both consciously and unconsciously. I needed to review what my role had been to determine what it should become now that I was the matriarch of the family.

As I took a backward look, it occurred to me that before I knew the meaning of the word *education*, I knew about school. Going to school was something I looked forward to. It had been described to me as a most exciting place. Later I found this was so. It was so exciting that when I wasn't in school, I played pretend school with my dolls as students and me as teacher.

My grandmother and my mother were believers in education for women long before it was popular. My grandmother, who was the child of a slave, was not privileged to have much formal education, but she revered it all the more for her own children and vowed to see that all who came under her watch would receive as much education as they would take and she could afford to support. My mother had two years of college before the money ran out. Later, when she was divorced and left with a child to support, she

went to school and earned a license in cosmetology and credentials to teach it. She never quit taking courses related to her work throughout her life.

Pauline Brown Humphrey was founder of the first beauty school for African Americans in Iowa. She opened the first formal beauty shop for blacks in Des Moines. Over the years she extended her business to include a beauty and barber supply business, her own line of cosmetics, and a chain of beauty shops in Des Moines and in the state. These shops, several of them out in the state, became the property of her students as they completed training and were licensed to practice.

And so, with a mother who had this kind of zeal for education being the gateway to independence for women, especially black women, it is no wonder that I grew up thinking that learning was a necessary lifelong occupation.

College automatically followed high school for me—my mother had begun a postal savings account to that purpose when I was born. By the time I was seventeen and ready to graduate from high school, my money for four years and more of college was in the bank.

Prior to my attendance at the University of Iowa, I was exposed to every possible learning experience available. I took lessons of all kinds—tap dancing, acrobatics, musical instruments (piano and clarinet), knitting cooking, swimming—you name it. I also completed the course in cosmetology and took the state board examination while still in high school.

My family knew the road would be difficult for a black woman to make her way. There was deep prejudice based on race, and although we may not have recognized it then, there was gender discrimination as well. Also, because of having endured divorce in one case and widowhood in the other, my grandmother and my mother knew a woman needed to know how to make her own way. Even if a woman was fortunate enough to marry a good mate, in those days the discrimination problem raised its ugly head to prevent many black men from earning a decent living for their families, and so it often took two incomes to support a family. Having been widowed for the last sixteen years has certainly made me appreciate the vision of these two women regarding the need for women be independent and able to care for themselves when the need arose.

Another tenet given me and which I have passed on to my children is that of spirituality. One of these women was a churchgoing woman, a founding member of a major Bap-

st church in Des Moines. The other was not a regular churchgoer, but was a lifelong monetary supporter of the M.E. church. Both of them were believers in God as their higher being. They supported religious programs all ways, and so have I. It is impossible for me to consider living without a higher being to look to for guidance and support, especially when the going is tough. And so my children had a good basic Christian education background and were encouraged to develop a healthy respect for persons of other faiths. Today they are moral, law-abiding citizens of whom I am proud.

Our family, especially the women, also believed in having fun—getting joy out of living. Their variety in this venue was as wide as in education. They loved to travel, they liked to dance, good music was available in our homes, they liked to entertain at home and to attend gatherings of their various social groups. Participation in artistic activities both formal and informal was a regular part of their lives. They knew how to play as well as work.

And then there was Grandmother Julie, who set the standard for collecting fine things. One of the things she learned while working as a domestic was that there were beautiful things in the world to be had. She collected her share of lovely clothes, fine jewelry, good furniture, and accessories for the home and encouraged us to do the same. My mother, Pauline, also carried on this tradition. Her motto was always, "Buy the best you can even if you must accumulate things more slowly." My own home still contains beautiful pieces of furniture and accessories that were owned by these two women. The chests and overstuffed rocker that belonged to my Grandmother Julie are conversation pieces, as well as the davenport that belonged to my mother.

So provision of a quality environment was and is important in this family. Home was not only a source of pleasure, but a place of respite from an often hostile outside world. It was important to treat yourself well so you could feel good enough to go out and share with others perhaps less fortunate. From this base, it was instilled in me that I had a responsibility to share myself and my resources with my community.

As I observed my Grandmother Julie feeding the homeless who came off the freight trains near her home and visiting sick or disabled neighbors with gifts of food, I knew this was an important habit to adopt. My mother made monetary contributions to all manner of community organizations and churches. She took her students to mental institutions and prisons for women to do gratis beauty care.

Her life's work was training women in a profession that would put them on the path to independence. And so the tradition of sharing one's resources with others was continued.

Giving back to church and community was modeled for me by the women who preceded me. They insisted that members of our family must participate in making our corner of the world a better place. My service on civic boards and to my church both locally and nationally was expected.

My career was one that gave me the opportunity to prepare teachers who could provide better education for economically deprived children and to assist the parents of those children in becoming participants in the system governing them and their schools. Teacher Corps provided me with the opportunity to offer additional education to persons already teaching to improve their skills. We were able to introduce them to cutting-edge curriculum and provide materials and equipment not available to them before. There was a decided improvement in the achievement of economically deprived children in Des Moines area schools as a result of our Teacher Corps projects, and that continues to this day.

My own children were growing up during my tenure as Associate Director of Teacher Corps. They were observing me during this time and were very much aware of the things in which I was involved in the community. They have not only imitated what they saw, but gone on to find avenues of service of their own.

My children and my grandchildren are talkers. Whenever we can find special moments, we talk about what it takes to fill our spot on earth. The family values are discussed and passed on.

And so it is mine now to look on, to speak when asked for advice and to encourage and enjoy the active family members as they build on what they were given. Watching my children and grandchildren reach adulthood and grasp their responsibilities with a firm hand is a joy to see. It is especially sweet when they invite me to participate in their decisions and when they look to me for support. It makes me feel like there is something left for me to do. Perhaps I can carry the weight of matriarch after all, for my children have made it a very light load.

[Barbara Brown James, retired teacher, Des Moines, Iowa, is the mother of panelist Stanlie James and the grandmother of panelist Reagan E.J. Jackson, whose presentations follow.]

STANLIE JAMES

What Shall I Tell My Children Who Are Black (Reflections of an African-American Mother)

—Margaret Burroughs¹

*What shall I tell my children who are black
Of what it means to be a captive in this dark skin
What shall I tell my dear one, fruit of my womb,
Of how beautiful they are when everywhere they turn
They are faced with abhorrence of everything that is black.
Villains are black with black hearts.
A black cow gives no milk. A black hen lays no eggs.
Bad news comes bordered in black, black is evil
And evil is black and devils' food is black...*

*What shall I tell my dear ones raised in a white world
A place where white has been made to represent
All that is good and pure and fine and decent.
Where clouds are white, and dolls, and heaven
Surely is a white, white place with angels
Robed in white, and cotton candy and ice cream
And milk and ruffled Sunday dresses
And dream houses and long sleek cadillacs
And angel's food is white...all, all...white.*

...

Written 37 years ago in 1963, Margaret Burroughs' poem—two stanzas of which are excerpted here—provides a timeless question for Black mothers and, in a broader sense, for all mothers struggling to protect their children from the damages wrought by what Gayle Rubin referred to as “the endless variety and monotonous similarity of women's oppression.” How women have managed to cope with the multiplicity and complexity of interrelated oppressions from the interpersonal to the global level is a question that could and should provide intellectual stimulation for feminist scholar/activists for years to come.

While today it is impossible to provide the kind of full discussion such a profound question merits, I can, in my allotted time, speak a bit about some of the thoughts that have guided my interactions with my own beautiful Black daughter as she makes her way through this world. This perspective is a product of the loving mothering and inspirational mentoring I received from my own mother, grandmothers, and othermothers, and the wisdom I continue to gain from my experiences as the mother of a

“fourth-generation Black feminist.” It is also derived from my experiences teaching and mentoring young women and men who seek to build a world where peace and justice is cherished, and where each of us has access to the precious resources that would allow us to flourish in our own special way.

The foundation for this perspective can be summed up in a challenge issued in a sermon I recently heard. When Louis Crew, a gay activist in the Episcopal Church, asked, “What have you done to subvert hierarchy?” I realized that the theme of subverting hierarchies has more or less reverberated throughout my life as a parent, a teacher, a mentor, a scholar, a colleague....

The world I envision for my own daughter, and for all the sons and daughters of the world, may best be understood through the practical metaphor of a quilt. Three years ago when my daughter was about to graduate from high school, I secretly commissioned one of her former church school teachers to design and create a quilt to commemorate this important rite of passage. She was nearly as excited by this project as I was, and we spent several hours in her library of quilting books pondering a bewildering array of patterns in a multitude of books—finally settling on a deceptively simple symmetrical pattern. I wanted the cloth for the quilt to be representative of the world's diversity and to include some material from a very special trip that Reagan and I had made to Senegal. It needed to be colorful but with an emphasis on purples and blues, her favorite colors. Once we settled on the pattern, my friend visited several wholesale fabric shops in Chicago, returning with something like twenty swatches of brightly colored cloth of varied patterns from around the world, including several countries in Africa, Hawaii, Melanesia, and Australia. There were shades of purples and blues from light to dark, black, gold, yellow, orange, green, and a deep red. Most of the cloth was patterned, with a few pieces in solid colors. While I loved each separate piece and was even able to visualize two or three of them together, I was overwhelmed by the sheer variation within and between the multiplicity of pieces. I could not imagine how coherence could be achieved between twenty such diverse pieces.

Fortunately, my artistic friend was confident in her creative vision and, with the help of her own eight-year-old daughter and the encouragement of her mother, set about cutting the cloth into various sizes of triangles and squares. On the carpeted floor of her sunny basement workroom,

she began the task of meticulously piecing together the hundreds of bits and pieces of fabric into a symmetrical pattern that was colorful, highly eclectic, but somehow visually harmonious.

To me, each length of cloth in that quilt represents a specific community, while the triangles and squares cut from the cloth represent the particularities and complexity of individual identity within the communities. The meticulous process of piecing together the bits and pieces of colorful cloth denote the multifaceted, often cacophonous, ongoing dialogues between individuals, and between groups within and across nations, while the intricate yet symmetrical pattern illustrates the complex juxtapositions of individuals operating out of locations of specific historical and cultural contexts. The integrity of the quilt emerges from the visionary artistry of the quiltmaker.

Much like the calling of the quilter, my calling as a Black Feminist mother, teacher, and mentor is to participate in those processes that envision the ways in which the bits and pieces of individuals of assorted shapes, sizes, colors, and political persuasions, and various communities, ethnicities, religions, and nations could be woven together into a highly complex, eclectic yet coherent world.

The construction of such coherence, which is the focus of my endeavors as a mother and a teacher, is dependent upon at least two critical factors:

1. A familiarity with the language of community and
2. An acknowledgment of interdependency

Karl Weick speaks of the "language of the community" as a language of relationships, mutual obligations, as a place for making and sharing meaning and for avoiding loneliness and isolation. Such a definition invites a discussion about the meaning of family. As a dues-paying member of the frighteningly awesome group known as Black single mothers, I have found that the task of subverting racist patriarchal hierarchy—especially regarding how we conceptualize "proper" families—has been crucial to our survival. It has meant working to convince Reagan that she and I constituted a complete and loving family firmly embedded in the context of an extended family of caring relatives and friends. But what does that mean in the practical sense? It meant, for example, that on those holidays we spent in each other's company we would establish our own family tradition of cooking special meals, decorating the table with the good china and crystal, and dressing up for our dinner; it also meant that we would

attend church and participate in those activities as a functional family unit, not as a statistic representing those pathological "broken homes"; and, most important, it meant that her father and I, as well as our extended families comprised of blood and fictive kin, treated Reagan as all children should be treated—as a child with special gifts that we were committed to cherishing and nurturing.

But even as Reagan matured as an individual, I felt it was also important to nurture within her the concept of interdependency. I understand interdependency as the fostering of reciprocity between the individual and the community. It acknowledges the creative tension between the independence of an individual and, at the same time, her embeddedness within the community. In an attempt to encourage this sense of interdependency, I have tried to provide for my daughter (and to a lesser extent my students) an environment rich with experiences that would challenge her intellect, stimulate her creativity, and encourage her sense of compassion. So, for example, when Reagan and I went to graduate school together, we became members of an international community. Some of her most vivid memories are of the many potlucks we attended, replete with people and food from around the world. I remember her special friends from around the apartment complex, including a Japanese boy, a Turkish Jewish boy, a Saudi Arabian boy, a Nigerian boy, and a white American boy (notice a pattern here?). It was my hope that such experiences would foster not only the development of her own special persona and an understanding of her relationship to the global community, but also a sense of accountability to the community. Through emphasizing wide-ranging discussions and writing projects, I have sought also to provide Reagan (and my students) with ample opportunities to contemplate her (and their) roles and responsibilities as individual citizens firmly embedded within the globalized communities of the twenty-first century.

I knew that this message had been received when Reagan became a heterosexual ally in the gay rights movement, both at the University of Washington and as political activist in support of a gay rights proposition on the ballot; and also when she not only became a tutor for disadvantaged youngsters in Seattle but went back and recruited other students to join her in what she defined as an important endeavor for the survival of her community.

Thus it would seem that in her own creative manner, she too has become engaged in the frustrating but highly rewarding lifelong business of subverting hierarchy.

When I contemplate a response to Margaret Burroughs' question about what I should tell my Black child, the prayer attributed to St. Francis comes to mind:

Lord, make us instruments of your peace. Where there is hatred, let us sow love; where there is injury, pardon; where there is discord, union; where there is doubt, faith; where there is despair, hope; where there is darkness, light; where there is sadness, joy. Grant that we may not so much seek to be consoled as to console; to be understood as to understand; to be loved as to love. For it is in giving that we receive; it is in pardoning that we are pardoned; and it is in dying that we are born to eternal life. Amen.

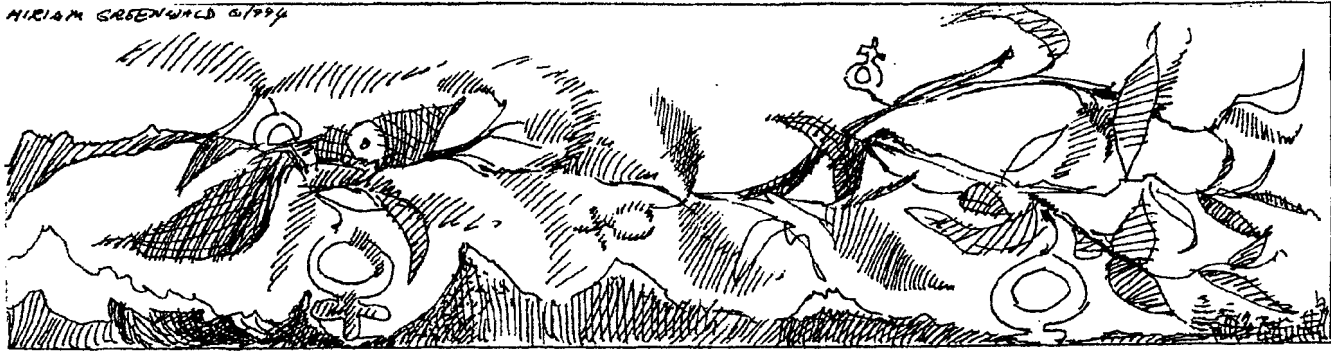
In conclusion, it is my hope that through my activities as mother, teacher, and mentor, I may be able to convey to Reagan and to all the sons and daughters the urgency of subverting hierarchies, and the beauty and warmth of quilts.

Note

1. Excerpted from *What Shall I Tell My Children Who Are Black*, © 1963 Margaret T. Burroughs. Reprinted with permission from Margaret T. Burroughs.

[Stanlie James, daughter of panelist Barbara Brown James and mother of panelist Reagan E.J. Jackson, is Associate Professor of Afro-American Studies and Women's Studies, and Chairperson of the Afro-American Studies Department, at the University of Wisconsin-Madison.]

MIRIAM GREENWALD 6/994



REAGAN E.J. JACKSON

When it came to writing this speech I had no idea where to begin, so—as usual—I procrastinated as long as I possibly could, and then I called my mom. In the course of our conversation she asked me two questions: What is black feminism? And what does it mean to me to be a fourth-generation black feminist? After careful reflection and various other conversations with my friends and family, I feel ready to venture an answer.

