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A QUARTERLY OF WOMEN'S STUDIES RESOURCES



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Numbers 3–4
Summer–Fall 2008

University of Wisconsin System

Feminist Collections

A Quarterly of Women's Studies Resources

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Editors: Phyllis Holman Weisbard, JoAnne Lehman

Illustrations: Cover and pp. ii, 23, 24, 36, 40, 42, 45, 47, 51: Miriam Greenwald

Cover design and graphic design assistance: Daniel Joe

Staff assistance: Elzbieta Beck, Amy Dachenbach, Linda Fain, Heather Shimon, Melissa Young

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Numerous bibliographies and other informational files are available on the Women's Studies Librarian's website, <http://womenst.library.wisc.edu>. You'll find information about the office, tables of contents and selected full-text articles from recent issues of *Feminist Collections*, tutorials, WAVE: Women's Audiovisuals in English, a link to the Women's Studies Core Books Database, a listing of Wisconsin Bibliographies in Women's Studies, including the full text of a number of them, and links to hundreds of other selected websites and databases on women and gender.

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CONTENTS

From the Editors	ii
Book Reviews	
Baby Blues: Considering Contemporary Maternity	1
<i>by Claire Wendland</i>	
Feminisms and Art: Sparking a Revolution	5
<i>by Melanie Herzog</i>	
Traditional Masculinity in Crisis: An Opportunity To Create Healthy Alternatives	12
<i>by Max V. Camp</i>	
Undead, Gothic, and Queer: The Allure of Buffy	16
<i>by Pamela O'Donnell</i>	
Doris B. Gold, Jewish Women's Studies Publisher	22
<i>by Phyllis Holman Weisbard</i>	
Feminist Visions	
Growing Up Around the World	25
<i>by Nicole Grapentine-Benton</i>	
The Good Ship Motherhood	27
<i>by JoAnne Lehman</i>	
Briefly Noted	28
A Torrent of Moving Images: Free Online Videos for Women's Studies	29
<i>by Phyllis Holman Weisbard</i>	
E-Sources on Women & Gender	35
New Reference Works in Women's Studies	37
Periodical Notes	47
Books Recently Received	50
Index to Volume 29 (2008)	52

FROM THE EDITORS

What do masculinity, maternity, streaming video, Jewish women's publishing, growing up as a girl, feminist art, and Buffy the Vampire Slayer have in common? They're all the subjects of feature articles in this double issue of *Feminist Collections*. If our Summer–Fall 2008 *FC* can be said to have a theme, perhaps it's "Feminism is everywhere!" — from birth to (un)death, affecting both women and men, and showing up in every medium and in culture both high-brow and pop.



MIRIAM GREENWALD

In our hefty book review section (pp.1–21), Claire Wendland leads off with a look at how and why "all is not well in American maternity care." Melanie Herzog reviews books that explore the revolution of feminist art over the past thirty-five years; some compelling cover art from these volumes appears in her essay as well. Max Camp asks, "[D]o we really need more books by men or about men?" and then explains why, at least in the case of three particular titles, maybe we do. And Pamela O'Donnell offers an incisive critique of three anthologies that "illuminate discourses of identity, feminism, power, capitalism, etc., as reflected in popular culture." Buffy figures into all three, and there's some provocative cover art here, too.

My co-editor, Phyllis Holman Weisbard, had the pleasure of visiting with pioneer publisher and "woman of worth" Doris Gold in New York City earlier this year. She tells the story of Doris's career and her Biblio Press on pages 22–24. Canadian films are prominent in the reviews in "Feminist Visions" (pp.25–28).

And Phyllis, in "A Torrent of Moving Images" (pp.29–34), delves into the world of abundant and free online videos — and how to weed through that abundance to find many valuable resources for women's studies.

Ten librarians plus one of our own student office assistants review new reference works in this issue, dealing with topics from abortion to world history. A new academic journal on bioethics and a new online magazine for young women are introduced in "Periodical Notes," and an anti-porn website is among the "e-sources" described on pages 35–36. And with more new drawings throughout by our beloved and unstoppable illustrator, Miriam Greenwald, there's sure to be something here for every *FC* reader.

○ J.L.



Miriam Greenwald

BOOK REVIEWS

BABY BLUES: CONSIDERING CONTEMPORARY MATERNITY

by Claire Wendland

Rebecca Kukla, *MASS HYSTERIA: MEDICINE, CULTURE, AND MOTHERS' BODIES*. Lanham, MD: Rowman & Littlefield, 2005. (Explorations in bioethics and the medical humanities.) 264p. pap., \$30.95, ISBN 978-0742533585.

Marsden Wagner, *BORN IN THE USA: HOW A BROKEN MATERNITY SYSTEM MUST BE FIXED TO PUT WOMEN AND CHILDREN FIRST*. Berkeley: University of California Press, 2006, 2008 (pap.). 305p. \$29.95, ISBN 978-0520245969; pap., \$16.95, ISBN 978-0520256330.

Wendy Simonds, Barbara Katz Rothman, & Bari Meltzer Norman, *LABORING ON: BIRTH IN TRANSITION IN THE UNITED STATES*. New York: Routledge, 2006, 2007 (pap.). (Perspectives on gender.) 392p. \$115.00, ISBN 978-0415946629; pap., \$31.95, ISBN 978-0415946636.

Statistics tell us that all is not well in American maternity care. New record-high rates of surgical interventions in pregnancy eclipse the old record-high rates, even while risks of maternal death increase. Although we pay far more, per capita, for medical care around the time of childbirth than citizens of any other country, our nation's infant death rate now ranks as one of the worst among all countries considered "developed." Numbers and rankings tell only part of the story: women also report troubling experiences with pregnancy, childbirth, and the postpartum period. Many feel policed throughout their pregnancies, afraid to eat white bread or drink a glass of wine for fear of exciting the opprobrium of their caregivers (or even random bystanders) or of bearing ultimate responsibility for an imperfect child. When the time to give birth arrives, the physical exertions of labor and delivery are far from the only challenges: women must also fend off unnecessary interventions, secure appropriate ones, and all the while negotiate their way, with limited information, through a complex mix of birth providers and payment plans. A recent large study reported that new mothers feel unsup-

ported and exhausted by demands to return to employment quickly, and that many struggle with ongoing physical and emotional difficulties related to their birth experiences.¹

Isn't this supposed to be a happy thing, pregnancy and birth? What's happening here? In three recent books, two of them taking explicitly feminist approaches, a philosopher, a physician, and a trio of sociologists shed light on some of the tensions of maternity today.

Philosopher and ethicist Rebecca Kukla traces the contradictions in contemporary Western motherhood to eighteenth-century France in her *Mass Hysteria: Medicine, Culture, and Mothers' Bodies*. When Jean-Jacques Rousseau claimed that newborn citizens would drink in the values and virtues of the republic with the milk of their mothers, France took him literally as well as symbolically. Within a few years breastfeeding rates shot upward and the once-commonplace practice of wet-nursing became stigmatized as unpatriotic. Kukla's major argument is that from Rousseau on, maternal bodies thus became a peculiarly *public* space, and a space strongly associated

with the nation. Their insides were laid out for public viewing by the anatomists (and later the ultrasonographers), their mundane practices dissected by public comment and held up to social applause or scorn. This public maternal body was conceptually divided into two forms that Kukla terms the unruly mother and the fetish mother: "an *unruly*, capricious, improperly and porously bounded body, easily corrupted and driven by cravings and passions, and a *fetishized*, well-ordered 'natural' body enjoying perfect unity and reciprocity with its child" (p.67; emphases in original). The task of the nation in relation to the maternal body was therefore two-fold. Society — with medicine often acting as its policing arm — disciplined and monitored the unruly mother to prevent her from harming her offspring; it simultaneously was to protect the fetish mother from anything that could threaten her purity, her unity, and her natural ability to (re)produce health and harmony. In these two tasks one can see the roots of modern obstetrical care and the natural childbirth movement, respectively.

From her Foucauldian analysis of the origins of these disciplinary projects, Kukla turns in the book's second

half to the experience of contemporary mothers. Her exploration of fetal ultrasound and its effects on maternal subjectivities treads ground that is very familiar to social scientists, though perhaps less so to philosophers. Nonetheless, her analysis is occasionally brilliant, as when she points out the ways in which repeated representations make the fetus both a generic object and a civic project: "When *the* fetus becomes a shared, public figure, and pregnancy becomes a canonical narrative, the bodies that house and enact a pregnancy become imaginatively interchangeable...the fetus is now in some ways *more* real, familiar, and public than the surfaces of women's bodies" (p.125; emphases in original). Accountability to this generic fetus, including the responsibility to subject herself to the ever-expanding medical gaze of new technology, becomes a moral obligation of the invisible woman/mother.

