

winter when game was scarce and then resume hostilities in the spring" (p. 43). Danziger's incredible conclusion about the whole affair is that "the puzzle of 'battle' versus 'massacre' still defies solution" (p. 46). Again, this is strikingly similar to the recent United States army historians' revision of the Wounded Knee massacre. Sand Creek was the My Lai of the nineteenth century.

Focusing on the Indian officials' view of the government's Indian policy is similar to following the "official" version of the United States government's Vietnam policy in the 1960s. Both offer only a single-perspective approach and that from the vantage point of the aggressor. Certainly the victims and subjects of that policy deserve fair hearing as well. We should no more believe in the Johnson, Rostow, Rusk version of America's Vietnam policy than we should accept the legitimacy of the government's Indian policy through the tainted glasses of the Indian Office.

—William G. Robbins  
Oregon State University

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*Signs: Journal of Women in Culture and Society*, edited by Catharine R. Stimpson, Quarterly by The University of Chicago Press. \$12.00 annually.

The inaugural issue of a new journal designed to represent international scholarship about women was published by The University of Chicago Press in late 1975. Titled *Signs: Journal of Women in Culture and Society*, this quarterly com-

bines articles relating to women with review essays, reports on ongoing research, book reviews, and an archives section. Unlike most traditional journals, *Signs* draws upon more than one discipline: biology, medicine, sociology, political science, economics, history, psychology, theology, literary criticism, and aesthetics are among those included.

It is edited by Catharine R. Stimpson, Associate Professor of English at Barnard College, who has authored and edited many publications concerned with scholarship about women. Review editor is Joan N. Burstyn, an historian of education at Douglass College, while Donna C. Stanton of the Department of French at Barnard manages correspondence and manuscripts from scholars outside of the United States. Because it is committed to an international perspective, *Signs* has a number of correspondents abroad to report on recent developments and identify potential contributors.

The first number is handsomely designed and smoothly edited. Its multi-approach is initiated with articles by Carroll Smith-Rosenberg on relationships between nineteenth century American women, Allison Heisch on Queen Elizabeth I, Julia Kristeva on Chinese women, and Elizabeth Hardwick on Simone Weil. They are complemented by "Viewpoint" essays on power and powerlessness, review essays on scholarship in the social sciences, reports on research, and an archives section oriented towards the history of women in the United States.

Initially, this potpourri approach is rather disconcerting. Without the familiar editorial structure it is difficult for the reader to slip into his or her familiar pattern of selection. But upon reflection, this promises to be one of the most useful features of *Signs*; its readers will be forced to recognize that the study of women is a total endeavor rather than one which is carved into disciplinary or national hegemonies. This can only encourage and enrich the efforts of all scholars interested in women-related topics.

The name *Signs* also seems puzzling at first glance, but Stimpson explains its choice in her editorial statement. "A sign may represent or point to something. We want *Signs* to

represent the originality and rigor of the new thinking about women" and "to point to directions modern scholarship, thought, and policy can take." Lofty ideals to be sure, but hopefully they will be achieved as this new journal develops in the future.

—Glenda Riley  
University of Northern Iowa

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*Out of this World, Poems from the Hawkeye State*, edited by Gary Gildner and Judith Gildner. Ames: Iowa State University Press, 1975. pp. 134. \$5.50.

To make an anthology of poems about Iowa was the Gildners' aim. On their way to realizing it, Gary and Judith Gildner looked at all the "Iowa" verse they could, in a season, find—six times more of it than they print. Thus they did their scholarly homework, then exercised rigorous artistic standards of selection. The result is a sheaf of poetry, arranged by image and theme, more or less about Iowa. *Out of this World* offers us poems that tell of loneliness, love, loss, and the rest; of the landscapes, weather, beasts, ages of the heart.

Ruling out any expectation of exclusively "Iowa" poetry, one finds considerable interest in noting the sorts of Iowa occasions that native and visiting poets have, in responding to them, half perceived and half created. The reach of landscape, its distance and connections, comes first: "Iowa Spring Viewed from a Plane," by Jane Shore; then the "Romance"—"of empty space"—by Ed Roberson, that is an anti-romance

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