use "reading" (rather than "writing") to describe Krueger's activity in this book. One of the marks of the author's theoretical sophistication is that she is conscious of her own position as a reader and her irrevocable difference from the medieval readers whose activities she attempts to recover. She reminds us that the critic's task is not to deliver up the text's inner meaning as if it were some neatly pre-packaged consumable. Rather the task of the critic—particularly the feminist critic who adopts the stance of resistance—is to engage in a dialogue (and not always a polite one) with the texts and with all of its readers—past, present, and future. In this, both Women Readers and the Ideology of Gender in Old French Verse Romance and the romance itself have already anticipated—because they have made a path for—even my former student's idiosyncratic reading of Marie de France.

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**NEW BIBLIOGRAPHY ON WOMEN AND MEDICAL PRACTICE**

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