When I was five years old, I began to plan my presidential candidacy. Even at such a young age I had the foresight to realize that by the time I turned thirty-six, in the year 2015, there still probably wouldn't be a woman or person

of color in the presidential office. So naturally my path was clearly leading me to be the first black woman President in the history of the United States. Perhaps this was ambitious, but I had no doubts that it was possible. I still believed it, even as I grew older and started school. Even when I encountered peers who scoffed at my vision and determination, and teachers who tried to teach me that women had never done anything important in history, except maybe white women who had been the wives of white men. Or teachers who would have me believe that slavery was the end-all, be-all of black history and that when we studied Egyptians, we were studying a rare race of white people from Africa, because surely black people could never have been so sophisticated and intelligent.

I would not bend: I would be President and no one could stop me. Why did I believe this so strongly? The belief in my possibilities had been instilled in me since I was born. I knew that I could be who I wanted to be. This was a message repeated and repeated to me both verbally and through examples: first, by my mother as she went on to get her Ph.D.; then, through the examples of my sheroes, mentors, and othermothers—a variety of women who were writers and scholars and achieved spectacular accomplishments, such as Donna Shalala, Nellie McKay, bell hooks, and Gerda Lerner. These women taught me that strength of character and discipline could take you anywhere. It is to them and my family that I attribute the development of my unquestioning sense of self.

When my mother challenged me to define black feminism, I struggled to express in words the concept so deeply imbedded in my life. I turned to the dictionary and found both *black* and *feminism*, but not together, and separately the two words seemed inadequate. I had problems with the oversimplicity of defining feminism as a movement promoting the equal rights of women. The use of the word *movement* felt too detached. And I felt that this movement excluded all the other complicated issues and challenges faced by women of color in our daily feminism. My feminism is not a political statement or something to be relegated to the monthly agenda of a NOW meeting. My feminism is like breathing: it is not a sometimes thing, it's what I do to survive every day in my unique and perilous role as a black woman in the United States.

We live in a time when racism and sexism and every other -ism have become "un-PC." We are told that things are better, that affirmative action is no longer necessary because our world is multicultural enough. And what is sad is that too many people, especially in my generation, are beginning to buy into this. But it is *not* all better, and all the -isms of yesterday have not disappeared, but rather shifted shape and manifested themselves in the agendas of self-proclaimed liberal politicians who want to rob us of our rights to be educated and employed.

We live in a dangerous time when there are no heroes or activists left to fight, because all the wars are invisible and enemies are hard to pinpoint amongst our self-proclaimed liberal friends. There is no revolution founded by my generation because too many of us have been led to believe that our parents' and their parents' struggle were enough. But their work was only the beginning. To be a black feminist

in this day and age is to recognize that there is still work to be done and that we are the ones who must do it. This means standing up for ourselves and others against blatant and covert acts of discrimination, not just for ourselves, but for the future generations that deserve the chance to live in a better world. This is the legacy of black feminism that runs through my aunts, grandmothers, great-grandmothers, and my mother.

I am the newest generation to assume my position in this line, but with me on my journey I carry all the privileges earned for me through the struggle and perseverance of my foremothers. When I was little this meant standing up for myself and my beliefs in a bold and verbal way that would not have been tolerated forty years ago. And now this means consciously choosing to be accountable for creating a better future for my daughters and granddaughters.

Currently I am a senior at the University of Washington, double majoring in English and Spanish. I work at UPS as a part-time training supervisor. Recently my feminist contribution has been aimed at doing informal race and gender sensitivity training for my coworkers in the 99% white-male-dominated environment where I work. Sometimes this, like many endeavors at feminist activism, is like training a puppy not to poop on the carpet: it's repetitive, the message doesn't always sink in on the first try, but it's ultimately rewarding when a change occurs. Every day there is someone there to tell me that as a woman I can't cut it at such a physically demanding job, but every day I'm there to show them that I can cut it and that I am one of the best at what I do.

And that is my challenge, and the challenge of every black feminist—to be the best at whatever it is I chose to do in my life and thus prove that despite adversity, success is possible.

[Reagan E.J. Jackson, daughter and granddaughter, respectively, of panelists Stanlie James and Barbara Brown James, graduated from the University of Washington in 2001 and is currently living in Japan. She teaches English to junior high school and elementary school children through the JET (Japanese Exchange and Teaching) program while studying the Japanese culture and language.]

WORLD WIDE WEB REVIEWS

AFRICAN AMERICAN/ BLACK/ WOMANIST FEMINISM ON THE WEB

by Sherri Barnes

African American Feminism

URL: <http://www.cddc.vt.edu/feminism/AfAm.html>

Developed/maintained by: Kristin Switala (Virginia Tech University); Center for Digital Discourse and Culture

Last Updated: Unknown (copyright 1999)

Reviewed: October 5, 2001

Womanist Theory and Research: A Journal of Womanist and Feminist-of-Color Scholarship and Art

URL: <http://www.uga.edu/~womanist/>

Developed/maintained by: Barbara McCaskill (Department of English, University of Georgia) and Layli Phillips (Women's Studies Department, Georgia State University), editors; The Institute for African-American Studies, University of Georgia

Last Updated: Unknown (copyright 2000)

Reviewed: October 5, 2001

Black Feminist/Womanist Works: A Beginning List

URL: <http://research.umbc.edu/~korenman/wmst/womanistbib.html>

Developed/maintained by: Joya Misra, Assistant Professor of Sociology and Public Policy; Joan Korenman, University of Maryland-Baltimore County

Last Updated: August 1, 1999

Reviewed: October 5, 2001

Black Cultural Studies Web Site

URL: <http://www.tiac.net/users/thaslett/>

Developed/maintained by: Black Cultural Studies Web Site Collective—Nimmy Abiaka; Tim Haslett (M.A. NYU, UC Berkeley Ph.D. candidate); Paula Lee

Last Updated: February 12, 2000

Reviewed: October 5, 2001

Women in the Black Arts Movement: An Annotated Bibliography of Online Sites

URL: <http://www.personal.psu.edu/users/j/l/jlp345/index.htm>

Developed/maintained by: Jennifer Palmer, Pennsylvania State University student

Last Updated: November 12, 2000

Reviewed: October 5, 2001

Women of Color Web

URL: <http://www.hsph.harvard.edu/grhf/WoC/>

Developed/maintained by: Global Reproductive Health Forum, Harvard School of Public Health

Last Updated: Unknown

Reviewed: October 5, 2001

Scholars cite the early nineteenth century as the origin of a Black feminist tradition in the United States. The tradition continues. Today the body of African American feminist scholarship is vast and located in the social sciences, humanities, and sciences. The terms *Black feminism*, *African American feminism*, and *womanism* all challenge traditional bodies of knowledge, which tend to perceive Black women superficially and in a limited manner. I distinguish between the three terms, with *Black feminism* referring to feminist thought regarding Black women all over the world, and *African American feminism* and *womanism* representing feminist thought stemming from Black American women's experiences in the U.S. For the purposes of this review I will be focusing on websites that provide access to useful resources for teaching, researching, and studying *African American feminism*—that is, the Black feminist tradition in the U.S. The geographical distinction is also necessary given the increasing volume of literature on African feminism, the feminist movement in the Caribbean, and Black feminism in Britain. (On the other hand, the term "Black feminist" just feels good. "Black" seems more empowering than "African American," for it represents a collective consciousness that transcends borders and ethnicity and is unique to the Black race worldwide.)

African American feminism is widely discussed in women's studies classrooms and feminist literature, but it has yet to make significant inroads into popular culture or mass media, even in the one-dimensional manner in which feminism and race are handled. The latest cultural and media phenomenon, the World Wide Web, doesn't seem to be an exception. Given the vastness of the Web and my own inability to stay abreast of all of the African American feminist thought being published—articles, chapters, and books—I expected there to be numerous websites featuring African American feminism. But beyond the avalanche of course syllabi and book reviews, a mere six sites stand out as the most valuable for academic research, teaching, and study. Lifelong learners outside of the academy can also appreciate them.

The website probably linked to the most is the Feminist Theory Website's (<http://www.cddc.vt.edu/feminism/enpo.html>) **African American Feminism** page (<http://www.cddc.vt.edu/feminism/AfAm.html>). The organization and layout of the page are clear, concise, and attractive. It is mostly bibliographic, citing academic writings on African American feminism in general and in the areas of aesthetics, history, literature, politics, and psychology. Quality sources are cited, but the list is extremely limited, including only books. Twenty-three references comprise the entire bibliography for all the categories, and there is no evidence that the page has been updated since its 1999 copyright date. Significant books such as Jacqueline Bobo's *Black Feminist Cultural Criticism* (Blackwell, 2001) and Joy James' *Shadowboxing: Representations of Black Feminist Politics* (St. Martin's Press, 1999) are omitted. *Black Feminist Cultural Criticism* would be a nice addition to the one other title listed under aesthetics (bell hooks, *Reel to Real: Race Sex and Class at the Movies*). In contrast, there is an exhaustive bio-bibliography on the artist Adrian Piper. Cited are books; articles by and about Piper, listed by subject; videos; exhibitions; and more.

The page includes links to external sites that contain information on individual African American feminists. The fifteen feminists listed range from nineteenth-century African American feminist thinkers like Anna Julia Cooper and Sojourner Truth to turn-of-the-century feminists like Ida B. Wells and Mary Church Terrell and expected contemporaries like Angela Davis and bell hooks. Feminists less known outside the academy, but well respected within, include Ann duCille, Hazel Carby, Hortense Spillers, and others. This list alone could be a valuable resource for a researcher looking to identify African American feminists, especially since

the information under the links that aren't broken (four of the fifteen are) ranges from completely inaccurate (in the case of Barbara Smith, where the link points to a Barbara Smith other than the influential African American feminist), to of little value (in the case of Hazel Carby, where the link points to the Yale African American Studies Program homepage, the program she chairs), to very useful (in the case of Hortense Spillers, for whom there is a bibliography (last updated 1997), references to forthcoming work, and a recent interview). The strength of this page is the diverse list of African American feminists and the bibliography of major books in African American feminist studies.

The free online journal *Womanist Theory and Research: A Journal of Womanist and Feminist-of-Color Scholarship and Art*, at <http://www.uga.edu/womanist/> (available in print also), is a publication of the Institute for African American Studies at the University of Georgia and published by the Womanist Studies Consortium at the University of Georgia (<http://www.uga.edu/~womanist/wsc.htm>). It purports to be a biannual, international journal on "women of color." However, as I went through all of *WTR*'s issues (a total of four, from the first in 1994 through the latest in 1999), I didn't encounter one article that was not about women of African descent. The journal's twice-a-year publication schedule is also irregular. Since 1994, *WTR* has been published only once a year, and the latest issue came out in 1999.

Despite these shortcomings, the journal publishes a wealth of free, peer-reviewed African American feminist thought from across the disciplines. Contributors include both junior and senior scholars. The handsome design and well-organized layout provide easy access to full-text articles of every issue published, except the first, for which only the table of contents is available. Outside links are significant and link to notable academic organizations, programs, research centers, periodicals, and more of interest to African Americanists and feminists. One piece of vital information not available is who comprises the advisory board; that link remains cold. Topics covered include gangster rap, slave narratives, anthropology and womanist theory, womanist science, sexuality, the miniseries *Queen*, Chinua Achebe's women, the Sisterlove Women's AIDS project, and much more. Readers can browse the table of contents of individual issues or search all the issues simultaneously using the

WTR search engine. There is a help screen for the search engine, but it doesn't indicate whether the citation or full text (there are no abstracts) is being searched or whether it is searching word-for-word or select words. My sample searches produced inconsistent results. For example, searching on the word *kinship* (chosen for its appearance in one article) produced a reference to the word in another article, but not the one the word was taken from. The indexing is not at all apparent. However, because of the limited number of issues published, browsing individual issues is easy and pleasurable.

For an extensive list of African American feminist writings, **Black Feminist/Womanist Works: A Beginning List** (<http://research.umbc.edu/~korenman/wmst/womanistbib.html>) gives one a better sense of the African American feminist universe in print. This site is a product of the women's studies email list WMST-L (<http://research.umbc.edu/~korenman/wmst/wmst-l.html>). Since its conception in 1991, the list has collected and made available online numerous files on discussion topics. The files (<http://research.umbc.edu/~korenman/wmst/wmsttoc.html>), of which **Black Feminist/Womanist Works** is one, are made available through Joan Korenman's widely known and well-respected University of Maryland-Baltimore County Women's Studies website: <http://research.umbc.edu/~korenman/wmst/wmsttoc.html>. The bibliography cites "black feminist thought within the U.S." Nearly 200 articles and books, fiction and nonfiction, published from 1969 through 1995, are included. The emphasis is on the social sciences. The bibliography is arranged alphabetically, by author, with the fiction integrated with the nonfiction. Although not annotated or current, it is a good source for researchers interested in foundational, influential, and groundbreaking women's studies texts and authors. Many of the works of Gloria T. Hull, Barbara Christian, Angela Davis, bell hooks, Audre Lorde, Barbara Smith, and Alice Walker are cited. Significant omissions are Hazel Carby, Joy James, Jill Nelson, and Michele Wallace, to name just a few.

What the **Black Feminist/Womanist Works** site lacks in coverage of current African American feminist thought in the humanities is made up in the very well-thought-out **Black Cultural Studies Web Site** (<http://www.tiac.net/users/thaslett/>), which provides bio-bibliographic informa-

tion on "cultural workers working in such areas as Black literary criticism, Black popular culture, critical race theory, and film theory." At present, eighteen theorists are profiled, including African American feminist thinkers Barbara Christian, Ann duCille, Mae Henderson, Valerie Smith, Hortense Spillers, Claudia Tate, and Michele Wallace. There is a bibliography of each scholar's work and, in some cases, a brief biographical sketch.

This is a site to keep an eye on, for three reasons: First, the list of cultural workers that they intend to add is extremely impressive, not to mention extensive, in particular with regard to African American feminists. Forthcoming are Jacqui Alexander, Tricia Rose, Jacqui Jones, Hilton Als, and Michael Awkward, just to name a few. Second, a "Black Feminist Intellectuals Interview Project" is in development at the site. A fascinating interview with Hortense Spillers kicks off the project. The interview is currently posted and gives wonderful insight into her provocative work. Thus far, African American feminists Jacqui Alexander, Evelyn Hammonds, Adrian Piper, Tricia Rose, and Michele Wallace have been interviewed, and the Black Studies Web Site collective is in the process of transcribing them. Finally, watch for the inclusion of abstracts and full-text articles on this site in the future. Updates to the site aren't regular, but those I've seen over the few years that I've been following it have been worth the wait. There is no institutional or other support for this site. It is a testament to African American feminism's influence on disciplines and interdisciplinarity and is representative of forward-thinking African American feminist thought.

A unique generation of African American feminist thinkers, poets, and playwrights are the focus of **Women in the Black Arts Movement: An Annotated Bibliography of Online Sites** (<http://www.personal.psu.edu/users/j/l/jlp345/index.htm>). The site is a critical review of websites that feature women of the Black Arts Movement, specifically Lorraine Hansberry, Adrienne Kennedy, Gwendolyn Brooks, Nikki Giovanni, Audre Lorde, and Sonia Sanchez. In the introductory essay, the author, a Pennsylvania State University student, claims that most online sources about the figures do not responsibly represent the women's individual and unique contributions to history and feminism. Most websites are accused of being superficial and limited in their analysis without examining how Hansberry, Kennedy, Brooks, Giovanni, Lorde, and Sanchez both successfully and unsuccessfully treat particular themes in their work. In addi-

tion to links to the websites in question, *Women in the Black Arts Movement* has a "Research Topics" section to encourage further critical study of the women and their ideas. The section lists study questions related to each woman and her work. The page is neat in its arrangement, very easy to navigate, and aesthetically appealing. The level of critical analysis is sophisticated and is a good example of how to propose research questions and interrogate one's sources, especially Internet sources.