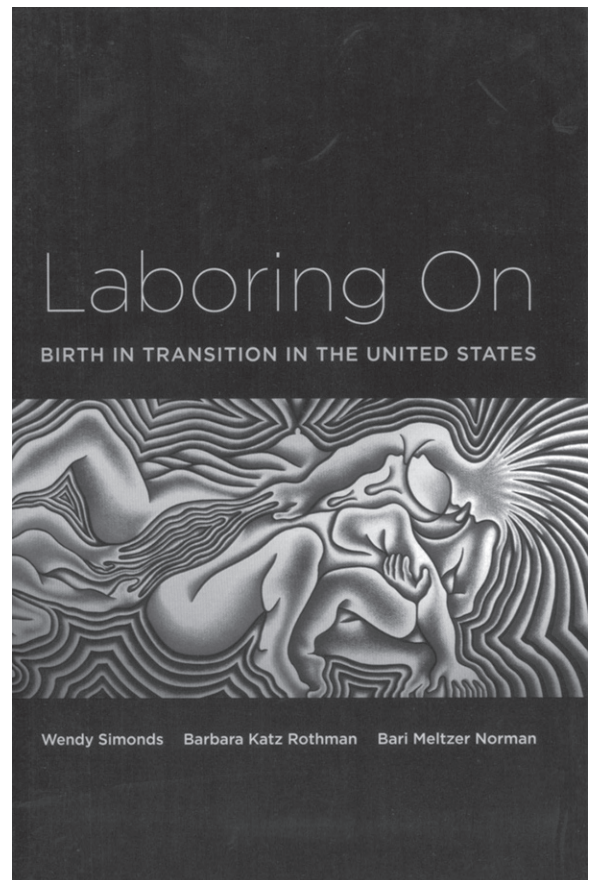
The contribution of this book is to suggest the ways in which the fetish mother and unruly mother, like the virgin and whore taken as archetypes of women's sexual bodies, are flip sides of a single ideology in which real women become erased. The author also poses real challenges to postmodern feminist theorists who, by valorizing women's bodies as unbounded or porous and their identities as flexible and relational, may unwittingly contribute to such ideologies.

When Kukla closes the circle of the book by coming back to breastfeeding, however, the discussion turns problematic. Many other authors (including those discussed below) have demonstrated how standard medical care oppresses women. Here Kukla is eager to show that the promotion of natural childbirth and breastfeeding is at least as oppressive and disempowering. To do so, she must inflate the impact and scale of opposition to breast pumps, minimize the roles of employers in making it difficult for mothers

to continue working and breastfeeding simultaneously, and downplay the genuine public health concerns about formula. An odd hostility recurs throughout this material, as when she tosses off a comment about the "breast-feeding mother who smugly made it through a vaginal delivery without an epidural" (p.223) — what is that *smugly* doing in there? — or claims on thin evidence that "[i]t is not uncommon for women to feel raped by their infants during breastfeeding" (p.195). These rhetorical and analytical moves detract from her important analysis of the ways in which motherhood, proximity, and breastfeeding can be inappropriately conflated.

Where Kukla focuses mainly on the experiences of pregnancy and lactation, the other two books reviewed here look primarily (although not exclusively) at birth itself. Written by the sociologists Wendy Simonds, Barbara Katz Rothman, and Bari Meltzer Norman, *Laboring On: Birth in Transition in the United States* updates Rothman's classic 1982 volume *In Labor*.² *Laboring On* is divided into three sections. A pair of framing chapters on labor "then and now," by Rothman, is followed by a long middle section on midwifery today, based on interviews with midwives by Simonds. A third section, called "Disorganized Labor," analyzes a handful of interviews with female midwifery-friendly obstetricians and labor-and-delivery nurses (Simonds again) and a larger sample of doulas (Norman).

In the first chapter, Rothman convincingly argues that efforts at maternity reform have historically either been crushed under the political and ideological weight of medical dominance, or more insidiously co-opted and distorted to sell medical technology, as are the in-hospital "birth centers" that offer flowered wallpaper, oak cabinets, and forty-percent cesarean rates. Here she offers valuable discus-



sions of the implications of considering labor as *pain* versus labor as *work* (p.20), and of how the ever-expanding concept of risk works to magnify medicine's purview and shrink the realm of the normal — and not coincidentally the potential clientele of midwives (p.29). Her analysis of contemporary maternity care practices explores some of the differences among midwives and doctors that come up in all such

books (e.g., regarding attitudes toward ultrasounds and epidurals), but also some less-commonly examined topics like prenatal weight gain. She presents these differences as arising from an obstetrical view that sees the fetus as essentially a product of the male, and hence a parasite in competition with its mother, versus midwifery perspectives that see the fetus as an integral part of the mother.

Simonds' interviews with midwives elaborate some of these themes. In addition, she offers rich material on the ways in which many midwives were brought to their work as a calling: sometimes a mystical or even divine calling, sometimes an empirical one rooted in the experience of attending a birth. The midwives Simonds spoke with sought satisfying, transformative, "morally profound" (p.109) ways of work and had a sense of midwifery as a spiritual and altruistic practice. Simonds sensitively analyzes the tensions faced by in-hospital midwives, often forced to compromise for their own survival but also able to reach out to a wide range of women, and the more marginalized home-birth midwives, providing philosophically uncompromising midwifery care to the very narrow range of clients who know they exist, are willing to take on the responsibility a home birth requires, and can pay for it.

In the final section, Norman and Rothman strike a strong contrast between these midwives struggling to provide truly woman-centered care and the doulas they interviewed. Doulas, they argue, are essentially the co-opted version of midwives. Too minimally trained and too marginally employed to pose any real threat to the obstetrical mainstream, they are "women hired to be women" (p.251), women who are not to provide but to *display* care, women whose language is about empowering clients to have good births, but whose function often seems to

be to make them feel good about bad births — and women who draw on feminist language to justify passivity in the face of medical malfeasance. It is a strong argument that will be unpopular in many quarters, but it is both crucial and novel.

The book's flaws include several minor medical and typographical errors. Its methodological problems are

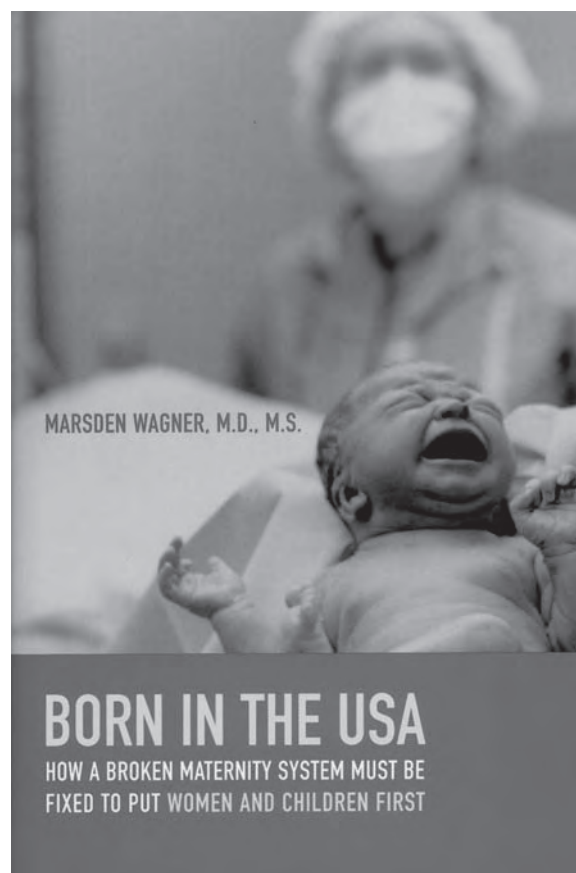
while interview data from midwives in the 1970s are often used to represent contemporary midwifery. In an otherwise outstanding and valuable introduction to the social science of American childbirth, this is a serious lapse. In the material written by Simonds, the data are somewhat better; although some readers will wish for a larger number of interviews with a wider variety of obstetricians and labor-

and-delivery nurses, the number and diversity of midwives interviewed are impressive. In these chapters, however, the conclusions do not always seem drawn from the data, and sometimes require an ideological bias in favor of midwives. In the same paragraph that describes obstetricians as impervious to any data that fail to justify their interventions, for instance, midwives are credited with successfully convincing physicians to decrease the use of unnecessary episiotomies — by providing evidence that episiotomy produces, rather than prevents, harm (p.171).

