

PREFACE

This issue of *Feminist Studies* features two clusters of essays, the first on women and work, the second on feminism, peace, and war. Our lead article, Molly Ladd-Taylor's "Women Workers and the Yale Strike," tells the story of the unionization of the mostly-female clerical and technical workers at Yale University and analyzes the success of their first strike. Ladd-Taylor finds in the struggle at Yale, with its innovative organizational strategies and its special emphasis on women's issues, an encouraging model for organizing among clerical and service workers in other sectors of the American workplace as well. The next three essays by Cynthia Costello, Louise Lamphere, and Patricia Zavella focus on women's work culture and its complex implications for organization and resistance. Introduced and edited by Micaela di Leonardo, who chaired the conference session at the American Anthropological Association Annual Meeting, December 1982, where they were originally presented, these essays cumulatively suggest the increasing importance for feminist scholarship of exploring the ethnic, familial, and social dimensions of women's work lives, and of reunifying in our analysis the severed categories of work and home.

The photographs by Carole Conde and Karl Beveridge, "Work in Progress," and the art by Ellen Lampert provide just such a fusion. Surprisingly similar in iconography—although utterly different in style and mood—these two sequences position women in the home, specifically in the kitchen, while beyond the windows scenes of historical significance (Conde and Beveridge) or social chaos (Lampert) play themselves out. Conde and Beveridge also document through changing images on the kitchen wall the changing nature of women's participation in the paid work force and the changing dimensions of familial structure.

Appropriately for a year in which the race between peace and war, survival and nuclear annihilation, has been dramatized by the observance of the fortieth anniversary of Hiroshima and Nagasaki, we publish also a group of essays examining the connections among women, the peace movement, and the military. Nira Yuval-Davis, examining the role of women in the Israeli military, finds that women's entrance into the military is no guarantee of gender equity and that dominant ideology can legitimate women's participation in the military even while sanctifying the traditional ideals of Moral Motherhood so often used to associate women

with the preservation of peace. Bringing her background as a Roman Catholic, a political theorist, and a feminist to bear on an analysis of the Catholic bishops' pastoral letter on war and peace, Mary Segers accepts a global family metaphor as a legitimate one in the discourse about world peace. Segers concludes that in spite of profound inconsistencies in the pastoral letter – inconsistencies highlighted in comparing the bishops' relativism concerning a "just war" with their absolutism about abortion – feminists can still find consonance between the document's stand on peace and their own commitments. Micaela di Leonardo's review essay, "Morals, Mothers, and Militarism," warns against an overly simplistic attribution to women, particularly in their ideological guise as Moral Mothers, of a kind of innate pacifism. Like Yuval-Davis, she calls for a more precise analysis of the material and ideological connections between gender and militarism. Marjorie Agosin's poem, printed here both in the original Spanish and in translation, reminds us viscerally of the recurrences of violent repression in the contemporary world through the poem's meditation on the moral and political meaning of the suffering of Anne Frank.

If the first group of essays suggests how women have entered and transformed the culture and organizations of the workplace, and the second group suggests how women have interacted with the masculinist world of military policy and deployment, Margaret Homans's essay, "Syllables of Velvet," examines the appropriation by women writers of another kind of historically masculine terrain, the literary genre of the love lyric. In doing so Homans contributes further to our understanding of the subtle relationships between gender and genre, a central concern of contemporary feminist literary criticism. The terrain in Paula Petrik's review essay is the trans-Mississippi West. Petrik defines the relationship of new scholarship on women in the West to the masculinist historiography derived from or reacting against Turner's Frontier Thesis and suggests directions for further research in this increasingly significant area of feminist history.

Deborah Rosenfelt and Rosalyn Terborg-Penn,
for the editors