Women of Color Web (<http://www.hsph.harvard.edu/grhf/WoC/index.html>) addresses the interests and concerns of women of color from different races and ethnicities. The emphasis of the site is on feminisms, sexualities, and reproductive health and rights. Access is provided to valuable writings and resources for African American feminist teaching, learning, and activism. The site is organized under two categories: "Writings" and "Resources." The selected writings reprinted here are in full text. Scholars representing the African American feminist perspective are some of those at the top of the field: Patricia Hill Collins, Kimberle Crenshaw, Angela Davis, and bell hooks. Because Latina, Asian, and American Indian feminist writings in these areas are also cited, the page makes a great resource for a comparative study of women-of-color femi-

nisms. Faculty developing and students taking courses on women of color, sexuality, or reproductive health and rights will discover useful readings. The resources section includes external links to teaching tools (bibliographies, research centers, academic departments, library research guides, and syllabi), organizations, and discussion lists. Few explicitly African American feminist resources are included; most of the links in this section lead to resources that deal with Chicana feminism or with race, gender, and class in a broader context. Nonetheless, there's much to discover here.

Most of the sites reviewed in this essay are bibliographic, with links to outside resources, primarily research institutions and organizations, for further study of African American feminist thought. Course syllabi, book reviews, pages profiling individual African American feminists and research guides on African American women's studies (feminist or otherwise), and related materials can also be explored on the Web. As African American feminist thought has grown richer and more forceful since the early 1800s, may the same become true of its presence on the Internet.

[*Sherri Barnes* (<http://www.library.ucsb.edu/people/barnes/>) is Associate Librarian for Women's Studies, U.S. History, and the Writing Program at University of California—Santa Barbara.]

EATING DISORDER RESOURCES ON THE INTERNET

by Mary K. Walstrom

The deadly and pervasive nature of eating disorders has recently been acknowledged by United States government and public health officials. This awareness has led to the creation of eating disorder prevention materials for use by health care providers and school personnel (<http://www.4woman.gov/bodyimage/Bodywise/bodywise.htm>). However, these materials have limited scope and impact. To eradicate the nation's eating disorder epidemic, large-scale education and prevention campaigns, spanning diverse populations, will be needed. Fortunately, the Internet offers a vast, widely accessible array of educational, research, and advocacy resources on eating disorders. While this availability may offer rapid, affordable help to many eating disorder sufferers and concerned individuals, the quality of information retrieved is often a concern.

Critical analysis of web-based health information is vital since we are likely to be influenced by the web-based health materials we locate. For example, according to a May 2001 report from the *Journal of the American Medical Association* (*JAMA*), 70% of the 100 million Americans who search for online health information use it to make treatment decisions (<http://www.jama.ama-assn.org/issues/v285n20/abs/joc02274.htm>). With this trend in mind, imagine a troubled teen seeking web-based eating disorder information who encounters a site *promoting* anorexia nervosa. Clearly, it is essential to be able to identify accurate, recent, and credible eating disorder information online.

This review summarizes eight eating disorder websites that meet strict evaluative criteria. Each site features timely, research-based, well-organized, and reader-friendly eating disorder information. Sites are divided into four categories: metasites, education/prevention, professional, and academic/research. Given the expansive inspection of websites completed for this review, I believe that those below offer some of the finest web-based eating disorder resources currently available. These sites highly appeal to the interests of eating disorder sufferers, researchers, professionals, students, activists, and other concerned individuals.

METASITES

Ask Noah

URL: <http://www.noah-health.org/english/illness/mentalhealth/eatingdisorders.html>

Developed/maintained by: Mary Jo Dorsey, M.L.S., Weill Cornell Medical Center

Last updated: August 8, 2001

Reviewed: October 1, 2001

New York Online Access to Health (NOAH) began in 1995 as the brainchild of four institutions: City University of New York (CUNY), the Metropolitan New York Library Council, the New York Academy of Medicine, and the New York Public Library. NOAH's mission is to provide high-quality bilingual information on a wide variety of health topics. Site content selection and evaluation criteria are viewable in the section called "About Noah." Subject matter for each topic is researched, organized, and maintained by a volunteer contributing editor. A link to all NOAH editors appears on the main health topic pages. Moreover, the name of the contributing editor responsible for a given page appears at the bottom. All editors hold advanced degrees, suggesting the accuracy and reliability of page content. The quality of page information is further ensured given that it is reviewed by NOAH's content committee.

The "Ask Noah About: Eating Disorders" page features three main categories: "What are Eating Disorders?" "Care and Treatment," and "Information Resources." Approximately two dozen links are available under the first category, all connecting to documents on eating disorders from reputable sources (e.g., the American Psychiatric Association, American Academy of Pediatrics, American Academy of

Family Physicians, American Psychiatric Association, and American Anorexia and Bulimia Association). The "Care and Treatment" and "Information Resources" sections contain far fewer links (at this time, three each); however, the quality remains high. Navigation among topics is quick, since all links are on the main page. Also, one may easily search for information on topics related to eating disorders by clicking the "Health Topics" or "Subject Index" links at the top of the main eating disorder page. The primary strength of this metasite is the wide variety of research-based sources it bridges. Also notable is the disclaimer on the front page, wisely advising readers that information is not to be taken as medical or professional advice.

Something Fishy Website on Eating Disorders

URL: <http://www.something-fishy.org/>

Developed/maintained by: Amy Medina

Last updated: July 26, 2001

Reviewed: October 1, 2001

Amy Medina's creation of this site in 1995 coincided with the beginning of her recovery from a ten-year battle with anorexia nervosa. Amy details the history of her full recovery and the development of her site, illuminating the personal passion and commitment to excellence behind the site content. The amount of eating disorder material available on Something Fishy seems to be the broadest of any site on this issue. Some of the major site topics include definitions, signs, and associated dangers of eating disorders, keys to helping loved ones, doctor-patient issues, locating treatment, online support, sufferers' personal stories, and memorials to lives lost to eating disorders. Material for these topics appears to be developed by Amy, and references and disclaimers are at times provided. Site-related news is also available, such as results of informal reader polls, upcoming chatroom announcements, and opportunities to subscribe to a newsletter. Especially impressive are the links to material on cultural issues (e.g., men, women of color) and the trilingual nature of most parts of the site (English, French, and Spanish).

Although Something Fishy contains numerous main and sub-topics, navigation of the site is extremely easy and efficient. A frame at the left indicates to readers where they are positioned in the site hierarchy at any time. Readers may also jump to any page of the site from the one being viewed. Overall, the site offers exceptionally valuable material for eating disorder sufferers, healthcare practitioners, and students investigating eating disorder conditions.

Lucy Serpell's Eating Disorder ResourcesURL: <http://www.serpell.com/eat.html>

Developed/maintained by: Lucy Serpell*

Last updated: July 4, 2001

Reviewed: October 1, 2001

Lucy Serpell launched this site in 1994, and it has grown to a comprehensive metasite useful for eating disorder sufferers, researchers, students, and healthcare practitioners. Lucy holds a Ph.D. from the Institute of Psychiatry (King's College, London), which explains the focus on professional and academic resources in her site. A general information section begins the site, containing an array of metasites, online recovery sites, commercial pages, and personal websites (of those struggling with or recovered from eating disorders). The remaining topics include academic resources, treatment, national associations, physical problems, overeating/BED (binge eating disorder), newsgroups, recommended books, and related issues. Navigation and topic location could be improved by increasing the number of site categories, allowing for more focused topic searches. Researchers will find useful links to grant funds, eating disorder conferences, and professional associations. Other impressive features include links to fat/size acceptance and antidiating sites. Lucy offers readers the opportunity to receive email notices of site updates. She also includes a warm personal note, welcoming feedback on her site and offering correspondents alternative sources of information in lieu of personal replies.

[*Editor's note: Lucy Serpell reviewed eating disorder sites for *Feminist Collections v.18, no.4 (Summer 1997), p.17-18.*]

Anorexia Nervosa: Judy's StoryURL: <http://www.angelfire.com/ms/anorexianervosa/index.html>

Developed/maintained by: Judy Sargent

Last updated: Unknown

Reviewed: October 1, 2001

A successful, engaging blend of personal and professional eating disorder information appears in Judy Sargent's meta-website. A large photo and self-introduction greets readers who visit Judy's home page. Judy's background includes a long, near-death battle with and recovery from anorexia nervosa and a completed M.A. degree in Psychiatric-Mental Health Nursing. She draws on this wealth of experience in a book she recently published, *The Long Road Back: A Survivor's Guide to Anorexia*. The book's touching photos are included on her immense website, which features reli-

able, accurate, and moving resources for eating disorder prevention.

The majority of the site seems geared toward those struggling with eating disorders. Judy vividly documents her anorexic and recovery life stages, offers a frequently-asked-questions page that elaborates on these stages, and extends a warm personal note offering support and hope for full recovery. Online support options, treatment centers, and recommended books offer further assistance to those dealing with eating disorders. Students and concerned others may gain rich insight into the lived experience of eating disorders through Judy's descriptive revelations.

For those wondering if they are at risk for an eating disorder, a helpful link to the DSM-IV diagnostic criteria for these conditions is provided. All readers will find the site easy to navigate, as one main home page contains all major site links. This page appeals to both the hearts and minds of readers seeking eating disorder information, supplying an important alternative to the many information-laden, clinically oriented eating disorder sites on the web.

EDUCATION/ PREVENTION

The sites featured in this section represent two of the most prominent, well-developed nonprofit organizations dedicated to eating disorder research, education, prevention, and advocacy.

National Association of Anorexia and Associated Disorders (ANAD)URL: <http://www.anad.org/>

Developed/maintained by: Unknown

Last updated: Unknown

Reviewed: October 1, 2001

Founded in 1976, the National Association of Anorexia and Associated Disorders (ANAD) claims to be the oldest national nonprofit organization dedicated to offering free resources and services to eating disorder victims and their families. These audiences will benefit from links to free hotline counseling, eating disorder information, guidelines for creating community support groups, and advocacy materials (e.g., for fighting insurance discrimination, fat testing in schools, and negative media messages). Researchers, educators, and healthcare practitioners will find useful links to professional organizations and national conferences. ANAD

membership is open to all. Activism is a key, welcome feature of this site, clearly demonstrated by a (presumably annual) candlelight vigil/protest meant to affirm positive body image, recognize eating disorder victims, and promote eating disorder prevention. (The 2002 vigil will be held at the National Mall in Washington, D.C., as well as on college campuses and in local communities around the country.) Surprisingly, ANAD's board of directors and website developers are not listed. A biography of ANAD's founder is accessible on the "About ANAD" page. Navigation is smooth, as major site topics usually remain visible in a left-justified frame, allowing readers to jump to a desired site section most of the time. The site's two-color format and minimal graphics enhance readability.

Eating Disorder Awareness and Prevention (EDAP)

URL: <http://www.edap.org>

Developed/maintained by: Unknown

Last updated: Unknown

Reviewed: October 1, 2001

Eating Disorder Awareness and Prevention (EDAP) asserts itself as the largest national nonprofit organization dedicated to eating disorder education and prevention. Since its founding in 1987, EDAP has annually sponsored Eating Disorder Awareness Week, reportedly the largest national event dealing with eating disorder concerns. The site is highly geared toward training and advocacy, seen in the wide range of teaching materials and activist events it makes available. This focus well mirrors the organization's mission—to eliminate eating disorders and body dissatisfaction through education, advocacy, training, and research. The voluminous amount of educational materials (displayed and for purchase) and public awareness events could be better organized within the website. For example, the home page contains three separate columns of information and links, displayed in four different colors, various text styles, and several different graphics. Information about the board of directors and content creators is not immediately obvious, although some educational material does contain references and author/researcher names. EDAP seems most successful at creating innovative and effective events for generating public awareness and concern about eating disorders, and for recruiting both professionals and lay persons to join its mission.

PROFESSIONAL

Academy for Eating Disorders

URL: <http://www.aedweb.org/>

Developed/maintained by: Unknown

Last updated: Unknown

Reviewed: October 1, 2001

The Academy for Eating Disorders website creates opportunities for professionals to collaborate in treating eating disorders. The organization began as an association in September of 1993, and establishment as an academy soon followed in 1995. The home page of this site displays the Academy's eight-part mission, which is undergirded by a philosophy that views eating disorders as best treated by professionals from various disciplines. Site content is accessible through ten major links: "Mission," "Public Links" (which includes a generous list of links to professional eating disorder-related organizations), "Membership," "Conferences," "Newsletter," "How to Help," "Email Us," "Media Inquiries," "Members Only," and "Special Interest Groups." Five categories of membership are available, all including a valuable subscription to the *International Journal of Eating Disorders*. The Academy's online presence asserts an important message about the complexity of eating disorder treatment and the need for venues to make such efforts successful.

ACADEMIC/RESEARCH

MEDLINEPlus: Eating Disorders

URL: <http://www.nlm.nih.gov/medlineplus/eatingdisorders.html>

Developed/maintained by: Unknown

Last updated: September 21, 2001

Reviewed: October 1, 2001

MEDLINEPlus offers current, research-based healthcare information, drawn from the world's largest medical library, the National Library of Medicine at the National Institutes of Health. Other reliable site information includes medical dictionaries and encyclopedias, as well as drug information. The "Eating Disorder" component of the site is easily accessible through the search engine on the main site page (<http://www.nlm.nih.gov/>). The home page content includes "Latest News" (e.g., Reuters), "From the NIH" (links to an eating disorder educational booklet), "Clinical Trials" (sponsored by the National Institutes of Health), "Specific Conditions/Aspects," "Treatment," "Organizations," "Teenagers,"

and "Women." The last two topics present specialized information for young and midlife eating disorder sufferers, respectively. The "Clinical Trials" links offer crucial updates for researchers and potential options for those with eating disorders seeking alternative treatment forms. Links to MEDLINEPlus topics related to eating disorders also appear automatically on the main site page (e.g., "Weight Loss/Dieting" and "Food, Nutrition, and Metabolism"), enhancing searches for students. With few but well-organized topics, simple layout, and bilingual capabilities, this site provides readers considerable navigation ease and high readability.

CONCLUSION

Until the eating disorder epidemic in the U.S. is tackled through major public health drives, eating disorder websites are certain to increase. Many of these sites provide a critically needed reality check and source of help—involving accurate, recent, first-person, and research-based eating disorder facts—amid a culture that increasingly rewards eating-disorder-like appearances and behavior. One last website

helping to reverse eating disorder trends is the home page of the **National Eating Disorders Screening Program**, at <http://www.nmisp.org/eat.htm>. As a part of Screening for Mental Health, Inc., the program has been testing college students for eating disorders since 1996 (during Eating Disorder Awareness Week). The program has expanded to include the general public, and in 2002 it will encompass high schools. Site visitors can preview screening questions and format and obtain various information sheets (e.g., tips, fact sheets, and special issues). Such a program offers hope for the increased public action and awareness that are needed to reverse and prevent all eating disorder conditions.

[Mary K. Walstrom, Ph.D. (University of Illinois–Urbana-Champaign), is an adjunct instructor in the Women's and Gender Studies Department at Sonoma State University in Rohnert Park, California. Her specializations include the study of online eating disorder support group communication and the ethics of Internet-based research. She also facilitates a support group in an outpatient eating disorder program in Santa Rosa and gives public presentations/seminars that build positive body image and self-esteem.]

WOMEN ARTISTS ON THE INTERNET

by Kathryn Sullivan

There are many resources on the Internet that address the role of women in the fine arts. The scope of this review is to include reputable Internet resources that offer a broad look at female artists, rather than sites that concentrate on a particular artist or a particular movement.

Women Artists Archive

URL: <http://libweb.sonoma.edu/special/waa>

Developed/maintained by: Lisa Marie Strawter and Sandra D. Walton

Last updated: June 29, 2001

Reviewed: December 2001

This website supports the Women Artists Archive Special Collection in the University Library at Sonoma State University. The archive contains resources on more than 1,400 female artists from the Middle Ages to the present, and includes slides, exhibition catalogs, books, and standing files of printed material. The archive's website provides a

gallery of images representing artists recently added to the collection. Visitors to the site can perform a search in a database of artists that is indexed by artist's name, century, movement, ethnicity, and medium. Results include basic data about the artist and information about materials on the artist that are available in the archive. In some cases, images of the artist's works are provided. The site also contains a short annotated list of websites about women artists. Easy to navigate and clearly presented, Women Artists Archive is a useful resource for researchers and students alike.