Flaws aside, *Laboring On* gives a sensible, perceptive, and accessible overview of midwifery, obstetrics, and birth in America. It is jargonless,

clear, compelling, and very well written: it was sometimes actually difficult to put this book down.

While perhaps not quite as engaging, *Born in the USA* complements *Laboring On* by covering similar ground from a medical rather than sociological perspective. Well-known physician and public health professional Marsden Wagner offers up a searing



more serious. The section on doulas, although perhaps somewhat limited by the inclusion only of doulas working in two very large cities, presents a good range of data, and the linkages between interview data and the authors' conclusions are clear. In Rothman's chapter "Laboring Now," however, the most recent editions of the textbook *Williams Obstetrics* are allowed to represent current practice in mainstream obstetrics,

indictment of American maternity care, the profound errors — and even misogyny — of which he lays at the feet of what he calls “tribal obstetrics.” As a member of the obstetrical tribe myself, I found this book (and especially its impassioned defense of malpractice litigation) painful to read and sometimes unnecessarily inflammatory, but for the most part a well-argued and crucial corrective. Wagner takes on the practices of unwarranted labor induction, the promotion of cesarean section as an optimal delivery method, the demonization of midwives, and the insistence that hospital birth is always safest. (Readers who think that his portrait of the obstetrical cabal controlling women’s birth options is too extreme should be sobered by a recent resolution passed by the American Medical Association. The resolution supports action to make home birth *illegal*, even though the best available evidence shows that for healthy, well-screened mothers with normal pregnancies, maternal and newborn outcomes are at least as good — and both intervention rates and costs far lower — with home birth.³)

Wagner’s central argument is that by embracing a medical, obstetrician-controlled model for birth, Americans have not only allowed our maternal and neonatal health indicators to slip far below what is considered acceptable in any other developed country, but also opened the doors to neglect and abuse of women. In making this argument, he can occasionally rely too heavily on limited data and on his own previous articles and presentations. In addition, he sometimes tries unsuc-

cessfully to have things both ways: for instance, he claims *both* that maternal mortality is primarily a result of excess diagnostic tests and surgical interventions by medical staff *and* that it is higher on the night shift because medical staff, diagnostic tests, and surgical interventions are less available (p.5). These are minor issues in an important book, however.

In his final chapters, Wagner proposes a vision of better births and a route for getting there. Like the authors of *Laboring On* (and in contrast to the author of *Mass Hysteria*), he argues that it is crucial to remember that birth is a natural process. We must also make sure the birthing woman and her family are genuinely empowered and have real autonomy, in part by putting midwives and not doctors in charge of most births. Not only do midwives actually listen to mothers and families, they also are less likely to intervene when it is not necessary: as Wagner puts it, midwives “have good hands, and they know how to sit on them” (p.109). In addition, it is long past time to apply the precautionary principle to obstetrical care: interventions, whether drugs or surgeries or monitoring devices, must be proven beneficial before they are adopted. To this basic list Wagner adds a plea for a national health care system, in order both to begin addressing the shameful inequalities that plague American maternity care and to facilitate the widespread monitoring and regulation that could improve obstetric practice.

All three of these books offer woman-centered perspectives on contemporary maternity, but each will be

most suitable for a different audience. *Mass Hysteria* would be a provocative addition to an upper-division or graduate-level course on feminism and the body, or on cultural studies of reproduction. *Born in the USA* should be in every medical library, and would be a brave choice for discussions in obstetrics “journal clubs” or women’s health clerkships in medical schools. It will be particularly useful to activists and public health or public policy professionals working on issues related to childbirth and reproductive care. *Laboring On*, I think, is destined to be a classic in the undergraduate classroom: accessible, broad, and — while not without its flaws — a very thoughtful introduction to many of the troubling problems that beset American maternity, and maternity care, today.

Notes

1. Eugene R. Declercq, Carol Sakala, Maureen P. Corry et al., *Listening to Mothers II: Report of the Second National U.S. Survey of Women’s Childbearing Experiences* (New York: Childbirth Connection, 2006).
2. Barbara Katz Rothman, *In Labor: Women and Power in the Birthplace* (New York: W.W. Norton, 1982).
3. The text of the resolution is available at <http://www.ama-assn.org/ama1/pub/upload/mm/471/205.doc>.

[Claire Wendland is an assistant professor of anthropology, obstetrics & gynecology, and medical history & bioethics at the University of Wisconsin–Madison.]

FEMINISMS AND ART: SPARKING A REVOLUTION

by Melanie Herzog

Eleanor Heartney, Helaine Posner, Nancy Princenthal, & Sue Scott, *AFTER THE REVOLUTION: WOMEN WHO TRANSFORMED CONTEMPORARY ART*. New York: Prestel Publishing, 2007. 320p. \$39.95, ISBN 978-3791337326.

Karen Frostig & Kathy A. Halamka, eds., *BLAZE: DISCOURSE ON ART, WOMEN AND FEMINISM*. Newcastle, UK: Cambridge Scholars Publishing, 2007. 415p. \$79.99, ISBN 978-1847183767.

Lisa Gabrielle Mark, ed., *WACK! ART AND THE FEMINIST REVOLUTION* (organized by Cornelia Butler; with essays by Cornelia Butler, Judith Russi Kirshner, Catherine Lord, Marsha Meskimmon, Richard Meyer, Helen Molesworth, Peggy Phelan, Nelly Richard, Valerie Smith, Abigail Solomon-Godeau, & Jenni Sorkin). Los Angeles: Museum of Contemporary Art; & Cambridge, MA: MIT Press, 2007. 511p. \$59.95, ISBN 978-0914357995.

Joanna Inglot, *WARM: A FEMINIST ART COLLECTIVE IN MINNESOTA*. Minneapolis: Weisman Art Museum, 2007; distrib. by University of Minnesota Press. 190p. \$34.95, ISBN 978-0816650385.

Blaze, *Warm*, and *WACK!* Such titles suggest sparks that collectively ignite into flame, a controlled and persistent simmering heat, a sudden and visceral blow — all images that represent substantive transformation. More than thirty-five years after the publication of art historian Linda Nochlin's "Why Have There Been No Great Women Artists?"¹ the books under review here assess from various perspectives what was nothing less than a revolutionary transformation of the art world and of histories of art.

In her celebrated essay, Nochlin confronted the notion that women artists simply weren't as capable as men. She did this by challenging the commonly held assumption that great art is the autonomous product of specially endowed individuals and by articulating ways that social institutions — art academies and systems of patronage — have systematically limited and excluded women's participation. What followed was a massive effort to unearth the buried histories of women artists, and the result was a series of books, exhibitions, and exhibition catalogues that documented the lives and work of ignored or forgotten women

artists, including the groundbreaking *Women Artists 1550–1950* and *Forever Free: Art by African-American Women 1862–1980*, one of the first exhibitions to address the multiply layered art historical neglect of women artists of African ancestry.²

Other art historians and critics went on to question the notion of greatness itself as a gendered construct. Some were critical of attempts to locate women artists within art history's existing frame.³ Cultural theorist and art historian Griselda Pollock posited the need for "feminist interventions in the history of art" that interrogate practices of visual representation as they intersect with social constructions of gender difference.⁴ Art historians Norma Broude and Mary D. Garrard edited several anthologies of careful and thorough scholarship on women artists that critically interrogate the ideologically embedded structures of art historical discourse.⁵ In *Women, Art, and Society*, initially published in 1990, Whitney Chadwick was among the first feminist art historians to address the intersections of race, ethnicity, gender, and class in relation to the production of

art by women and the social construction of ideologies of gender and art. Her clear and accessible text incorporated decades of scholarship on the art and lives of women artists in Europe and the United States from the late medieval period to the present, and acknowledged the range of theoretical perspectives that have informed feminist art history and practice since the 1970s.⁶