Varo Registry of Women Artists

URL: <http://www.varoregistry.com>

Developed/maintained by: Robin Masi

Last updated: May 2001

Reviewed: December 2001

The Varo Registry of Women Artists is an electronic record of artwork by contemporary international female art-

ists. The site was created to "provide all women artists an opportunity to be part of today's electronic community." Artists can join the registry for a fee, and are placed into one of four categories (apprentice through acclaimed) depending on particular criteria, such as the number of juried exhibitions in which they have participated. Once joined, an artist is provided with a personal web page to display images of her artwork, background information, contact information, and a resume. Copyright dates for individual artists' pages range from 1996 to 2001. The Varo website makes all of these resources freely available to the public. A list of research materials related to women artists is included in the website, as are a full-text newsletter supporting the registry and a few full-text articles. Images from this site display quickly and clearly. As a fee-based registry, the site is most useful to those looking for detailed information on a sampling of contemporary women artists.

Included in the Varo site, but deserving individual mention, are the Feminist Art History Listserv (<http://www.varoregistry.com/fah.html>) and the Women Artist Listserv (<http://www.varoregistry.com/wal.html>). The former is a resource for researchers, faculty, and students interested in discussing research issues and sharing resources about women artists; the latter is a discussion forum for contemporary women artists. Both are moderated by Robin Masi, Visiting Faculty, School of the Fine Arts in Boston and cofounder of the Varo Registry.

National Museum of Women in the Arts

URL: <http://www.nmwa.org>

Developed/maintained by: Shonda Davis

Last updated: November 2001

Reviewed: December 2001

This website clearly defines and supports the mission, organization, and offerings of the National Museum of Women in the Arts (NMWA)—"the only museum in the world dedicated exclusively to recognizing the contributions of [national and international] female artists." Visitors may take a virtual tour of the entire museum (approximately 45 minutes) or tour just a part of the collection. In addition, the website provides still images from the collection, categorized by period and artist. These images load quickly and in most cases are accompanied by textual descriptions of the artwork and the artist herself. The text provides further ref-

erences for the reader in the form of footnotes. Overall, the virtual tour and the still images provide an overview of women artists from the Renaissance through the twentieth century. Another resource at the museum, in addition to the extensive art collection, is the Library and Research Center (LRC). Open by appointment only, the LRC supports the research needs of the museum staff and other users. An online catalog is available through the website, allowing users to search the library's book collection. The site also details other collections within the library, including an archive of women artists and an archive of the museum, posters, audio- and videotapes, and periodicals. According to the webmaster, a major overhaul of the site is planned for the Spring of 2002.

Distinguished Women of Past and Present: Art

URL: <http://www.distinguishedwomen.com/subject/art.html>

Developed/maintained by: Danuta Bois

Last updated: Unknown

Reviewed: December 2001

Established in 1995, Distinguished Women of Past and Present offers a tremendous amount of biographical information on famous women, both living and dead. The art section of this website provides links to biographical resources on nationally and internationally recognized artists, and is divided into two sections: artists born before the twentieth century and artists born during the twentieth century. Links include biographical sketches, images of artwork, and books on the artist (cited from Amazon.com). The content included for each artist varies greatly. The volume of information on each artist also varies, ranging from one link for a lesser-known artist to seven links for Frida Kahlo. The developer of this website is simply providing links to outside websites and has no control over the content or maintenance of those pages. Although the information available through these links ranges greatly, the sites appear to be reliable and well-maintained. Those looking for biographical information on a female artist would find Distinguished Women of Past and Present an excellent place to begin.

Artwomen.org

URL: <http://www.artwomen.org>

Developed/maintained by: Mary Jo Aagerstoun & MaryRoss Taylor

Last updated: Updated weekly

Reviewed: December 2001

This is a very relevant current-awareness site for women art professionals. Attractive and professionally designed, it is maintained by its developers on a volunteer basis.

Foremost, the site provides extensive information on news and events. Included are calls for papers, information about media events, dates of conferences and meetings, notices of exhibitions, and references to professional opportunities. "Current Issues" offers in-depth reports on conferences and programs and reviews of exhibitions. Reviews and reports are added on a monthly basis. This site also includes a "Featured Artist" area that highlights the works of one or

two professional artists. Quick-loading photographs of the artists' works are provided, along with the artists' statements and resumes. For those interested in interactive discourse, there is an online, moderated forum for discussion on select topics. Readers can browse past highlights in an archive of reports, exhibitions, and reviews.

[Kathryn Sullivan is a reference librarian and liaison to the Women's Studies Department at Towson University in Baltimore, Maryland.]

WOMEN IN THE CHRISTIAN TRADITION

by Carol Blessing

Common belief holds that women have often been excluded, marginalized, or silenced in the Christian tradition from its inception. From St. Paul's first-century teaching that "women are to remain silent in church" to the more recent Southern Baptist censure of female pastors, many women have found a less than welcoming presence in Christianity, particularly in leadership positions. Fortunately, recent work in history has uncovered a more varied role for women in the Church, from antiquity through the Middle Ages and throughout the nineteenth and early twentieth centuries. Theological studies have worked to present a more accurate view of Christ's teachings and treatment of women, and have sought to separate patriarchal cultural constraints from the Gospel message and vision of the Church for all genders and races. This listing of websites includes both traditional and reconstructed views of women in the Christian tradition, from the Bible through the present day.

The following listings inevitably overlap with other *Feminist Collections* website reviews, particularly in the area of women in the Middle Ages. As the Catholic Church shaped medieval society, the study of European women in that era was also primarily a study of women in relation to the Church. In this review, some Christian traditions are also more heavily represented than others, because of the longer history and wealth of resources in Catholicism, but the aim is to include websites of both Catholic and Protestant sources. Denominational sites are listed only if they have extensive coverage of women in the Christian tradition.

MEDIEVAL CHRISTIAN TRADITION

Christian Classics Ethereal Library

URL: <http://www.ccel.org>

Maintained by: Calvin College

Last updated: December 20, 2001

Reviewed: December 20, 2001

This site, which is maintained by a Reformed (Calvinist) institution, provides public domain editions of hundreds of Christian works, most heavily from the early Christian and medieval eras, but also including theology and literature from later ages. While the majority of the writings (including all of those in the "Recommended" category) are by males, there is a representation of medieval female texts, including those by Julian of Norwich, Catherine of Siena, and Teresa of Avila; texts are continually being added to the archive, however. Searches can be performed by author, title, and type (such as Mysticism, which includes many females); unfortunately, the structure precludes being able to search only for women authors. A subject search using "woman" turns up numerous entries that discuss females in the Church. Good links to other theological and historical websites are included.

Matrix

URL: <http://matrix.bc.edu>

Developed/maintained by: Katherine Gill and Lisa Bitel, editors; Marilyn Dunn, managing editor; and a team of advisors, contributors, and assistants.

Last updated: Unknown

Reviewed: December 20, 2001

A well-constructed scholarly database with wonderful graphics, Matrix focuses on "all professional Christian women in Europe between 400 and 1600 CE." Centered at Boston College, this Web resource is compiled by an interdisciplinary team of medieval academicians. One may search by region, date, or name to receive descriptions of the communities, or access biographies of individual women. Very good high-resolution images are available for search through the image library subsection. The site also contains an extensive bibliography of print resources, as well as a helpful glossary. A small selection of secondary documents is available; more are currently being added to the site. A collection of primary documents will also join the site in the near future.

The Labyrinth: Resources for Medieval Studies

URL: <http://labyrinth.georgetown.edu>

Developed/maintained by: Martin Irvine and Deborah Everhart

Copyright: 1994–2001

Reviewed: December 20, 2001

Sponsored by Georgetown University, this is a megasite that can be easily searched for information either on women or on Church history, although a combination search is not possible. Under the "women" category are other valuable links relating to women in the Christian tradition, such as the Bibliography on Women in Byzantium, the Medieval Feminist Index, and a good site on medieval mystic and writer Julian of Norwich, which in turn contains links to women in the Bible and many other helpful resources.

Mapping Margery Kempe: A Guide to Late Medieval Material and Spiritual Life

URL: <http://www.holycross.edu/departments/visarts/projects/kempe/>

Developed/maintained by: Sarah Stanbury and Virginia Raguin

Last updated: Unknown

Reviewed: December 20, 2001

This smaller but beautifully illustrated and well-structured scholarly website is located at the College of the Holy Cross, created by a medievalist and an art professor, and supported by a grant from the National Endowment for the Humanities. Focusing on the *Book of Margery Kempe*, the first English spiritual autobiography, written by the fourteenth-century housewife, pilgrim, and mystic, the site also includes full-resolution images and links to articles and websites on many other female saints and mystics. An extensive bibliography of print sources on female religious life completes the site.

CHRISTIAN FEMINIST WEBSITES

Women and Christianity

URL: <http://www.earlham.edu/~libr/acrlwss/wsstheo.html#christianity>

Developed/maintained by: Christine M. Larson

Last updated: December 18, 2001

Reviewed: December 20, 2001

Part of WSSLINKS, the Women's Studies division of the Association of College and Research Libraries, this site contains good general and research links, ranging from resources on lesbians in the Church to conservative critiques of women's roles. Included are U.S., European, and Canadian links, as well as both Catholic and Protestant resources, making this an excellent place to begin a search on women in the Christian tradition.

Christian+Feminist

URL: <http://www.users.csbsju.edu/~eknuth/xpdx/index.html>

Developed/maintained by: Elizabeth T. Knuth

Last updated: June 7, 2001

Reviewed: December 20, 2001

A striking icon of Christ as Holy Wisdom and the statement "This page is dedicated to the proposition that faith and feminism are not mutually exclusive" open this small but useful website. The creator, who holds graduate degrees in divinity and theology, provides an easy-to-use site with a mix of good scholarly and general resources on women in the Church, from sources on medieval women to current times, from the European tradition to African Christianity.

Hulda: Feminist TheologyURL: <http://www.dike.de/hulda/english.html>

Developed/maintained by: Rebecca Unsoeld

Last updated: April 1, 2001

Review: December 20, 2001

This private bilingual website of a German protestant theologian is available in both English and German and has links to a number of North American and European feminist theological resources, including other Web pages, scholarly journal articles not seen on other websites, information on liberation theology, and a current workshop and conference listing on women in Christianity. There are some misspellings, and the site has not recently been updated, but otherwise this is a good asset for nontraditional views of women in the Church.

Wabash Center: Women and ReligionURL: <http://www.wabashcenter.wabash.edu/Internet/women.htm>

Last updated: November 11, 2001

Reviewed: December 20, 2001

Sponsored by an all-male liberal arts college, this actively maintained site has an unexpectedly wide range of resources on many spiritual traditions and a range of viewpoints from very conservative to radical feminist. Especially helpful are the links to women-in-Christianity syllabi and courses throughout the country, many of which include other good links. The annotations and well-organized format make this a very easy site to navigate.

Women and Religion; Web ResourcesURL: http://www.aarweb.org/syllabus/syllabi/o/ogrady/women_and_religion_web_resources-ogrady.html

Developed/maintained by: Kathleen O'Grady

Last updated: Unknown

Reviewed: December 20, 2001

Although covering many religions, this site includes many good articles, excellent journals (including *Vox Feminarium: The Canadian Journal of Feminist Spirituality* and *The Journal of Feminist Studies in Religion*), videos, online courses, and other websites specifically on women in the Christian tradition. The annotated listing notes which resources are suited for beginners as well as more advanced researchers, but some links are outdated.

DENOMINATIONAL WEBSITES**Wesleyan/Holiness Women Clergy**URL: www.messiah.edu/WHWC/

Developed/maintained by: Susie Stanley

Last updated: Unknown

Reviewed: December 20, 2001

This site, created by a female religion professor and ordained pastor, contains information on women in the following denominations: Salvation Army, Free Methodist, Nazarene, Church of God Anderson, Brethren in Christ, Wesleyan, and Evangelical Friends. Historical coverage runs from the nineteenth century through the present day and focuses on women in Church leadership. The collection includes an extensive bibliography of print resources (albeit without Web links), full texts of a number of booklets relating to women in ministry, women hymnists, and inclusive language in the Church, and texts of other articles from journals and general periodicals. Those who wish to witness the 150-year history of American women preachers will enjoy clicking on the extensive portrait gallery.

United Methodist WomenURL: <http://gbgm-umc.org/womens-division/index2.html>

Developed/maintained by: United Methodist Women

Last updated: Unknown

Reviewed: December 20, 2001

In addition to links on current women's events and issues, this site includes several important study guides relating to women in the Christian tradition. In the lesson on John Wesley, there is a section on women and Wesley's times, with essays and links to eighteenth-century women (starting with John Wesley's mother, Susanna) who influenced the founder of Methodism, were female preachers, or engaged in dialogue with him concerning the position of women in the Church. One of the guide's links is "Sources of Women's History in Methodism," a valuable research tool for accessing archival materials in the United Kingdom. The Corinthians study guide addresses the Pauline controversy over a woman's right to speak in church and the dominance

Website Reviews

of the husband over the wife. The links to women in early Christianity and Bible commentaries on the passage provide a defense of females who play active roles in the Church. *Jesus and Courageous Women of the Bible*, another study guide, includes a useful annotated bibliography as well as good essays.

SisterSite

URL: <http://www.geocities.com/Wellesley/1114/index.html>

Developed/maintained by: Margaret Susan Thompson and Ritamary Bradley

Last updated: December 17, 2000 (Essay and review page)

Reviewed: December 20, 2001

Sponsored by the Internet discussion group Sister-L, SisterSite is a Web resource for women in Catholic religious

communities, as well as laity and those interested in learning more about historical and contemporary Church women. It is easy to navigate, includes both popular and scholarly resources, and has a good listing of resources for "Women's Spirituality and Theology," although several have not been updated to reflect the Web links' new addresses. The section "Women's Congregations of the Web" is an especially complete listing with clicks to home pages of current Catholic religious communities throughout North America and other locales.

[Carol Blessing, Ph.D., is Associate Professor of Literature at Point Loma Nazarene University, where she teaches in the Women's Studies minor and writes on medieval women and women in the Wesleyan tradition.]

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WORLD WIDE WEBSITES

A website about the **CHICAGO WOMEN'S LIBERATION UNION (CWLUI)** provides original documents and first-person accounts of this group's work from 1969 to 1977. "Now we are sharing our history on the Internet," write the creators of this online herstory project, "to inspire new generations to continue the struggle for justice and equality." They invite students first to use the resource for research, and then to submit "the best of their work in feminist writing, art, studio, and video to post on our site": <http://www.cwluiherstory.com/> The site is a project of the Center for Research on Women and Gender at the University of Illinois-Chicago.

CROATIAN WOMEN'S WEBSITES in English:

BE ACTIVE, BE EMANCIPATED (B.A.B.E.), at <http://www.babe.hr/eng/>, is the site for a women's human rights NGO. "The word 'Babe' (Bah-beh) in Croatian also means 'old hag,' a pejorative term for an old woman. The women of B.a.B.e. want to give new meaning to this ugly name that is used against women."

CROW MAGAZINE, an e-zine at <http://crowmagazine.com>, is reviewed in "Periodical Notes" in this issue of *Feminist Collections*.

SOUTH EASTERN EUROPEAN LEGAL INITIATIVE (SEELINE), with a site at <http://www.seeline-project.net/>, is a network that came out of B.a.B.e. (see above). Primarily for legal professionals and policy makers, SEELINE seeks to influence regional legislation "to make it more gender sensitive, unified and balanced."

WOMEN, STATE, CULTURE... provides news, a bibliography of 100+ online articles, and links to other

sites related to women in the former Yugoslavia: <http://k.mihalec.tripod.com>

ENAWA, which stands for **EUROPEAN AND NORTH AMERICAN WOMEN ACTION**, is "a network of media, ICT, information and advocacy organizations strengthening and integrating a feminist analysis in the information and media landscape in relation to social movements and the women's movement in our region and the world." Visit the site at: www.enawa.org

ENGENDERHEALTH, a nonprofit organization formerly known as AVSC International, "works worldwide to improve the lives of individuals by making reproductive health services safe, available, and sustainable." EngenderHealth's website, at <http://www.engenderhealth.org/index.html>, currently reports on obstetrical training for midwives in Cambodia, a Nigerian doctor's efforts to bring better health care to women in remote villages, and a Jordanian family planning clinic's simple but far-reaching improvements to client satisfaction.

The **GLOBAL WOMEN'S RIGHTS** website at <http://www.globalwomensrights.net> opens with this quote from former U.N. Secretary-General Boutros Boutros-Ghali: "The cause of women is the cause of all humanity." The site includes fact sheets on women's health, women and political participation, women in Afghanistan, and female genital mutilation, as well as news and essays about women's human rights issues all over the world.

GUERRILLA GIRLS, the anonymously membered feminist arts group that has made headlines for years with its actions as "the conscience of culture," opens its website at <http://www.guerrillagirls.com/> with the slogan "This is it: the official web site of the Guerrilla Girls, fighting discrimination with facts, humor and fake fur since 1985. See what we're up to now." Some former members are up to starting new, related groups and sites: **GUERRILLA GIRLS BROAD BAND**, for instance, at <http://www.ggbb.org>, focuses on workplace discrimination, and a group working on a performance about the history of women in theatre plans to mount a site at <http://www.guerrillagirlstheatre.com>

In 1936, **HELEN C. WHITE** became the first woman full professor in the University of Wisconsin's College of Letters

and Science; in 1955, she became the first woman chair of the UW's English Department. The university's undergraduate library is named for her, and a website devoted to her life and accomplishments was created in 2001: <http://college.library.wisc.edu/geninfo/hcw/>

See the regularly updated **INTERNATIONAL CALENDAR OF FEMINIST CONFERENCES AND EVENTS** on Q Web's site: <http://www.qweb.kvinnoforum.se/calendar.html>

Launched in May 2001, **INTERNET FOR WOMEN'S STUDIES** is an online tutorial written by Christine Wise of The Women's Library, London Guildhall University, to help students and scholars make the most of their research time when using Web-based sources. The "course" not only teaches skills in searching and critical thinking but also feeds the learner the URLs of some already-discovered key Internet sites for women's studies and women's history and provides a "links basket" in which to collect them for later "unpacking" and exploration. The tutorial is at: <http://www.sosig.ac.uk/vts/women/start.htm>

MEN'S PRO-FEMINIST ANTI-VIOLENCE

GROUPS: A member of the Women's Studies List (WMST-L) recently compiled a list of men's programs, many of them on university campuses, that work to prevent and stop gendered violence. Here are the URLs for a number of individual organizations that have Web presences, plus sites that themselves provide lists of such programs:

Organizations and Programs:

MEN AGAINST SEXUAL ASSAULT (MASA):

University of Texas: <http://www.utexas.edu/students/utmasa/>

Haverford College: <http://www.students.haverford.edu/masar/front.htm>

University of Rochester: <http://sa.rochester.edu/masa/>

MEN CAN STOP RAPE (MCSR):

<http://www.mencanstoprape.org/index.htm>

MEN STOPPING VIOLENCE:

<http://www.menstoppingviolence.org>

MEN STOPPING RAPE (MSR):

Pennsylvania State University: <http://www.clubs.psu.edu/msr/index2.html>

ONE IN FOUR:

Four men from Central Michigan University walking across America to raise awareness about sexual assault: <http://www.oneinfour.com/>

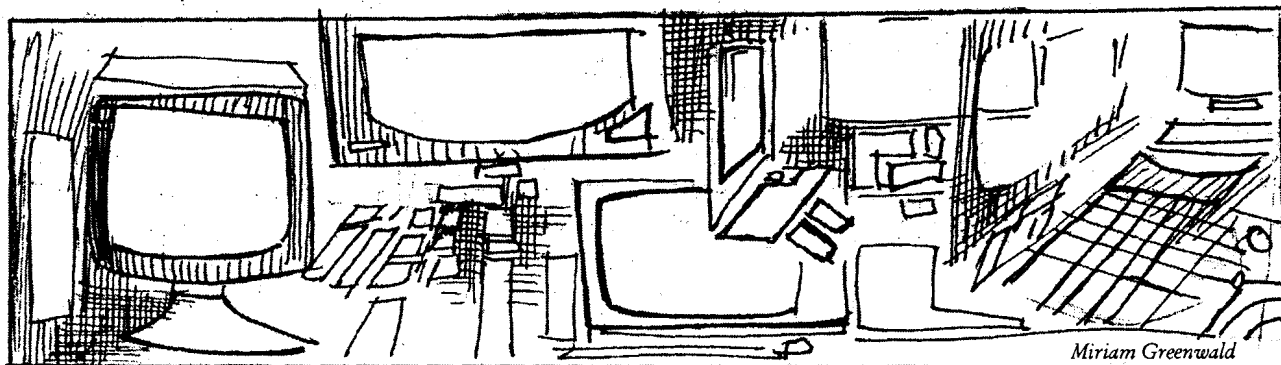
Men student's organization at James Madison University: <http://www.jmu.edu/orgs/oneinfour/about.htm>

STUDENT ADVOCATES AGAINST SEXUAL VIOLENCE (SAASV):

College of St. Benedict & St. John's University: http://www.csbsju.edu/sjureslife/RA_Handbook/SAASV.htm

STUDENT ADVOCATES FOR EDUCATION ABOUT RAPE:

University of Maryland: <http://www.inform.umd.edu/CampusInfo/Departments/health/HealthEd/SexualAssault/SAFER.html>



TULANE UNIVERSITY MEN AGAINST RAPE (TMAR):

<http://www.tulane.edu/~tmar/>

WHITE RIBBON CAMPAIGN:

http://www.whiteribbon.ca/educational_materials/

Sites with Lists of Organizations and Programs:

<http://www.mencanstoprape.org/info-url2699/info-url.htm> (click on "U.S. Men's Antiviolence Organizations")

<http://www.rapist.org/> (click on "Global Action")

<http://www.zip.com.au/~korman/rape/orgs.html>

http://www.whiteribbon.ca/related_sites/

SOCIAL SECURITY ONLINE FOR WOMEN targets working, divorced, widowed, about-to-be-married, pregnant, retired, and inheriting women with information about the programs and services that affect them: <http://www.ssa.gov/women/>

SOPHIA: A STUDY OF WOMEN IN THE ANCIENT WORLD,

at <http://www.uwgb.edu/sophia/>, supplements the *Encyclopedia of Women in the Ancient World*, by Professor Joyce Salisbury of the University of Wisconsin–Green Bay (reviewed in this issue of *Feminist Collections*; see "New Reference Works in Women's Studies"). The website offers reference tools for classroom use, such as printable time lines, an animated timeline tour, maps, and genealogies.

WOMEN IN INTERNATIONAL SECURITY (WIIS)

is "dedicated to increasing the influence of women in the field of foreign and defense policy by raising their numbers and visibility. WIIS offers a comprehensive set of programs designed to foster and promote women leaders in all sectors—government, business, think tanks, academia and the media." See the organization's site at: <http://www.wiis.org>

Rose Norman of the University of Alabama–Huntsville maintains the **WOMEN IN PRINT** website, <http://www.geocities.com/womenprint>, which seeks to raise awareness of the fate of feminist bookstores and feminist presses in the age of giant chains and their "predatory practices." Visitors to the site can read FAQs about the issue, join an e-list to discuss its complexities, sign a pledge to support independent/feminist bookstores, and learn how to take activism about the cause even further.

WOMEN ON WAVES seeks to "prevent unwanted pregnancy and unsafe abortions throughout the world" by bringing a mobile gynecological clinic closer to women for whom reproductive health services are illegal or otherwise unavailable. The organization, which was started in 1999 by a Dutch medical doctor, has a website at <http://www.womenonwaves.org>

WOMEN'S CONTINUING EDUCATION ONLINE

is part of "World Wide Learn: The World's Directory of Online Courses, Online Learning, and Online Education." Courses listed here are heavy on personal enrichment, business, and parenting, but there's also a college-level, three-credit course on women artists, a link to "Women's Studies Programs Worldwide" (itself a megasite), and another to Oprah's online lessons on using the Internet(!). Check it all out at <http://www.worldwidelearn.com/womens-learning.htm>

DOWNLOADABLE PAPERS AND REPORTS

Phyllis Holman Weisbard, **ANNOTATED BIBLIOGRAPHY, 1997–2001, ON THE HISTORY OF JEWISH WOMEN IN AMERICA: A SUPPLEMENT TO ANNOTATED BIBLIOGRAPHY AND GUIDE TO ARCHIVAL RESOURCES ON THE HISTORY OF JEWISH WOMEN IN AMERICA.** Madison, WI: University of Wisconsin System Women's Studies Librarian, January 2002. Contains more than seventy annotated new citations representing the historical scholarship in American Jewish Women's History published since the original bibliography was compiled in 1997. Mounted at: <http://www.library.wisc.edu/libraries/WomensStudies/jewwom/jwsupplement.htm>

Martha Leslie Allen, **THE DEVELOPMENT OF COMMUNICATION NETWORKS AMONG WOMEN, 1963–1983: A HISTORY OF WOMEN'S MEDIA.** Washington, D.C.: Women's Institute for Freedom of the Press. Chapters viewable separately in HTML format at: <http://www.wifp.org/tableofcontents.html>

Mary Robinson, **GENDER DIMENSIONS OF RACIAL DISCRIMINATION.** A special report from the U.N.

High Commissioner for Human Rights and Secretary-General of the World Conference Against Racism; issued before the 2001 conference began. 34p. Downloadable in PDF format at: <http://www.unhchr.ch/pdf/wcargender.pdf>

Anne Marie Goetz and Shireen Hassim, **IN AND AGAINST THE PARTY: WOMEN'S REPRESENTATION AND CONSTITUENCY-BUILDING IN UGANDA AND SOUTH AFRICA**. Geneva, Switzerland: United Nations Research Institute for Social Development (UNRISD), June 2000. Downloadable as PDF file (38p.) or via email. Go to <http://www.unrisd.org/engindex/publ/cat/publdni.htm> and click on report title.

OTHER

A search on "gender" at the World Bank's **DEVELOPMENT GATEWAY**, a Web portal at <http://www.developmentgateway.org>, leads to more than twenty resources, ranging from "Approaches for Empowering Women in the HIV/AIDS Pandemic: A Gender Perspec-

tive" (by Geeta Rao Gupta, International Center for Research on Women) to "A Gender Agenda for the World Trade Organization" (by Vanessa von Struensee, published on the Women's Environment & Development Organization (WEDO) website), which sharply criticizes the WTO. The portal, however, is opposed by the Bretton Woods Project (which monitors the World Bank and the International Monetary Fund) for being planned without input from outside the World Bank and thus for being at risk of only representing privileged countries. Read about the Project's concerns at http://www.brettonwoodsproject.org/topic/knowledgebank/k2301_babel.html

For additional gender-related material mounted by the World Bank, see the Bank's **GENDERNET** site at <http://www.worldbank.org/gender>

○ compiled by JoAnne Lehman
with thanks to Penney Kome of Womenspace
(www.womenspace.ca) for regularly alerting us
to new electronic resources



Miriam Greenwald

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Reviewed by Phyllis Holman Weisbard, with contributions by Teresa Fernandez, Barbarly Korper McConnell, and Caroline Vantine

ANCIENT HISTORY

Joyce Salisbury, **ENCYCLOPEDIA OF WOMEN IN THE ANCIENT WORLD**. Santa Barbara, CA: ABC-CLIO, 2001. 385p. ill. index. \$75.00, ISBN 1-57607-092-1; e-book, \$100.00, ISBN 1-57607-585-0; both, \$120.00.

Most reference works on women's history assume that users will have a knowledge of general history and that all the new work has to do is present the women. This new encyclopedia wisely makes no such assumption. The entries start off situating the topic within the context of time period, location, and other features that help in understanding where and how women fit in. The entry on Persian women, for example, opens by setting the time (the two hundred years following the creation of the Persian empire in the 540s B.C.E. under Cyrus the Great), the place (with reference to one of the ten maps in the book), and the complication that much of what we know about the Persian empire comes secondhand through the writings of the Greeks, who according to Salisbury "neither understood nor liked Persian customs" (p.270). This caused them to overestimate the power of women in the Persian royal court (the Greek writers viewed the numerous wives and concubines who arrived through political alliances in the Persian royal court as a sign that women exerted a great deal of influence there) and to underes-

timate the amount of freedom accorded Persian women. Salisbury brings in material from Persian records to correct these impressions.

An interested general reader can derive a lot of pleasure from dipping into the *Encyclopedia*. The ancient accounts themselves take center stage; scholarly interpretations are deftly handled. Salisbury does not bog down the reader with multiple interpretations or a catalog of academic disputes. The entry on Lydia, a dye merchant of about 50 C.E., for example, relies mainly on the account of her conversion and baptism in the Book of Acts in the Christian Bible, lightly touching on what the story represents among Biblical scholars. There are biographies of some 150 known Christian, Greek, Roman, Jewish, Egyptian, Persian, North African, Northern European, and Mesopotamian women and mythological figures here, as well as thirty topical entries ranging from Stone Age art, jewelry, and cosmetics to prostitution in ancient Egypt, gynecology in ancient Greece, and motherhood in Rome.

Because Salisbury's intended audience is a general one, however, there are no scholarly footnotes that establish which facts and interpretations come from which sources. In the entry on Persian women mentioned above, for example, readers are not told exactly which Persian records are meant.

Those who want somewhat more preci-

sion will need to consult the author's suggested readings with the expectation that they will provide more of this detail.

Bearing in mind that scholarly interpretations are not belabored in the *Encyclopedia*, I would still have liked to see the entry on Jewish women incorporate scholarship on the post-Biblical era, which qualifies by time period according to Salisbury's definition of "ancient" as lasting until about 500 C.E. The status of women in the codified oral law known as the Mishnah (around 200 C.E.) was different from that expressed in the Hebrew Bible. Salisbury states the situation as found in the Bible: "Widows...could not control property left them" (p.176). But as Judith Romney Wegner shows in *Chattel or Person? The Status of Women in the Mishnah* (Oxford University Press, 1988), by Mishnaic times, widows (and divorcees) could do so. It would have enriched this entry to show how the status of Jewish women evolved even within ancient times.

The *Encyclopedia* has many informative black and white illustrations of coins, clothing, pottery, tomb paintings (and a girl's corpse from a bog near Eckernforde, Germany), statuary, and more. The aforementioned ten maps are also a commendable element in the volume. Too many people today have little sense of geography, ancient

or otherwise (a recent posting by Rosa Maria Pegueros on WMST-L confided that two of her students could not identify the Pacific Ocean on a world map!). The book cover vividly reproduces one side of Frederic Leighton's beautiful painting of two women winding a skein of yarn. And not to be missed is an imaginative, animated time line on a website designed to support and extend the material in the printed volume. Address: www.uwgb.edu/sophia

CHICAGO WOMEN

Rima Lunin Schultz and Adele Hast, eds., ***WOMEN BUILDING CHICAGO, 1790-1990: A BIOGRAPHICAL DICTIONARY***. Bloomington: Indiana University Press, 2001. 1088p. photos. color plates. index. \$75.00, ISBN 0-253-33852-2.

Not only is *Women Building Chicago* a milestone in Chicago women's history; it is also one of the only biographical dictionaries devoted to women of a particular city or state in the United States, and the first from a university press.¹ It is a stellar model for people in other locales to follow—if they aren't daunted by the ten years of work by historian editors Schultz and Hast, their associate editors Cheryl Johnson-Odim, Carolyn De Swarte Gifford, Babette F. Inglehart, Mary Ann Johnson, Clarice Stetter, and Margaret Strobel, and a bevy of students and others that went into creating it.