"After the revolution comes the reckoning," writes Nochlin in the foreword to Eleanor Heartney et al.'s *After the Revolution: Women Who Transformed Contemporary Art*. "Exactly what has been accomplished, what changed?" (p.7). *After the Revolution* features substantive and critically engaged essays on twelve women artists who have worked or are working predominantly in the United States, all of whom have achieved a considerable measure of national or international acclaim. The selection of these twelve individuals inevitably suggests additional artists who could have been included. Indeed, one might wish for a more

culturally diverse collection; clearly the emphasis here is on particular facets of contemporary art practice such as performance, installation, exploration of the messy physicality of the body, and critical engagement with postmodernism. Within this particular contemporary framework, these artists represent a range of complex, inventive, and interrogatory artistic practices, for, as Nochlin argues, “it is difference rather than similarity that is at stake here. No subtle or summarizable ‘essence’ of femininity unites the work of Louise Bourgeois, Jenny Holzer, and Marina Abramović. On the contrary, all their work is marked by extreme divergence of media, style, and implication” (p.8). Nochlin’s “reckoning,” as she writes of these artists, encircles and steps beyond her own revolutionary writing of three decades earlier:

Whether they are “great” or not is beside the point today; there is something stodgy and fixed about the very word “great,” something that smells of the past and tradition. Leave greatness to Michelangelo and Cézanne, if you will. They are dead and gone. For the women artists considered in this book, it is vitality, originality, malleability, an incisive relationship to the present and all it implies, and an ability to deal with darkness and negativity and ambiguity that is at stake, not some mythic status that would confine them to fixed, eternal truth. It is in this sense that they are both revolutionaries and post-revolutionary at the same time. (p.8)

The authors’ introduction to *After the Revolution* surveys with impressive range and breadth the intertwined trajectories of feminist art, feminist

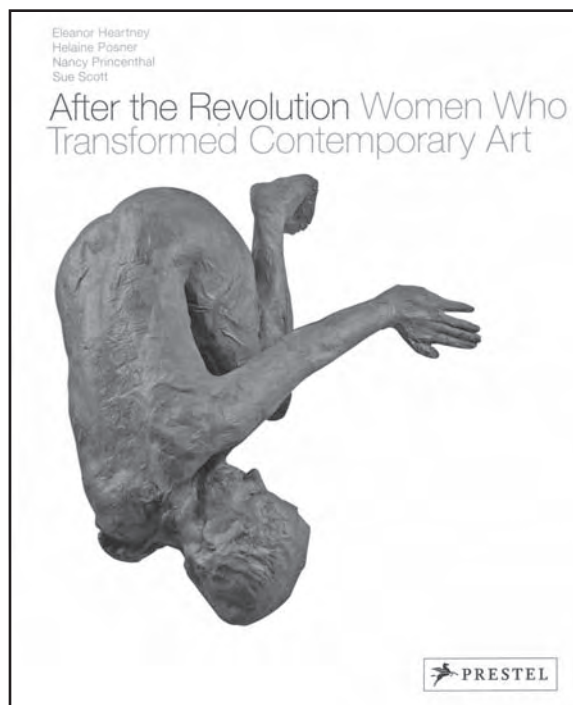
theory, and contemporary art since the 1970s — beginning, of course, with reference to Nochlin’s 1971 essay. Heartney, Posner, Princenthal, and Scott take as their central premise that the only meaningful way to measure the institutional changes in the art world wrought by the feminist art

monographs published by museums and commercial presses revealed that while a few women artists — including those represented in this volume — have been highly visible in galleries and museums, the art world is far from gender parity.⁷ The essays on individual artists, variously written by the book’s

authors, encompass the artists’ biographies, the development of their art in relation to that of other contemporary artists, critical explication of particular examples of their art and its meanings, and the contemporary theoretical positions with which they engage.

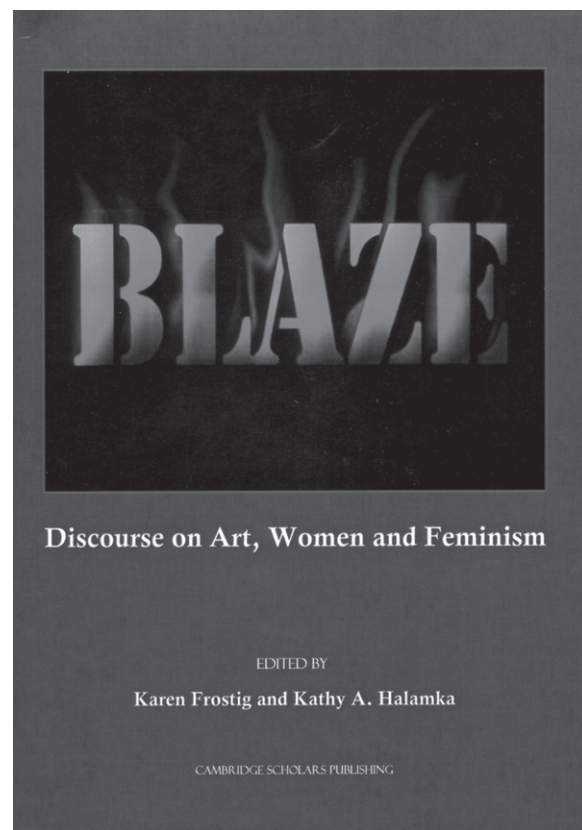
A compilation of essays by women engaged strategically in contemporary feminist practice in the visual arts, *Blaze: Discourse on Art, Women, and Feminism* emphasizes discourse as interaction, as multiple conversations happening at once.

Blaze is an anthology of case studies and historical narratives of feminist organizations and publications written by participants in this history — “second-wave and third-wave feminist artists, art historians, critics, journalists, curators, interdisciplinary artists, and arts administrators of diverse backgrounds, living across the United States” — that emerged from the 2006 annual conference of the Women’s Caucus for Art, for which editors Frostig and Halamka served as co-chairs (p.xii). Accordingly, many of the essays focus on various facets of the work of this national organization. Organized into sections, termed by the editors as “different methods of cultural intervention” — Leadership, Criticism, Collaboration, and The Work — *Blaze* invokes feminist thought and practice



movement is to look at the accomplishments, recognition, and influence of individual artists and “the cumulative weight of their individual achievements” (p.10). *After the Revolution* aims not to deconstruct or confound dominant discourses of contemporary art history, but rather to locate these women artists in relation to particular pathways within contemporary art. As curators and critics of contemporary art, the authors were particularly concerned with the representation of women artists in galleries, museums, and publications since the 1970s as a measure of women artists’ visibility and success. Their survey of twenty major New York galleries, a selection of museums throughout the United States that exhibit contemporary art, and artist

as broadly inclusive, individual and collaborative, personal and publicly engaged, creative, activist, and visionary. Frostig and Halamka envision this as “a navigational text, celebrating past victories while charting new directions for today’s second wave and third wave feminists” (p.xx).



The most successful of the essays in *Blaze* serve as primary texts, personal narratives of lived experience, such as art historian Patricia Hills’s “Personal Recollections of the Early Years of the Women’s Caucus for Art in Boston” (pp.3–20), and historical accounts that are instructive in their specificity, for example, artist and art historian Susan King’s “Honoring Feminist Paths: The Lifetime Achievement Awards,” which recounts twenty-five years of public recognition by the Women’s Caucus for Art of women’s achievements in the visual arts (pp.21–36). King reflects upon the instructive power of intergen-

erational connection as she describes a telephone interview with art historian Mary D. Garrard that helped her draw her essay’s conclusions: “Garrard’s bridge to the past (through her lived experience that I as a younger historian cannot share) puts her in a unique position to see the larger implications

for our current practice” (p.31). Based on her own experience, cultural historian Elinor W. Gadon reflects upon the importance of women mentors and mentoring as a feminist practice in “Mentors and Mentoring: The Woman’s Way” (pp.251–253), concluding, “Good luck! Don’t try to go it alone” (p.253). Artist Thea Paneth’s “Transforming Personal History into Paintings” is an intimate account of her mother’s and her own visual records of family history and memory as personal and political (pp.255–258). In “Drawing the Circle: From the Private to the Public to the Classroom and Back Again,” artist and activist Sharon Siskin describes the inter-

connections among social action, community-based research, and teaching as they inform her intrinsically feminist artistic practice (pp.349–357).