The work that resulted in *Women Building Chicago* began in 1990 as a project of the Chicago Area Women's History Conference, Inc., garnering

National Endowment for the Humanities grants, an institutional home and support from the Center for Research on Women and Gender at the University of Illinois at Chicago, and funding from a large array of other donors. The group persevered with the huge task of sifting through archival records, interviewing elderly women and their descendants, friends, and colleagues, reading newspaper articles and obituaries, etc. Many of the entries are true research contributions, representing the first time anything has been assessed and published about the woman. Taken as a whole, they build a scaffold on which hangs the history of Chicago's women—and in good measure, a more nuanced and complex history of Chicago. This is clearest in the forty-one-page introduction by Schultz, in which she reviews the major themes that emerge from the biographies. While the city that in her words personified the masculine spirit of capitalism grew, women were knitting the social and cultural fabric of life. They taught school, provided religious instruction, aided immigrants and other newcomers, founded literary societies, and marched for women's suffrage; and in the last decade of the nineteenth century, many single Chicagoans typified the "New Woman." Such women entered professions and the arts and used their freethinking and socialist ideals to reconceive the nature of womanhood. Schultz includes the unique experiences and contributions of African American women and women of the numerous ethnic groups that give Chicago its flavor to this day.

There are 423 biographies of educators, social activists, religious leaders, club women, artists, lawyers, physicians, writers, and women from many more walks of life. For inclusion, the

women had to have died by 1990. Each entry, signed by the contributor, includes discussion of the woman's personal and public life. Beyond the who's and what's, the studies try to address why the women engaged in their pursuits, how they themselves approached life decisions, and how others assessed them. Extensive source notes detail where the archival and other material on the woman was found, and photographs are often included.

Although it is impossible to fully "review" a book of this size and import, listing some of the names and endeavors may convey some of the breadth: social reformer Sadie American (can there be a better name than this for a daughter of immigrants?); Stanislaw-Lidia Jędrzejowska Pucińska, a theater director and leader of the Polish American Congress; gospel singer and civil rights supporter Mahalia Jackson; Nobel Prize-winning theoretical physicist Maria Goeppert Mayer; and Nettie Fowler McCormick, who married the head of McCormick Reaper Works when she was twenty-one and he forty-seven. As he aged, she was increasingly involved in the business. She also used their wealth to support Presbyterian missions and selected individuals who demonstrated "frugality, dedication and industry" (p.553). Successful writer Edna Ferber drew inspiration from Chicago, often used it as a setting for her stories and novels, and chaffed at not being known as a "Chicago writer." Italian author Laura Capon Fermi had to learn English as an adult in order to continue writing in the United States. Georgia Elma Harkness was the first woman to be a full-time professor at a theological seminary in the U.S. (at Garrett Biblical Institute in suburban Evanston). Artists Cornelia Adele Fassett, Mary Hackney Wicker, Alice Kellogg Tyler, and others have examples of their work repro-

duced in beautiful color plates in *Women Building Chicago*.

In terms of private lives, several women were in committed relationships with other women. These are indexed under "partnerships of women, long-term" in the subject index. A few women who self-identified as lesbians or who were active in gay and lesbian rights when that became a possibility are listed under "lesbian entries."

Some reference works of this type provide a separate listing by profession/endeavor; in *Women Building Chicago* this is incorporated into the general subject index. There is, however, a list of entries by year of birth, something not as often seen in such books.

Women Building Chicago is both a delight to browse and a major achievement in the historiography of women and urban spaces. No future historical work on Chicago will be complete or accurate without consulting it.

Note

1. The only other books retrieved in Worldcat with a subject heading of the format Women-[place]-Biography-Dictionaries are Betty Penson-Ward, *Who's Who of Idaho Women of the Past: A Reference Dictionary* (Idaho Commission on Women's Programs, 1981); *Notable Women of Texas* (Emerson Publishing Company, 1984); *Who's Who of San Diego Women: The Power Source* (ILUT, 1981); and Jim Comstock, ed., *West Virginia Women* (*West Virginia Heritage Encyclopedia*, v. 25, Comstock, 1974).

DESIGNERS

Pat Kirkham, ed., **WOMEN DESIGNERS IN THE U.S.A., 1900-2000: DIVERSITY AND DIFFERENCE**. New Haven, CT: Yale Univ.

Press, 2001. 462p. illus. (50 b/w & 300 color plates). \$80.00, ISBN 0-300-08734-9.

During the last century, America has been a place of creativity and exploration. Artists have diversified and flourished in this culture. Their creations can range from two-dimensional compositions to three-dimensional landscapes, from utilitarian objects to personal adornments. As has been the case in other professions, however, women's contributions have been overlooked. This book, published in conjunction with an exhibition of the same title at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, tries to correct that oversight. Many women have had great impact on the American design field. A problem arises, though, when one tries to fit all these women from the twentieth century into a single book. There are, in fact, too many women to be adequately represented even in 462 large-format pages.

Women Designers in the U.S.A. has many notable positive qualities. The photography is excellent. Nearly every page contains detailed colored images of artwork and designs created by women. Overall, the book is well organized. A well-laid-out table of contents is followed by acknowledgments that make it clear a lot of people's time and effort went into the creation of this work. An illustrated time line follows, setting the reader up for the rest of the book by highlighting women's accomplishments throughout the twentieth century. Most of the chapters themselves are broken down into different subjects so the reader knows what is going to be covered. At the end of the volume are a table listing each of the artworks featured in the book, notes to the text, a bibliography, and an index.

Unfortunately, reading quality in *Women Designers* is lost in the effort to be all-inclusive. In many chapters, details are sketchy and not well organized. Often, there is only mention of the artist, her medium, and one example of her work. Sometimes, but not often enough, there is text giving further background information. Each chapter offers only an elementary understanding of the events and people surrounding a certain aspect of design—not the coherent sense of women designers and their influence that I seek as an undergraduate design student. Text within the chapters also tends to skip around. For example, it is clear from the chapters "Women Landscape Designers" and "Women Jewelry Designers" that the book is attempting to follow a time line for each profession from early beginnings to the present. In the effort to list every woman designer, however, the information becomes cluttered and harder to follow. And, personally, the book's cover, which seems reminiscent of an Andy Warhol design, left me cold.

While, as a whole, *Women Designers* is organized and colorful, it lacks detail and order within each chapter, and is better thought of as a coffee-table book than as a reference work. Still, it has something to offer to anyone with an interest in art or a desire to learn a bit about the design profession.

[Teresa Fernandez, who wrote the above review, is a second-year landscape architecture student and an assistant in the Office of the Women's Studies Librarian at the University of Wisconsin.]

GIRLHOOD

Miriam Forman-Brunell, ed., ***GIRLHOOD IN AMERICA: AN ENCYCLOPEDIA***. Santa Barbara, CA: ABC-CLIO, 2001. 2v. (773p.) bibl. illus. index. \$175.00, ISBN 1-57607-206-1; e-book, \$235.00, ISBN 1-57607-550-8; both, \$280.00.

The publication of *Girlhood in America* is perfectly timed. Extensive scholarly scrutiny of female adolescents and a burst of writings by girls themselves both arrived in the last decade, yet no reference work captured the essence of either. *Girlhood in America* does so, through over one hundred signed articles written by academics at institutions throughout the United States. It is accurate to refer to this as an *historical* encyclopedia, since historical context and analysis is the framework throughout, including in entries for contemporary topics such as "Zines."

Forman-Brunell offers both an introduction and a preface. In the introduction she reviews the historiography of the study of girls. Since girls were in an even more subordinate position throughout history than adult women, it comes as no shock to read that it is a challenge for current scholars to extract the specific experience of girls from the literature of the history of childhood and families. And her statement that researchers in those fields who do add girls still may not engage in a gendered analysis of the social dynamics has an all-too-familiar ring. It is also understandable that it took women's history scholars a while to turn to girls' culture as distinct from, yet a strong influence on,

women's culture. But by the 1990s a host of studies came out, applying feminist theories to such topics as girls' reading habits and education, girl patients in the health care system, girls' bodies, and the interplay between conceptualization of sexuality and what constitutes delinquency and deviance.

The overall focus of *Girlhood in America* is on the everyday lives of American girls. Forman-Brunell's preface is a useful summary of the broad categories in which girls' lives may be examined. They include looking at the family, the mother-daughter relationship, fathers, and other "institutional" influences; formal education, advice books, and other "texts" used to socialize girls; the nature of girls' work and play; the historical and psychological dimensions of girls' bodies; both the commodification of girls and their role in consumer culture; eroticism of adolescent girls along with the exoticization of Asian American girls; and girls' own roles in shaping their identities.

Forman-Brunell has thought of everything from "Allowances and Spending Money" to "Punk Rock" and "Proms." Readers will discover that the slumber parties, dance classes, and summer camps they attended are now all subjects of research, and that cheerleaders and sororities are now fair game as well. Girls' psyches are probed in entries on depression, emotions, suicidal behavior, and eating disorders, as is their attachment to Nancy Drew, Pocahontas, Shirley Temple, and various stars (in "Fan Clubs").

Just as the term "women" erases the unique experiences of individuals and women within their ethnic, racial, regional, and sexual identities, so too does "girls." Entries for "African American Girls in the Twentieth Cen-

tury," "Asian American Girls," "Catholic Girls," "Chicana Girls," "Enslaved Girls of African Descent," "Free Girls of African Descent," "Frontier Girls," "Jewish Education of Girls," "Latina Girls," "Lesbians," "Mennonite Girls," "Native American Girls," "Rural Girls," and "Southern Belles" highlight some of these differences. While there is some overlap between the articles on Chicana and Latina girls, the former delves into influences of the traditional images of the figures La Malinche, La Llorona, and Sor Juana, along with modern re-imaging, and the latter reveals the role of Latina girls as invisible family workers. The essay on "Technology" rightly starts not with computers but with earlier layers of meaning of the term, from "know-how" through machinery. All entries end with several bibliographic citations to books and articles on the topic.

If what a reader is interested in isn't a full entry, it still may be included in *Girlhood in America*. For instance, the girls I know are all "IM'ing" each other on their own or their parents' computers. *Instant Messaging* is in the index, pointing to the article "Communication." On the other hand, though "Girl Gangs" gets an entry, the nature of nonromantic girls' friendships, including ever-forming and -dissolving cliques, is barely touched on anywhere (a little in "Girl Power"), and there are no articles or indexed terms relating to the significance to contemporary teen girls of obtaining their driver's licenses.

A forthcoming companion set tracks *Boyhood in America*. It will be interesting to compare the two and see whether boys *qua* boys is a parallel to girls *qua* girls. Was boyhood also blended into childhood and similarly recovered by recent scholarship? At \$175.00, these are pricey two-volume sets, but as first forays into synthesizing

this literature, they are important gateways to understanding the historical and contemporary meanings of girlhood and boyhood.

HEALTH

Sandra M. Wood & Janet M. Coggan, eds., **WOMEN'S HEALTH ON THE INTERNET**. New York: Haworth Press, 2000. (Monograph copublished as **HEALTH CARE ON THE INTERNET**, v.4, nos.2/3.) 153p. bibl. index. \$39.95, ISBN 0-7890-1300-2; pap., \$19.95, ISBN 0-7890-1301-0.

Any health practitioner, researcher, or consumer will find this resource helpful. This book—essentially a special-theme issue of the scholarly journal *Health Care on the Internet*—seems to be the first to focus primarily on Internet resources for women's health. After an introductory piece that serves as an overview, the second of the eleven articles explains at length how to select good websites on this topic. Most of the articles present extensive lists of sites on every aspect of women's health. Pregnancy, menopause, breast cancer, abortion, and women as caregivers are among the subjects represented. Sites for diverse categories of women are included. Teenagers, seniors, lesbians, women with disabilities, and women of various ethnic backgrounds will find relevant sites discussed.

In many of the articles, each website/description is clearly set off from the others, and site names and URLs appear in bold type, which makes it easy for one to find and read web addresses. Because the volume is not so much a unified structure of chapters as it is a collection of related but independent papers by different

scholars, there is some overlap of content—for instance, some websites are listed in more than one article. The seven-page index should prove helpful in locating different discussions of the same topic or site.

The book's eleven articles take very different approaches to their widely varying topics. In "Link by Link: Building NOAH's Women's Health Page," for example, Jane Fisher simply discusses the format and content of the web page under review. She thoroughly explains the numerous assets of the site and even includes screen prints to complement the description. (Elizabeth Connor also supplies many screen-print illustrations in "Using Search Engines to Locate Web Resources on Women's Health.") The authors of "Women and Physical Fitness" and "The Perils of Pauline: Women as Health Care Consumers" focus on very specific topics. I found the organization of the first of these two pieces to be ambiguous: the chapter opens with a general discussion about fitness; then it proceeds to what purports to be a listing of general web sites that discuss "women, in relation to physical fitness and health" (although the authors' descriptions of two of those sites—the American Orthopaedic Society for Sports Medicine and the Centers for Disease Control—do not even mention what the sites offer about or for women, although they do tell us that the AOSSM site explains "how to remove a football helmet in the event of an injury"!); then, to "General Physical Fitness/Sports Web Sites" (one wonders why the AOSSM and CDC sites are not listed *here*?); and, finally, to "Women's Physical Fitness/Sports Web Sites." In "The Perils of Pauline," site names and URLs are buried in textual description rather than being set off in bold type; as a result,

the websites are difficult to find.

Other articles, such as "Charting the Web to Navigate 'The Change': Consumer Resources for Menopause on the Web" and "Taking Care: Web-Based Diabetes Resources for Women" offer more organized and precise information: the authors briefly introduce their topic and then list web sites distinctly. These articles are the most focused and useful of all.

Women's Health on the Internet is valuable because it demonstrates how to evaluate websites on women's health and enumerates an eclectic and vast number of sites. Of course, as is acknowledged at the beginning of the volume, some information may no longer be current because the Internet is changing so quickly.

[Caroline Vantine, who wrote the above review, is a staff assistant in the Office of the Women's Studies Librarian and a third-year student at the University of Wisconsin–Madison, where she is pursuing a degree in English.]

IRANIAN WOMEN

Shahrzad Mojab and Afsaneh Hojabri, eds., **WOMEN OF IRAN: A SUBJECT BIBLIOGRAPHY**, 2000. 106p. index, ISBN 0-9701413-0-0. Available from Iranian Women's Studies Foundation P.O. Box 380882, Cambridge, MA 02238-0882; email: Iranianwsf@aol.com Also available: a companion volume in Farsi of citations to material in Farsi.

This first-published, book-length bibliography of English-language research on Iranian women bears the

dedication "For women political prisoners of Iran whose repression and resistance has yet to be the subject of feminist inquiry." While that topic awaits analysis, the compilers were able to find 608 items (541 books and articles and 67 unpublished graduate theses) arranged in twenty-two subjects (diaspora, divorce/marriage/personal law, feminism and Islam, media and the arts, the veil, health, literature and language, society and culture, etc.).

Mojab's introduction reviews the history of women in Iran from the start of the twentieth century, paying special attention to the Pahlavi monarchy and its replacement in 1979 by Ayatollah Khomeini and a theocratic Islamic Republic. Mojab questions the Western characterization of Iran as a consummate Islamic society, pointing out many instances in which Iranians (women in particular) have resisted and continue to resist Islamicization. This is frustrating to her:

It seems that no amount of evidence can convince modernization and postmodernization theorists that the majority of Iranians, especially women, have already revolted against the Islamic state and its religious foundation. Indeed, some of the recent literature, recorded in this bibliography, fails to go beyond the range of debate set by the Islamic state and its two polarized factions, the conservatives and the reformists. (p.viii)

The compilers used a variety of online databases, which they list. Not included among them is *Women's Resources International*, which would have

added many more books along with citations from women's studies periodicals. Some significant additions found through a search of that database are Pegah Hendizadeh Schiffman, "How Najeeb are you? Reflections on Persian-American Girlhood," *Lilith*, v.24, no.4 (Winter 1999), pp.30-35; Valentine M. Moghadam, "Revolution, Religion, and Gender Politics: Iran and Afghanistan Compared," *Journal of Women's History*, v.10, no.4 (Winter 1999), pp.172-195 [the bibliography includes many other works by her, however]; Asayesh Gelareh, *Saffron Sky: A Life Between Iran and America* (Beacon Press, 1999); Ziba Mir-Hosseini, *Islam and Gender: The Religious Debate in Contemporary Iran* (Princeton University Press, 1999) [other works by her are in the bibliography]; Halah Isfandiyari, *Reconstructed Lives: Women and Iran's Islamic Revolution* (Woodrow Wilson Center, 1997); Janet Afary, *The Iranian Constitutional Revolution, 1906-1911: Grassroots Democracy, Social Democracy & the Origins of Feminism* (Columbia University Press, 1996); Shamsosadat Zahedi, "Women's Situation in Universities in Iran," *Women's Studies International Forum*, v.17, no.5 (Sept./Oct. 1994), pp.543-550; and M. Memmasi, "Gender and Spatial Population Mobility in Iran," *Geoforum*, v.25, no.2 (1994), pp.213-226.

The bibliography is an updated version of an unpublished bibliography Mojab compiled in 1985. It would be useful for scholars and students interested in Iranian women for her and co-compiler Hojabri to continue this work, particularly if they would consider adding brief annotations to the entries and *Women's Resources International* to the databases searched.

JOURNALISM

Elizabeth V. Burt, ed., **WOMEN'S PRESS ORGANIZATIONS, 1881-1999**. Westport, CT: Greenwood, 2000. 348p. bibl. index. \$85.00, ISBN 0-313-30661-3.

In 1946, the Minnesota Press Women commemorated their founding six years before and their achievements with a poem that included these lines:

There gathered for earnest discussion
A small group of Press Women,
who
Believed that, without more ado
They must let the wide world
know
A Distaff Press exists—and so
They went into action—and now
They've proved it, we think you'll
allow...
Plunging in the sphere of man's
rule,
To attain their place in the
world...

(pp.129-130, quoting Catherine M. Sheire's *History of Minnesota Press Women, 1940-46*)

Their words could stand for the history of women in journalism, as collectively summarized in the introduction to this anthology of histories of representative women's press organizations throughout the United States. The "wide world" (and this reviewer!) did not know that some twenty-five percent of Minnesota's reporters and editors in the 1940s were women, or that already in 1900 the U.S. Census found 2,193 women journalists in the nation (seven percent) (p.xvii). The women who founded press organizations did so to

have a setting for "earnest discussions" of topics pertaining to their careers in a "sphere of man's rule" and of a host of reformist causes including suffrage and other women's issues that their groups, like their allies in the woman's club movement, knew required concerted "action." They were, on the whole, excluded from male press organizations until the 1960s. When those associations opened up, many of the general women's groups disbanded. On the other hand, some new groups formed in the 1980s, such as JAWS: Journal and Women Symposium, which educates members about the use of emerging technologies and other matters at an annual "camp" and advocates for advancement of women in the profession. *Women, Men and Media* was founded in 1987 by Betty Friedan and Nancy Woodhull as a forum for examining (and improving) media treatment of women. Another group created in the 1980s is the Association for Women in Sports Media (AWSM). Women's Feature Service (WFS) got its start slightly earlier (1978) but is another example of organizations that fill a specific niche today. WFS is a global news agency that circulates news features about women in development.

JAWS, AWSM, WFS, and *Women, Men and Media* are four of the thirty-four associations that receive full chapter treatment in *Women's Press Organizations*. In addition, two chapters survey women's press organizations in particular states (Mississippi and Missouri), and another takes a similar approach to the various associations over the years in Cleveland. Contributors are mostly journalism and communications professors. Donna Allen, to whom the book is dedicated, former president of the Women's Institute for Freedom of the Press (WIFP), wrote the essay on the Institute before she passed away in 1999. WIFP addresses

discrimination against women in communications, fights stereotypes, and examines how the media cover women's issues. The WIFP periodical *Media Report to Women* began in 1972 and continues today, now issued by Communication Research Associates. Other associations studied in the book are American Women in Radio and Television, the National League of American Pen Women, the Association for Women in Communications, the National Federation of Press Women, and various regional, state, and local groups. Each chapter offers a history of the organization and ends with a list of sources of information and a brief institutional profile (dates, name changes, publications if any, and location of the organization's archives).

Although not mentioned in the chapter on the Women's National Press Club, which spans the period from its founding in 1919 through its name change to the Washington Press Club and admission of men in 1970, the latter organization honored its roots and sponsored an oral history project on women in journalism. The full transcripts of many of the interviews are online at <http://npc.press.org/wpforal/ohhome.htm>

The editor and contributors to *Women's Press Organizations* had a great deal of trouble locating the newsletters from the associations. In many cases organizations they would have liked to profile were not included in the book beyond passing mention because their papers and publications had essentially disappeared. Their experience should be taken as a warning to groups operating today. Save your records, get them to a repository when you no longer need them at hand, and send your newsletters to libraries with a strength in journalism history and women's history!

MIGRATION

Eleanore O. Hofstetter, ***WOMEN IN GLOBAL MIGRATION, 1945–2000: A COMPREHENSIVE MULTIDISCIPLINARY BIBLIOGRAPHY***. Westport, CT: Greenwood, 2001. 535p. indexes. \$95.00, ISBN 0-313-31810-7.

Like globalization—and often related to it—migration is a hot topic in academia. The University of Wisconsin-Madison Libraries' catalog lists over 600 works published since 1999 with either "migration," "migrant(s)," "immigration," immigrant(s), or "emigration" in their title. And a great deal of the current productivity assesses the experience of women immigrants. In fact, according to Hofstetter, this trend has been happening for the last twenty years. Her bibliography amply demonstrates that thousands of journal articles, monographs, essays in anthologies, dissertations, and government documents especially from that time period are at the disposal of researchers.

Hofstetter divides the subject into twelve chapters, including demography, economics, education, health/medicine, law/governmental policy, psychology, religion, sociology, and statistics. There is also a general section for material examining numerous aspects of migration, providing overviews of the "feminization of global migration," describing research methodology, and listing longitudinal studies, plus a section of bibliographies. Women's studies instructors looking for accounts by women immigrants themselves will appreciate the chapter listing over 200 personal narratives.

The subtitle announces the multidisciplinary nature of the bibliog-

raphy. But there are two other significant "multis" to point out. The first is that coverage is multilingual. I spotted numerous citations to works in German and French, plus occasional others in Spanish, Italian, Dutch, Danish, and even transliterated Hebrew. The second bespeaks a refreshing lack of U.S. centrism. Most citations aren't about the United States and Canada, though such works are also cited in abundance. But the overall impression is that migration is a multicountry phenomenon. Browsing the index by receiving country or region is the easiest way to bear this out. While the United States, Canada, Germany, France, and Australia appear to be on the receiving end for most of the immigrants, there are several citations each for Austria, Belgium, Denmark, Hong Kong, Israel, Italy, Japan, Netherlands, Norway, Singapore, Spain, Sweden, Switzerland, Thailand, and the U.K. The index by nationality, religion, or ethnic group has an even wider distribution. It would have been useful to have had a third index that combined both aspects, so that the user could know directly which of the scores of citations to Italy as a receiving country relates to Filipinas, or whether any of the articles on Japanese emigrants describes their experience in Brazil, etc.

Hofstetter introduces each chapter with a short survey of the issues of interest to works listed in that chapter. The introductions are especially important to read because they show how Hofstetter has conceived of the divisions and because the entries themselves are not annotated. The lack of even partial annotations is a big disappointment in a work covering so many topics so comprehensively. For ex-

ample, Hofstetter mentions that the economics chapter includes material "testing or critiquing various migration theories such as the 'push-pull' model, the 'family investment' model, the 'social network' model or the idea that the needs of capitalistic structures are the prime determinants for most immigration" (p.73). But which citations deal with which theory—or with theory at all? Not all titles are that revealing. The scholar may be able to browse effectively and pick out relevant entries, but students need more clues. It is clear from Hofstetter's introductions that she is quite familiar with the content of the works cited. Perhaps she will consider adding annotations in a future edition.

PORNOGRAPHY

Joseph W. Slade, **PORNOGRAPHY AND SEXUAL REPRESENTATION: A REFERENCE GUIDE**.

Westport, CT: Greenwood, 2001. 3v. 1313p. (American popular culture index.) \$295.00, ISBN 0-313-27568-8. Also available online through GEMOnline; see <http://www.gem.greenwood.com>¹

Where Slade's handbook *Pornography in America* (ABC-CLIO, 2000), reviewed in *Feminist Collections*, v.22, no.1, answers the inquiries of undergraduate researchers in need of an overview of the issues and resources for the academic study of the subject, *Pornography and Sexual Representation* is a far more comprehensive scholarly examination and guide. In fact, it is much more than that. It is a definitive compilation of bibliographic essays on every conceivable topic related to pornography and sexual representation in

America. It is the kind of reference resource that typically has a general editor and a long list of people contributing one or more essays. That this is the work of a single individual is simply astonishing.

Slade begins, rightly enough, with chapters tracking pornography through history and the various theoretical postures towards it, including folklore, subversive, taboo, conservative and liberal attitudes (his heading here is "schlock shock"), and religious positions. Librarians will appreciate the prominence of "Bibliographies and Reference Tools" as an early chapter and will positively relish Slade's accurate discussion of the issue of libraries and pornography and his description of notable collectors and collections. That's Volume One. Two and Three cover specific topics: the body, performance, erotic and pornographic art, photography, motion pictures, videotapes, and electronic media in Two; and folklore, oral expressions, erotic literature, newspapers/magazines/advertising, and comics in Three, where there is also coverage of pornography research in the medical and social sciences, censorship and other legal issues, and the economics of pornography. The subject index in Volume Three, covering all three volumes, is almost two hundred pages (double-columned).

Bibliographers have a limited number of choices for how to arrange their assemblages and comments. Most opt for chapters by subject, as Slade has, but then list alphabetical or sometimes chronological entries for separate works. Slade's approach is more a pathfinder, with each title discussed in context as related to titles mentioned previously. This lets users in on the developmental relationships among works. To keep the discussion moving along, Slade mentions books and authors within the text, with full citations

relegated to end-of-chapter bibliographies, and keeps endnotes to a minimum. Slade's method makes the *Guide* a highly readable work.

I browsed his treatment of feminist viewpoints and found it to be accurate and balanced. Some of the specific sections on feminism are "Pressure Groups, the Bifurcation of Feminism, and Moral Panics" and "Notable Feminist Conferences" in his history chapter, "Feminist Positions on Pornography" in the theory chapter, and "Feminist Critiques and Contemporary Women Artists" in the art chapter. There are also numerous gay and lesbian sections (e.g., "Lesbian Erotica" and "Gay and Lesbian Papers, Periodicals and Zines").

Information is current through 1998 and occasionally through early 1999. As Slade says, a lengthy time is necessary between completion of such a large manuscript and seeing it in print. It's well worth the wait.

Note

1. For a review of the online version of *Pornography and Sexual Representation*, see Susan Szasz's article in *Library Journal*, March 1, 2001, pp.142-143.

PRESIDENTS' SPOUSES

Lewis L. Gould, ed., ***AMERICAN FIRST LADIES: THEIR LIVES AND THEIR LEGACY***, 2nd ed. New York: Routledge, 2001. 468p. index. photogs. \$125.00, ISBN 0-415-93021-9.

Dorothy Schneider and Carl J. Schneider, ***FIRST LADIES: A BIOGRAPHICAL DICTIONARY***. New York: Checkmark Books, Facts on File, 2001. 406p. bibl. index. photogs. \$19.95 (paper), ISBN 0-8160-4196-2.

Robert P. Watson, ***FIRST LADIES OF THE UNITED STATES: A BIOGRAPHICAL DICTIONARY***. Boulder, CO: Lynne Rienner, 2001. 327p. bibl. index. photogs. \$49.95, ISBN 1-55587-907-1.

Barbara Bush gave the commencement address at Wellesley College in 1990. She encouraged her audience by musing that there might be someone listening who would one day follow in her footsteps and preside over the White House as the president's spouse. She closed with: "And I wish *him* well" (p.276). We're still waiting for her humor to become reality. When it does, let's hope that "first ladies" will gracefully go the way of all quaint terms, and reference works on persons married to presidents will use a suitable replacement. (Even the generally recalcitrant Library of Congress already uses "presidents' spouses" as the subject heading for such works.) In the meantime, here we have three reference works on women married to presidents of the United States.

First Ladies of the United States (hereafter Watson) includes women who fulfilled the primary public functions of presidential spouses for bachelor or widowed presidents. The preceding sentence is my awkward attempt to circumvent using the accepted term "hostesses" for such situations. This is a case where using the unmarked form, "host," doesn't quite do it. If the president is already the host of formal occasions, why would he need a second official host? Why, indeed? To his credit, Watson tries out something marginally better: "surrogate first lady" for Harriet Lane, niece of the never-married James Buchanan. *American First Ladies* (hereafter Gould), citing Betty Caroli, calls them "young substi-

tutes for first ladies" or "stand-in chatelaines" (p.x) and ruled out inclusion of anyone who was not actually married to a president during his presidential term; thus, the second edition of *American First Ladies* has essays only on thirty-nine wives of presidents. *First Ladies: A Biographical Dictionary* (hereafter the Schneiders) relegates them to an appendix, and reasons that "hostesses" is a better term than "surrogate first ladies" because "only rarely did they perform any of the presidential spouse's duties other than acting as hostess" (p.363). The Schneiders include, in an appendix, biographies of the five wives who died before their husbands' presidential terms (Martha Jefferson, Rachel Jackson, Hannah Van Buren, Ellen Arthur, and Alice Hathaway Lee Roosevelt); Watson uses a similar treatment, but reduces the first wife of Theodore Roosevelt to passing reference in the entry for Edith Kermit Carow Roosevelt, who married Theodore two years after Alice died shortly after giving birth to a daughter, and before Theodore became president. Surrogates Martha "Patsy" Jefferson Mann and Mary "Polly" Jefferson Eppes (daughters of Thomas Jefferson), Emily Tennessee Donelson and Sarah Yorke Jackson (respectively Andrew Jackson's niece and foster son's wife), and Mary Arthur McElroy (Chester A. Arthur's sister) are all treated in the main section of Watson.

I will now try to suspend my biases about the terminology and describe the books proper. All three works are current through Laura Welch Bush. All open with a short chapter about first ladyship, establishing why it is important to focus on these individuals' lives: namely, that

they were important influences on their spouses' lives and presidencies, that some advanced the role of presidential consort in interesting ways, and that others contributed in their own right to various causes. They then present the biographies chronologically, by presidency. Watson first sets off salient facts about each woman's life (birth and death dates, husband(s), husband's term(s) and party affiliation, marriage date(s) and place(s), and children's names and dates); the Schneiders and Gould provide the woman's birth and death dates and dates of her first ladyship, with the Schneiders adding a chronology. Each essay in all three books includes a portrait or photograph; the Schneiders add other snapshots occasionally. All review the early years of the subject, her marriage and family life, then shift focus to her activities during her husband's presidency, after which her post-presidential years and legacy are described. Bibliographies complete the chapters.

While all the entries in *First Ladies: A Biographical Dictionary* are written by the Schneiders, who have co-authored numerous works on women's history and women in the workplace, and Watson, a political scientist at University of Hawaii-Hilo and author of a monograph on presidents' wives, wrote all of *First Ladies of the United States*, the articles in *American First Ladies* are by historians, women's studies scholars, and others. Several of the contributors are authorities on particular presidents and/or their wives or on presidential wives as a group. The essay on Julia Dent Grant, for example, is by John K. Simon, editor of *The Papers of Ulysses S. Grant*. Carl Sferrazza Anthony, who contributed "Florence Mabel Kling Harding," is the author of

Florence Harding: The First Lady, the Jazz Age, and the Death of America's Most Scandalous President and numerous other works on first ladies and first families. Perhaps this is why Gould is the most scholarly of the three works with respect to bibliographic information. The bibliographic sections are fuller "bibliographic essays," describing in several paragraphs where the researcher can find the woman's letters, papers, etc., evaluating any biographies available, and, for the more recent first ladies, referencing useful newspaper or magazine articles. The others provide short lists of books about the first ladies—certainly sufficient for public library patrons.