Inclusion and exclusion resonate throughout *Blaze*. Artist Patricia Rodriguez’s “Pioneer Chicana/Latina Artists: Creating Institutional Inclusion” emphasizes the importance of coalition, collaboration, and the formation of institutional structures to combat art world racism and exclusion (pp.89–101). A founder in 1972 of *Mujeres Muralistas*, Rodriguez draws upon her own experiences and those of artists she interviewed whose work was

fundamental to the formation of the Chicano/a art movement of the 1970s. “Combined,” she writes, “our experience is offered to better understand how we can develop institutional relationships and collaborations” (p.89). What is troubling here is that the *Mujeres Muralistas*, an internationally recognized collaborative group that “dared to change the course of muralism by wrenching itself free from its male-dominated base, and working collectively as women” (p.92), was, according to Rodriguez, invited to consider participating in WACK! but ultimately left out. She writes, “The sense of exclusion that followed causes me to question the premise of the Feminist Movement of liberating and reversing oppression against women. In what ways haven’t Chicana/Latina artists fought the very same patriarchal powers as the feminist artists included in WACK!? In what ways did we not meet the same challenges, such that our work is so unexpectedly excluded from such an important forum on feminist art?” (p.93).⁸

Although the majority of essays — as is too often the case in anthologies such as this one — address the experiences of white women in the feminist art movement, it is important to note that art world racism is indeed addressed here as a feminist concern in writings by women of color as well as by white women. Dena Muller, gallerist and executive director of the national organization ArtTable, articulates the challenges of intergenerational dialogue from her third-wave perspective in “The Burden of Inclusivity: Second-Wave Feminism and the Third-Wave Era” (p.103–112):

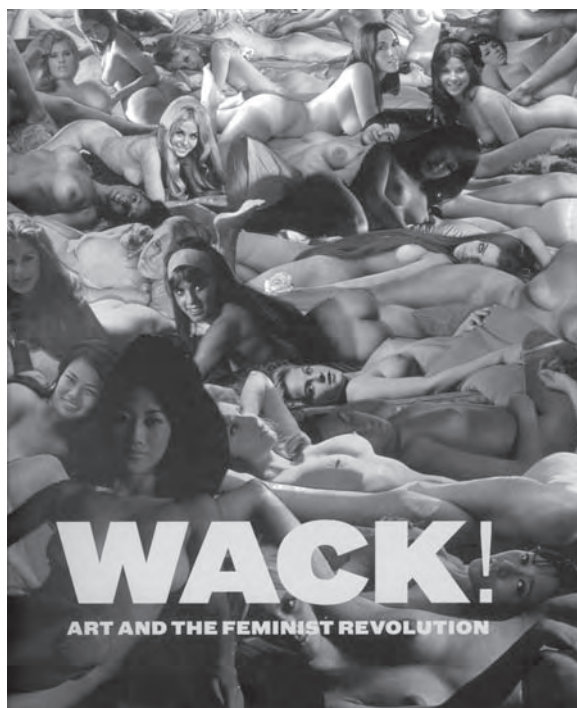
The most important aspect of this dialogue is the challenge of inclusion — of younger people, of people of color, of feminist men, of gender justice ideologies, and of activist

strategies articulated outside the context of second-wave, American feminism — facing established women's organizations if they intend to continue their work beyond the span of the generation that founded them. (p.104)

And critic, curator, and historian of modern and contemporary art Maria Elena Buszek posits a “Perma-wave” of inter-generational dialogue, “where feminists of different generations might finally work together to further the cause of women's rights even as they acknowledge and debate one another's differences” (p.133), in “Perma-Wave: Bridging Feminism's Generation Gap” (pp.133–143).⁹

The monumental and ambitious *WACK! Art and the Feminist Revolution* is an expansive exploration of the history not of “feminist art” — since a number of the artists discussed here do not embrace the term — but of “the feminist in art,” the ways in which feminism from the 1960s to the present has wrought radical and sweeping changes in the international art world, its goal “nothing less than a complete reorganization of cultural hierarchies,” according to Cornelia Butler, curator of contemporary art and organizer of this exhibition and its massive exhibition catalogue (p.21). Butler explains the exhibition's provocative and exclamatory title, which deliberately invokes that period's audacious and idealistic activism:

Though “WACK” is not an acronym, it gestures to those of many activist groups and political communities beginning in the 1970s whose activities focused on women's issues and cultural produc-



tion, including the Art Workers Coalition (AWC); Women Artists in Revolution (WAR); Women's Action Coalition (WAC); Women's International Terrorist Conspiracy from Hell (WITCH); Women's Caucus for Art (WCA); and Women, Students, and Artists for Black Art Liberation (WSABAL). The violent and sexual connotations of “WACK” serve to reinforce feminism's affront to the patriarchal system, while the exhibition's conjoined subtitle is intended to acknowledge the intersection of feminism and art that is this exhibition's *raison d'être* and the source of its revolutionary potential. (p.15)

This publication conceives of feminism as a restless and constantly shifting terrain, “a relatively open-ended system that has, throughout its history of engagement with visual art, sustained an unprecedented degree of

internal critique and contained wildly divergent political ideologies and practices” (p.15). The exhibition and catalogue accordingly include well-known and lesser-known artists, including many not usually associated with feminist art histories. As Butler writes, “Through a proposed dismantling of the received canon of feminist art, the exhibition and accompanying publication consciously reenact feminism's legacy of inclusivity and its interrogation of cultural hierarchies of all kinds to suggest a more complicated history of simultaneous feminisms” (pp.15–16).¹⁰

Like *After the Revolution*, *WACK!* emphasizes themes of identity construction, narrative, the gendered body, the social meanings ascribed to particular locations, and performance and process-based work. Although the exhibition and catalogue are expansively global in reach, what is puzzling is the minimal recognition of artists of diverse ethnicities in the United States and the exclusion of artist groups such as California's *Mujeres Muralistas* (Chicana muralist Judith Baca represents this vibrant community-based activist tradition), of Native American artists (represented here only by the Native American feminist performance group *Spiderwoman Theater*), and of significant California-based Asian American artists. Despite this noteworthy shortcoming, the catalogue is generously illustrated with images of the highest quality, including many that document historically important performances and installations, making this a significant resource for the study of the intersections of feminism with contemporary art. Useful as well are the biographies of the numerous artists and artist groups represented in the exhibition, organized alphabetically, which provide thoroughly

researched information on recognized and lesser-known artists and feminist art organizations, including “Where We At”: Black Women Artists (New York, 1971–1997) and the Lesbian Art Project (Los Angeles, 1977–79).

The essays in *WACK!* are smart, provocative, theoretically engaged, and sometimes surprising. Art historian and critical theorist Marsha Meskimon’s “Chronology through Cartography: Mapping 1970s Feminist Art Globally” considers “mapping” geographically and conceptually. Writes Meskimon, “Reevaluating the impact of the ‘feminist revolution’ on art in the wider global community implies the development of a critical cartography that links geopolitical networks of exchange with the movement of concepts, ideas, and aesthetic agency, in, of, and from time and space” (p.325). Art historian Richard Meyer’s “Hard Targets: Male Bodies, Feminist Art, and the Force of Censorship in the 1970s” explores the visual articulation of desire by presumably heterosexual women artists, particularly through phallic imagery. Meyer states his daring intention: “first, to reclaim a largely overlooked and erotically audacious chapter in feminist art history, and, second, to consider the various forms of censorship to which these women were subjected” (p.364). “Their Memory is Playing Tricks on Her: Notes toward a Calligraphy of Rage,” by photographer, curator, and cultural theorist Catherine Lord, examines anger, “architectures of memory,” and the construction of narratives and counter-narratives of lesbian culture. Other essays explore such topics as photographic self-representation in feminist art, the emphasis on touch and physicality in feminist performance, Italian feminism, Black women artists of the 1960s and 1970s, women artists in Chile during the years of military dictatorship in the 1970s, the ambivalence and complexities of abstract painting, and all-women ex-

hibitions. The catalogue also contains an extensively annotated chronology of all-women group exhibitions from 1943 through 1983. Each of these substantive essays could stand on its own, and together they constitute an extraordinary compendium of contemporary feminist scholarship and criticism.