There are some interesting facts assembled in the appendices. The Schneiders provide "First Lady Firsts," dredging up something each first lady was the first to achieve. Bess Truman was the first (and thus far the only) first lady to reach 97 years of age. Florence Harding was the first to vote for president (the Schneiders say "to vote for her husband for president," but we'll never know whether she or any of the subsequent first ladies after women won the vote might have had more qualms about the pressure of marriage to a president and actually voted *against* their husbands...). In another appendix, the Schneiders also let the first ladies share some reflections on the first ladyship and on other first ladies. Hinting at the burden of being dissected by the public, Rosalynn Carter mused that Betty Ford "began to make it possible for other spouses not to have to be quite so perfect." Edith Roosevelt, wife of Theodore, said, "Franklin [Roosevelt] is nine-tenths mush and one-tenth Eleanor." Watson includes a chart listing the formal education, if any, of each first lady. Most attended female academies of various

sorts. Two attended Smith College: Barbara Bush and Nancy Reagan. Wells College and Wellesley College can each claim one: Frances Cleveland for the former and Hilary Rodham Clinton for the latter. Jacqueline Kennedy was a Vassar graduate, and Pat Nixon went to the University of Southern California. Another appendix in Watson lists age on becoming first lady, from Frances Cleveland's twenty-one to Anna Harrison's sixty-five. Gould offers results of two Siena Research Institute polls (in 1982 and 1993) that ranked first ladies by combining polling scores in ten categories (background, value to country, integrity, leadership, intelligence, own person, accomplishments, courage, public image, and value to president). Eleanor Roosevelt topped the rankings both years, with Abigail Adams coming in second in the 1982 survey and third, behind Hilary Rodham Clinton, in 1993. Mary Todd Lincoln ranked last in both listings, and Nancy Reagan was next-to-last in 1993 and fourth from the bottom in 1982. But as Gould points out, like their spouses, first ladies come in for reappraisal. He predicts that Nancy Reagan will "prove to be one of the most interesting and written-about First Ladies of the modern era" (p.xii).

All of the books are well-written, offering excellent summaries of the lives of their subjects. Because of its uniform layout (facts, bold-faced headings "Early Years," "Marriage," "Family Life," "Presidency," "Legacy," and "Bibliography") and shortest entry style of the three books, my nod goes to *First Ladies of the United States: A Biographical Dictionary* for high school and public libraries. But given its inexpensive price—and because, conversely, its longer entries give more information—*First Ladies: A Biographical Dictionary* is also an excellent choice

for general audiences. For academic libraries, *American First Ladies: Their Lives and Their Legacies* is the best offering.

For bibliographic information online, see "First Ladies of the United States: Bibliography," at <http://www.firstladies.org/Flbib2.htm>, created by the National First Ladies Library in Canton, Ohio. This website lists articles by or about the first lady, biographies, guides to sources, manuscript collections, dissertations, and other materials.

SCIENTISTS

Marilyn Ogilvie & Joy Harvey, eds., ***THE BIOGRAPHICAL DICTIONARY OF WOMEN IN SCIENCE: PIONEERING LIVES FROM ANCIENT TIMES TO THE MID-20TH CENTURY***. New York: Routledge, 2000. 2v. 1504p. \$250.00, ISBN 0-415-92038-8 (set: alk. paper); ISBN 0-415-92039-6 (v.1: alk. paper), ISBN 0-415-92040-X (v.2: alk. paper).

In assessing a reference source for possible purchase, the extent of revision from a previous version to a new one must be considered. *The Biographical Dictionary of Women in Science: Pioneering Lives from Ancient Times to the Mid-20th Century*, however, bears so little resemblance to its predecessor that owning the first is irrelevant in a purchasing decision on the second. The earlier version, Marilyn Ogilvie's *Women in Science, Antiquity Through the Nineteenth Century: A Biographical Dictionary with Annotated Bibliography* (Cambridge, MA: MIT Press, 1986), presents 186 women scientists and is widely regarded as a high-quality, standard resource. The current two-volume set, edited by Ogilvie and Joy

Harvey, expands this coverage to approximately 2500 women scientists and women who supported the practice of science.

Although several good biographical dictionaries of women in science, both general and discipline-specific, have been published recently, *The Biographical Dictionary of Women in Science* far surpasses others in scope. In spite of an acknowledged emphasis on the United States and Great Britain, it boasts wide international coverage: Africa, Asia, Australia, Eastern and Western Europe, and North and South America are all represented. "Science" is interpreted broadly and the disciplines represented include anthropology, astronomy, botany, chemistry, education, engineering, geology, home economics, mathematics, medicine, natural history, physics, psychiatry, psychology, sociology, zoology, and more. Chronological coverage spans from antiquity to the mid-twentieth century. The dictionary includes individuals who were born before 1910 or who were deceased at the time of publication. Because the number of women involved with science has increased over time, Ogilvie and Harvey apply tighter inclusion criteria to women from more recent eras. Overall, the editors' commitment to including the extended scientific community provides a mix of better-known and very obscure figures. There is an emphasis on less-well-known women who made significant contributions. Although some entries may seem peripheral, it is exactly this broad coverage that recommends the work.

The editors wrote many of the entries; other contributors include historians and librarians. Each entry consists of three components that together detail the educational attainments, work history, family life, important accomplishments, and important pub-

lications of the subject: quick reference data, a biographical narrative, and a bibliography. Some entries are necessarily brief due to scant available information: the one for the Greek healer Origenia includes only the time period in which she lived, her profession, a single line of narrative, and one bibliographic entry. Entries on individuals for whom more is known, such as Mileva Einstein-Maric, can be a full page or longer. The editorial policy of including women for whom little is known adds depth to the resource. Extensive indexing by occupation, country, and time period adds utility.

This dictionary has only a few minor defects. Ogilvie and Harvey themselves acknowledge that some geographical areas are underrepresented, particularly South America, Mexico, the Far East, and the Middle East. Further, the chronological cut-off date excludes many twentieth-century figures. A follow-up volume focusing on these recent figures would be welcome. Meanwhile, one can find biographies of the better-known twentieth-century women scientists in other sources.

The work as a whole is both scholarly and accessible to a broad audience. The content will be of interest to educators, students, historians, scientists, and any individuals interested in science or women's studies. The set is highly recommended for all high school, public, and academic libraries.

[Barbarly Korper McConnell, who wrote the immediately preceding review, is Reference and Instruction Librarian at California State University-Fullerton.]

[Phyllis Holman Weisbard, who wrote all of the above reviews except as otherwise noted, is the Women's Studies Librarian for the University of Wisconsin System and co-editor of Feminist Collections.]

PERIODICAL NOTES

NEW AND NEWLY DISCOVERED PERIODICALS

CROW 1997–. Ed.-in-chief: Nena Sudar. 4/yr (news & press clippings updated more frequently). Free; online only. Website: <http://www.crowmagazine.com> (Issue examined: Fall/Winter 2001)

This, “the first and the only women’s e-zine in Croatia,” publishes four thematic, dual-language (English and Croatian) issues a year, with the latest one focusing on women with disabilities. Previous themes included women and media, women traveling alone, violence against women, women in the war zone, women and the Internet, the motherhood myth, and the dangers of pursuing society’s ideals of beauty. *Crow* is not just for—or about—Croatian women but has a global focus. Editor-in-chief Sudar, based in Zagreb, says she hopes to find funding to add a print version of the magazine.

CUNTZILLA 2001–. Initially planned as 4/yr., increasing to 6/yr. in 2002. Free; online only. “Hostess”: April Johnson. Website: <http://www.cuntzilla.org>; email: kerykes@cuntzilla.org (Issue examined: December 2001/January 2002: “What About Men?”)

In the site’s mission statement, April Johnson describes her publication as “an online zine with a big hairy goal—make feminism accessible to everyone. Especially all my twenty-something peers, male and female, who think feminism is an outdated, narrow-minded and unnecessary movement.”

About the provocative title: “Feminism is a frightening, dirty word. It scares us.... What word could be more scary than FEMINISM? Maybe Cuntzilla. Or maybe, Cuntzilla, scary as it sounds, is just silly enough to make us realize how silly it is to fear feminism.”

The latest issue, “What About Men?” (posted December 15, 2001), contains visual art, poetry, and ten prose articles on the theme of “the men we love or hate, men and women in general, and where feminism will go with men involved.”

INOI VZGLIAD (ANOTHER VIEW) 2000–. In Russian. Ed.: Irina Chikalova (Tchikalova). 2/yr. [No information about subscription rates.] Minskii tsentr gendernykh issledovaniï. Zhenskii institut “ENVILA” (Minsk Center for Gender Studies at the Women’s Institute “ENVILA”). 220033, Minsk, ul. Velozavodskaja, 3, Belarus. Email: chikalova@user.unibel.by; website: http://envila.iatp.unibel.by/g_centre; electronic version (also in Russian): http://envila.iatp.unibel.by/g_centre/journal.html (Issue examined: March 2001)

A publication of the Minsk Center for Gender Studies (established in 1998), this new journal aims to publish articles “demonstrating various cultural approaches relating to the social representation of gender” (“demonstriruiushchie raznye kul’turologicheskie podkhody v otnoshenii sotsial’noi reprezentatsii pola”), while emphasizing “contemporary debates in the field of gender studies” (“sovremennyykh debatov v oblasti gendernykh issledovaniï”). The present, thirty-two-page, third issue of the journal includes thirteen articles written by authors from Minsk (Belarus), Vitebsk (Belarus), Moscow (Russia), St. Petersburg (Russia), and Sumy (Ukraine). Encompassing a broad spectrum of subjects, articles in the issue are organized under eight general headings, including “The Politics of Gender” (Politologiya gendera), “Gender Processes in the Labor Market” (Gendernye protsessy na rynke truda), “Feminist Deconstruction of Philosophy” (Feministskaia dekonstruktsiya filosofii), “Herstory” (Ee istoriya), “Gender Studies in Psychology” (Gendernye issledovaniia v psikhologii), “Literary Criticism” (Literaturnaia kritika), “Language and Gender” (Iazyk i gender), and “Authors’ Teaching Methodologies” (Avtorskie metodicheskie razrabotki). The current issue includes articles on the Middle Age mystic Hildegard von Bingen, new women’s prose, gender considerations in the philosophical works of Nikolai Berdiaev, and the development of gender research in psychology in the West, among others.

LETRAS FEMENINAS 1975–. Dir. & ed.: Prof. Ksenija Bilbija. 2/yr. Subscription: membership in the ALFH, \$45.00 (\$25.00 for students), payable by March 1st each year. ISSN: 0277-4356. Dept. of Spanish & Portuguese, 1070 Van Hise Hall, 1220 Linden Dr., Madison, WI

53706; phone: (608) 262-9663; fax: (608) 262-9671; email: kbilbija@facstaff.wisc.edu; website: <http://www.colorado.edu/Spanish/faculty/horno/ALFH/letras.html> (Issue examined: v.27, no.1, May 2001)

The journal of the Asociación de Literatura Femenina Hispánica (ALFH) "publishes critical and creative works providing extensive coverage of the scholarship in the literature of Hispanic women writers." The first issue in 2001 focused on the work of author Luisa Valenzuela; four of the ten feature articles about Valenzuela are in English.

Membership in the ALFH is required for submission of articles, critical essays, and book reviews; women members may also submit previously unpublished poetry, short fiction, and plays.

NERVY GIRL! 2000-. Ed.-in-chief: Kristin Schuchman. 6/yr., print and online. Print subscription: \$20/yr. P.O. Box 16601, Portland, OR 97292; email: ksgc@spiritone.com; website: www.nervygirlzine.com (Issues examined: print, July/August 2001; online, November/December 2001)

Apparently you can pick up copies of this 32-page magazine for free around Portland, Oregon, where it's published. The ads (which appear only in the print version) are mostly for local businesses, but the focus of the articles, news briefs, columns, and reviews is not geographically limited. Recent issues look at travel in Africa, the Russian-mail-order-bride phenomenon, an upcoming PBS series called "Adventure Divas," new fiction by San Francisco-based Ginu Kamani, a New Yorker's post-WTC reflections, and letters between feminist women of different generations.

The magazine has a staff of numerous writers, editors, and artists (with some individuals listed under several of those headings). Editor Schuchman invites anyone to call her at (503) 256-3789 "to pitch a story, advertise, or volunteer."

CEASED PUBLICATION

THE LESBIAN REVIEW OF BOOKS, introduced as a new periodical in this column in Summer 1994, has announced its Winter 2001-2001 issue (v. 8, no.2) as its last. Citing soaring postage and paper costs, declining subscriptions, and shrinking publisher advertising budgets, editor Lorelee MacPike writes: "The outpouring of response from

our readers about the continued need of a book review devoted exclusively to lesbian books and interest convinces us that we are still useful.... [But] we simply are not able to keep on publishing." Subscribers who have paid for more issues may write for a refund to *LRB*, P.O. Box 515, Hilo, HI 96721-0515; other questions can be emailed to MacPike at loralee@hawaii.edu

TRANSITIONS

NEW LITERATURE ON WOMEN, a bibliography published since 1971 by Göteborg University Library's Women's History Collections, joins the ranks of periodicals that are ceasing print publication (due to rising printing costs that are not accompanied by an increase in subscriptions) but continuing to publish electronically. The bibliography can be found at http://www.ub.gu.se/samlingar/kvinn/index_eng.html. Subscribers can sign up to be notified by email when new issues are posted.

The founding editor of **SAFERE: SOUTHERN AFRICAN FEMINIST REVIEW**, Patricia McFadden, who was also program coordinator of the Southern African Regional Institute for Policy Studies (SARIPS) Gender Program in Zimbabwe, has announced that she will "move on to doing other things with my life, things that are just as important and hopefully as exciting as my work in SARIPS has been these past seven years." The contact address for the journal continues to be Editor, Gender Division, SAPHES/SARIPS, Box MP111, Mount Pleasant (4 Deary Street), Harare, ZIMBABWE; email: Administrator@sarips.co.zw

OTHER

Fifty-six percent of the respondents to an abortion poll conducted by **MARIE CLAIRE**, a women's (mostly fashion) magazine, identified themselves as pro-choice. See the full results at <http://marieclaire.women.com/mc/articles/alabor11.htm>. The magazine also sponsors a pro-choice petition that has been signed by celebrities Meryl Streep, Whoopi Goldberg, Cheryl Tiegs, and others, see <http://marieclaire.women.com/mc/articles/alabtn15.htm>

○ Compiled by JoAnne Lehman, with thanks to translator Karen Rosneck for reviewing *Inoi vzgliad*

Books/AV Recently Received

ABORTION BEFORE BIRTH CONTROL: THE POLITICS OF REPRODUCTION IN POSTWAR JAPAN. Norgren, Tiana. Princeton University Press, 2001.

THE ABORTION CONTROVERSY. Knapp, Lynette, ed. Greenhaven, 2001.

AFRICAN AMERICAN FEMALE SPEECH COMMUNITIES: VARIETIES OF TALK. Hudson, Barbara Hill. Bergin & Garvey, 2001.

AFRICAN AMERICAN WOMEN AND SOCIAL ACTION: THE CLUBWOMEN AND VOLUNTEERISM FROM JIM CROW TO THE NEW DEAL, 1896-1936. Cash, Floris Barnett. Greenwood, 2001.

AMELIA EARHART'S SHOES: IS THE MYSTERY SOLVED? King, Thomas F., and others. AltaMira, 2001.

AMERICAN FIRST LADIES: THEIR LIVES AND THEIR LEGACY. Gould, Lewis L, ed. Routledge, 2001. 2nd ed.

THE AMERICAN RELIGIOUS DEBATE OVER BIRTH CONTROL, 1907-1937. Tobin, Kathleen A. McFarland & Company, Inc., 2001.

AMERICAN WOMEN OF LETTERS AND THE NINETEENTH-CENTURY SCIENCES: STYLES OF AFFILIATION. Baym, Nina. Rutgers University Press, 2001.

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