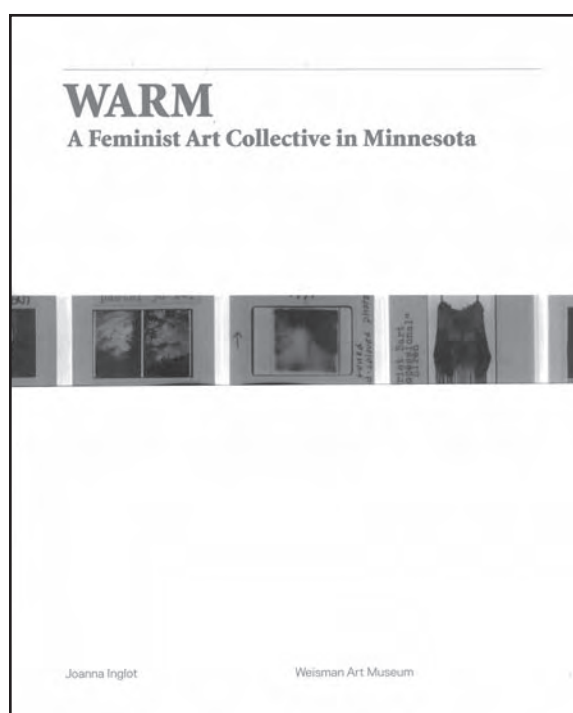
WACK! was a grand-scale exhibition that opened in 2007 at the Museum of Contemporary Art in Los Angeles, paralleled by the similarly ambitious *Global Feminisms* at the Brooklyn Museum. The simultaneity of these shows on the East and West coasts reinforced the common characterization of bi-coastal centers in most accounts of the feminist art movement in the United States. *WARM: A Feminist Art Collective in Minnesota* belies the minimization of the revolutionary potential of other locations. In her thoroughly researched, extended catalogue essay, art historian and curator Joanna Inglot convincingly posits the centrality of the Women’s Art Registry of Minnesota to the history of feminist art practice in the United States:

WARM shared many features with well-known feminist groups and collectives on the East and West Coasts, but women’s art movements in the Midwest have largely escaped the notice of critics and art historians, despite the considerable attention that feminist art has received... A prevalent assumption that the contemporary art scene in the Midwest, including Minne-

sota, was parochial, derivative, and unworthy of close scrutiny presents a stark contrast to the region’s vibrant artistic communities and impressive creative productions. (p.2)

Indeed, it is the meticulous scrutiny Inglot brings to her subject that makes this publication such a valuable resource.

Founded as a women’s art collective in 1973, the Women’s Art Registry



of Minnesota gained national recognition for its ambitious exhibitions in the WARM Gallery, which it operated as a member-run exhibition space from 1976 to 1991; its substantial slide registry (in the pre-digital era) of work by women artists throughout the United States; its dynamic Visiting Artists Program; the art exchanges it organized in collaboration with other feminist collectives outside Minnesota; and its publication of *WARM Journal* (1980–1987). Since the Gallery’s closing, the WARM collective has continued its ex-

istence as a women artists' community of mentorship and mutual support.

The WARM catalogue, published in conjunction with an exhibition at the Weisman Art Museum in 2007, features the work of twelve artists who made significant contributions to WARM during its formative years and whose subsequent work as artists and educators was influenced by their involvement in the collective. Perceptive essays introduce each of these artists and her work; images are organized according thematically. Inglot's "WARM: A Women's Art Collective in the Twin Cities, 1973–1991," the text that anchors this publication, documents the history and activities of the WARM collective in relation to the establishment during the 1970s of women's co-operative art galleries in New York, Los Angeles, Philadelphia, and Chicago; feminist art programs; and activist groups throughout the United States. Inglot not only positions WARM in relation to feminist art history, but also convincingly argues that the collective's emphasis on the community-based empowerment of women artists was grounded in Minnesota's deep and dynamic heritage of grassroots and feminist activism. The collective's location in the upper Midwest was thus not incidental, but fundamental to its success as a lively grassroots organization.

Beginning with the collective's formation, Inglot describes the various positions among collective members regarding what the mission of a feminist art organization should be — from advocacy of revolutionary experiments in art to a more moderate focus on professional advancement of women artists (p.29). Desires varied: "Some members wanted the gallery to gain visibility in order to launch their professional careers; others were more interested in making a close-knit, supportive community, and many wanted a combina-

tion of both. The organization was often polarized between those who were seen as 'elitists' and those who advocated a more 'populist' orientation" (p.32). These debates will be familiar to anyone who participated in this sort of feminist organization in the 1970s and 1980s. But the narrative constructed here is marvelous in its specificity as Inglot recounts the particularities of WARM's history, making an important contribution to the history of feminist activism.

Inglot considers the predominant concerns addressed in the work of the majority of WARM members as characteristic of second-wave feminist art: "privileging personal experience and the endorsement of a separate culture or sensibility; frequent appearance of autobiography and portraiture; exploration of sexuality and imagery of the body; championing traditional women's arts, such as weaving, stitching, use of fabric, and decoration; references to domestic interiors and household objects; and the iconography of the Goddess and ritual ceremonies defining 'womanhood'" (p.58). Engagement with postmodern and critical gender theory came later for these artists, but, insists Inglot, "they were not 'stuck' in the second wave... Instead they mastered and elevated these themes to a new level. Many reached deeply into personal life in their work, uncovering layers of cultural identities and expressing this in sophisticated and innovative visual language. In these pursuits, they found much support and reinforcement from one another, gaining confidence that allowed them to develop in individual directions while remaining committed to the collective spirit of the organization" (p.58).

Yet Inglot does not avoid discussion of WARM's limitations. When the renowned artist Harmony Hammond exhibited at WARM Gallery and participated in the Visiting Artists

Program, she noted that many of the lesbian members of the collective "still appeared 'closeted' and were clearly uncomfortable with articulating their sexuality in a public context" (p.53). As was the case for many predominantly white, middle-class feminist organizations, members of WARM did not deal effectively with issues of difference, including class disparities and race and ethnicity.

A slow burn rather than a flash of change, the mission of the Women's Art Registry of Minnesota was nonetheless revolutionary as its members set out to reshape the mainstream of art and art criticism while building a community of mentorship, education, collaboration, and mutual support. Concludes Inglot,

As a collective, the members were committed to supporting each other in their independent artistic explorations and feminist identities as they jointly endeavored to change the patriarchal structure of the art world... They accomplished an astonishing number of projects and pooled their energies to run a complex and sophisticated organization, while establishing their own careers as artists. They succeeded on all fronts. (p.75)

Looking back on more than thirty-five years of feminist art history, criticism and art production, these publications render visible, in varying ways, what has indeed been a revolution in the art world. Generously and expansively inclusive of a multitude of feminist voices, they offer insight into particular historical moments that will serve scholars of feminist history and, one hopes, inspire activism that will continue to transform the world of art.

Notes

1. Linda Nochlin, "Why Have There Been No Great Women Artists?" in *Art and Sexual Politics*, ed. Thomas B. Hess & Elizabeth C. Baker (New York: Collier, 1971), pp. 1–44; also in Linda Nochlin, *Women, Art, and Power and Other Essays* (New York: Harper & Row, 1988), pp. 145–178; originally published in *ARTnews*, v. 69, no. 9 (January 1971), pp. 22–39 & 67–71. At the time a highly regarded historian of nineteenth-century French art, Nochlin recalls the impact of feminism on her personal and professional life as she developed a groundbreaking course on women and art at Vassar College in 1969, writing that "organizing that first class in feminist art history irrevocably altered my view of the discipline and my place in it, so that all my future production was touched by this originating moment of insight and revision." "Starting from Scratch: The Beginnings of Feminist Art History," in *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, ed. Norma Broude & Mary D. Garrard (New York: Harry N. Abrams, 1994), p. 130 (essay, pp. 130–137).
2. Ann Sutherland Harris & Linda Nochlin, *Women Artists 1550–1950* (Los Angeles: Los Angeles County Museum of Art; & New York: Alfred A. Knopf, 1976); *Forever Free: Art by African-American Women 1862–1980*, ed. Arna Alexander Bontemps & Jacqueline Fonvielle-Bontemps (Normal, IL: Illinois State University, Center for the Visual Arts Gallery, 1980).
3. See, for example, a review of fifteen years of feminist art scholarship, following the publication of Nochlin's essay, in which art historians Thalia Gouma-Peterson and Patricia Mathews wrote, "We believe that such an approach is ultimately self-defeating, for it fixes women within preexisting structures without questioning the validity of these structures." Thalia Gouma-Peterson & Patricia Mathews, "The Feminist Critique of Art History," *Art Bulletin*, v. 69, no. 3 (September 1987), p. 327.
4. Griselda Pollock, *Vision and Difference: Femininity, Feminism and Histories of Art* (London & New York: Routledge, 1988).
5. See *Feminism and Art History: Questioning the Litany*, ed. Norma Broude & Mary D. Garrard (New York: Harper & Row, 1982); *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude & Mary D. Garrard (Boulder, CO: Westview Press, 1992); and *Reclaiming Female Agency: Feminist Art History after Postmodernism*, ed. Norma Broude & Mary D. Garrard (Berkeley: University of California Press, 2005).
6. Whitney Chadwick, *Women, Art, and Society* (London: Thames and Hudson, [1990] 2007).
7. According to this survey, women's representation in solo exhibitions in New York galleries increased from 11.6 percent in the 1970s to 23.9 percent in the 1990s, but in the first half-decade of the twenty-first century has dropped to 21.5 percent. In museums, women's representation in solo exhibitions reached nearly 30 percent during the 1990s and in this decade stands at about 25 percent; monographs on women artists published by U.S. museums reached nearly one-third of all such publications in the 1990s, while commercial publications grew only from less than .5 percent in the 1970s to less than 3 percent at present (pp.22–25).
8. Yolanda M. López and Moira Roth discuss racism and racial separatism as continuing to plague feminist art circles in the United States, and the importance of coalition-building as a strategy to combat art world racism; see López & Roth, "Social Protest: Racism and Sexism," in *The Power of Feminist Art: The American Movement of the 1970s*, ed. Norma Broude & Mary D. Garrard (New York: Harry N. Abrams, 1994), pp. 140–157.
9. Buszek cites the declaration by artist S.A. Bachman during a panel at the 2006 Women's Caucus for Art conference that we may have finally reached the era of "Perma-wave" (p. 133).
10. Butler cites as the model for WACK! the 1996 *Inside the Visible: An Elliptical Traverse of 20th-Century Art in, of, and from the Feminine*, organized by M. Catherine de Zegher for the Institute of Contemporary Art in Boston (p. 20); see the exhibition catalogue of the same name (Boston: The Institute of Contemporary Art; & Cambridge, MA: MIT Press, 1996).

[Melanie Herzog is Professor of Art History and former Director of Women's and Gender Studies at Edgewood College in Madison, Wisconsin. Her interests include multicultural art, artists' encounters across cultural and geographical borders, questions of representation and identity, and art and social justice. She is the author of *Elizabeth Catlett: An American Artist in Mexico* (University of Washington Press, 2000), Milton Rogovin: *The Making of a Social Documentary Photographer* (Center for Creative Photography and University of Washington Press, 2006), and several articles, book chapters, and exhibition catalogue essays, most recently "Innovation, Connection, and Education: Women of Metal" published in conjunction with the exhibition *Women of Metal at the University of Wisconsin–Whitewater, Fall 2008*.]

TRADITIONAL MASCULINITY IN CRISIS: AN OPPORTUNITY TO CREATE HEALTHY ALTERNATIVES

by Max V. Camp

Shira Tarrant, ed., *MEN SPEAK OUT: VIEWS ON GENDER, SEX, AND POWER*. New York, NY: Routledge, 2008. 295p. bibl. index. pap., \$36.95, ISBN 978-0415956574.

Michael S. Kimmel, *THE HISTORY OF MEN: ESSAYS IN THE HISTORY OF AMERICAN AND BRITISH MASCULINITIES*. Albany, NY: SUNY Press, 2005. 258p. notes. bibliog. index. pap., \$26.95, ISBN 978-0791463406.

Martha McCaughey, *THE CAVEMAN MYSTIQUE: POP-DARWINISM AND THE DEBATES OVER SEX, VIOLENCE, AND SCIENCE*. New York, NY: Routledge/Taylor & Francis Group, 2008. 167p. notes. index. \$29.95, ISBN 978-0415934756.

In an age when dominant groups skillfully appropriate the rhetoric of social justice and enthusiastically adopt the mantle of “victim,” do we really need more books by men or about men? Normally my answer would be a loud and unwavering “No!” These three works, however, offer crucial insights and perspectives for understanding contemporary gender relations, as well as knowledge and tools that can be used in working to end sexism and bring about gender freedom for all. In *Men Speak Out*, a diverse group of men discuss negotiating healthy masculinities and strategies for ending sexism. In *The History of Men*, Michael Kimmel documents the masculine ideal that has dominated U.S. culture since the founding of the nation. Finally, in *The Caveman Mystique*, Martha McCaughey argues for the re-conceptualization of science from an objective methodology to a discursive production, and examines this discourse for its subtle contribution to shaping masculinity.

As an organizer, I learned from patient women that men have a significant role in ending sexism. A crucial way for men to be a part of the solution is to talk about and organize

around pervasive interpersonal, cultural, and institutional forms of sexism — *with other men*. However, there are times when men want to act, but do not know of effective and feasible means; or they need guidance, support, or a sense that they are not alone in this endeavor in order to rejuvenate their sense of purpose.

Men Speak Out: Views on Gender, Sex, and Power gathers the voices of men who share this mission. Many of the contributors — academics, organizers, artists, social service providers, and everyday men with a commitment to ending sexism — have come of age since women’s studies departments became widely established. Thus we can see how women’s studies has shaped and affected undergraduate men.

Ending sexism goes beyond conventional attempts to offer equal opportunity to women or avoid using sexist language. As some women have broadened the meanings and representations of femininity and sought to create a gender continuum, a commitment to end the gender binary requires that we think about gender differently. At the same time, men and masculinity will change as well. Some of the essays in *Men Speak Out* examine how

individual men traverse and negotiate the difficult terrain of creating healthy masculinities that are not rooted in dominating women or opposing femininity. These are extremely significant works, even if their very accessible prose and the authors’ confessions of challenge suggest otherwise.

In “Masculinity and Identity,” the book’s first section, contributors define, redefine, negotiate, and grapple with masculinity, demonstrating that masculinity is not a singular ideal or representation: Gender intersects with race, class, and sexuality — among other aspects of identity and relations of power — to create a multiplicity of historically specific and culturally contingent masculinities. In the essay “Redefining Manhood: Resisting Sexism,” Ewuaré X. Osayande writes about how Black masculinity is influenced by historical race relations in the United States. Because Black men need to protect themselves from white supremacy, they have created a self-defense mechanism resulting in a “self-protecting posturing [which] often manifests in hypermasculinity that is predicated upon domination and that sees violence as a primary option to resolve problems” (p.38).

Masculinity is not simply about wielding power over women, but about dominating other men as well. In "Sexuality," the second section of the book, Chong-suk Han, in the essay "Darker Shade of Queer: Race and Sexuality at the Margins," addresses rampant racism among white gay men. He compares the objectification of men of color by some white gay men as analogous to the objectification of women by some men. "Much like heterosexual male claims of sexual consumption of women," he writes, "many gay white men have claimed the right to pick and choose what they want from their partners by positioning whiteness as a bargaining tool in sexual encounters" (p. 89).

In another section, Donald Unger poignantly illustrates the institutional barriers to men becoming better fathers and altering gender roles. As a father, Unger was forced to sue a major corporation so it would comply with state law to install diaper-changing facilities in its men's restrooms. This might seem like a trivial concern, but it is one that demonstrates one of the challenges to men becoming more responsible fathers.

Men Speak Out could definitely be used in undergraduate courses or picked up by men who want to learn how to be better allies or are curious about the relationship of men to feminism. Almost all of the essays could be used in gender/women's studies courses, and many could serve ethnic studies, LGBT studies, or sociology as well.

Although *Men Speak Out* has many strengths, a work of this type has some limitations. The editors' goal of incorporating many different voices has resulted in a lack of compre-

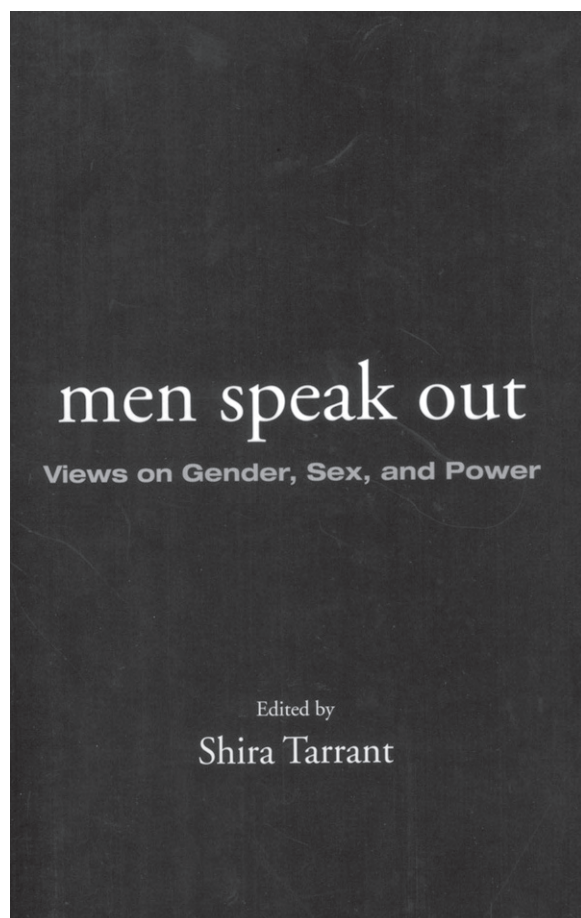
hensiveness on any one topic. I found some of the pieces more powerful and gripping than others, although that may reflect my own intellectual and political education and commitments more than any contributor's shortcomings. I would, however, have liked to see more openly gay men discussing their attempts to end sexism among other gay men.

Five years ago, I would have simply said to men fretting about the struggle to alter relations of power and end sexism, "It's tough work, but it's our responsibility." *Men Speak Out*, however, demonstrates the need for a sense of community for men working to be active allies — especially if the alternative is to tune out and continue actively complying with domination.

If *Men Speak Out* offers a variety of perspectives on negotiating healthy masculinities and representing the intersection of gender with other relations of power, Michael Kimmel's *The History of Men: Essays in the History of American and British Masculinities* offers a fascinating overview of white, middle-class, heterosexual masculinity throughout the history of the United States. While I prefer to read social theory and ethnographic research on contemporary struggle, I found this collection of previously published essays riveting. Kimmel acknowledges there are countless histories on men, but almost none of these are about the history of men *as men*. He states in the preface, "While white people, men, heterosexuals, and middle-class people have been hypervisible...these superordinate groups have also been invisible as specifically constituted groups" (p.ix).

Kimmel argues that the models of masculinity in the nineteenth and twentieth centuries in the United States were based on the ideal of not being an "Other" — that is, a man of color, a working-class man, or an immigrant — or, of course, a woman. Thus the ideal of masculinity in the United States has been influenced by concerns of racial, economic, and national domination.

After exploring a wealth of literature, from fiction to non-fiction, transcribed church sermons to academic scholarship, Kimmel identifies four patterns of response by men to women's changes in gender roles: (1) trying to prove themselves physically by lifting weights; (2) working to exclude women from the public sphere — that is, fighting back politically; (3) escaping to homosexual retreats; and (4) finally, the



often-overlooked response of working with women for women's equality.

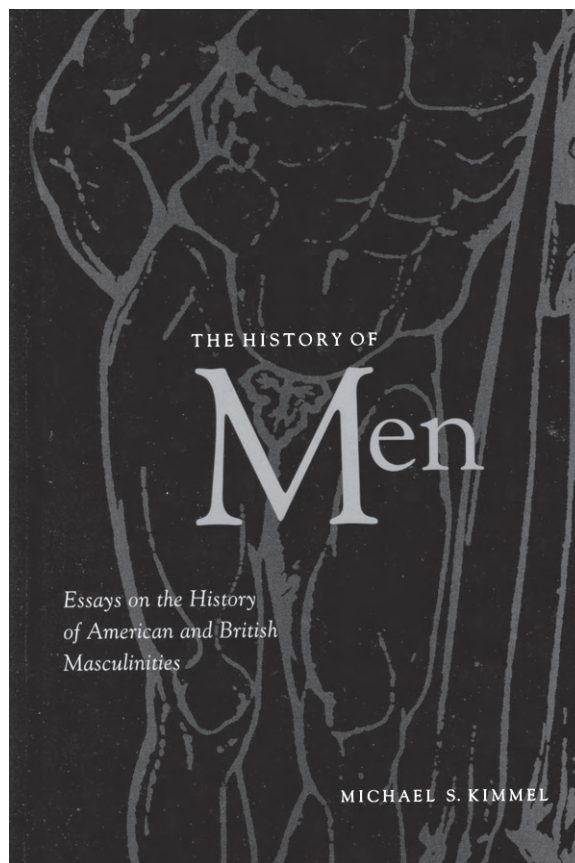
Kimmel makes a major contribution with his demonstration of the connections between gender relations and developments in the means of production (industrialization), social geography, and political change. In the chapter "Born to Run," he documents various ways in which men responded to women's independence and simultaneous urbanization by creating homosocial retreats. There was a cultural conflation of the notions of cosmopolitan urban dwelling and femininity; as a result, masculinity was associated with the ruggedness and adventure of the western (unsettled) United States. When there were no more unexplored lands, men turned to the formation of single-sex sports leagues and Boy Scout troops to find solace with other men. Feeling powerless in the face of industrialization, men misunderstood the roots of their alienation and sought resolution in homosocial spaces.

Although many men organized to limit women's independence, some men supported women's legal equality. Chapter 7, "From 'Conscience and Common Sense' to 'Feminism for Men': Pro-Feminist Men's Rhetoric of Support for Women's Equality," provides some historical examples of male allies and their various motivations and commitments. Kimmel argues the important point that the various rhetorical strategies articulated by men were connected to different visions and consequences for the possibilities of men. For example, drawing on the principles of liberal democracy, some men argued for women's legal equality based on morality and a commitment to justice and fairness. Others claimed that women had higher moral standards than men and that, therefore, their participation in the national body politic

would curb the negative excesses that men's cult of masculinity created. The third group of pro-feminist men embraced feminist ideas for their potential to alter gender roles and increase social options for men. Regarding the various strategies, Kimmel favors "neither the rhetoric of individual rights nor the moralizing rhetoric of difference that men change as a result of supporting feminism." He does suggest, however, that "to a small number of contemporary pro-feminist men...feminism offers men both the ethical imperative to change, as well as the political opportunity to be changed" (p.119).

I greatly enjoyed this collection of essays and have been inspired to read more of Kimmel's work. Like *Men Speak Out*, this book — or individual chapters from it — could be used in undergraduate gender/women's studies, history, ethnic studies, LGBT studies, and sociology courses. Although this is a scholarly text replete with notes and bibliography, Kimmel writes with lucid prose that encourages the nonspecialist. Finally, the original documents included in this collection allow readers to analyze evidence for themselves.

I do have one minor quibble with *The History of Men*. Kimmel recycles certain pieces of evidence to support a number of his arguments. I do think that his usage is appropriate and does not undermine the arguments he advances; but reading about a particular text for the third time in three or four chapters becomes repetitive.



While some men have been willing to embrace change and work as allies with women, others are all too willing to cite scientific studies for the "naturalness" of contemporary gender relations. In *The Caveman Mystique*, Martha McCaughey, a professor of interdisciplinary studies, seeks to undermine faith in the certainty and infallibility of science. Although McCaughey does refer to evolutionary biology and its theories on gender relations, the book is more a contribution to the sociology of knowledge, science studies, and epistemology. "[M]y project is primarily about knowledge, identities, and bodies," she writes, "and the struggle over which knowledges will gain a foothold in our culture and to what effect" (p.10).

Over the last twenty years, there has been a substantial amount of research in the field of human behavior

and evolution (HBE), much of which has filtered down, at times erroneously or irresponsibly, into the popular press. One of the appeals for men is that it is easier and more fun to learn about one's self from pop culture, in a way that reinforces men's dominant status in society, than by questioning how we learn.

McCaughey's strategy "position[s] evolutionary arguments about human nature as an ideology to understand that people think and act in ways that take evolutionary theory, however they construe it, as a self-evident truth" (p.6). Just as Michael Kimmel looks at cultural production through fiction, church sermons, and love letters to address cultural ideals of masculinity, McCaughey examines scientific writing as a source of masculine identity. In other words, McCaughey seeks to shift our understanding of science from a practice and methodology evaluated by objective standards to a cultural discourse influenced by social relations and power: "Without a critical, historical view of how scientific stories emerged to answer questions about men's sexual behaviors and feelings, evolution has become the paradigm through which many people understand men" (p.7).

McCaughey recognizes that there are poorly skilled scientists who practice "bad" science. Ultimately, however, she critiques science itself. But although she calls for a reduction in the authority placed in science as a whole, her practical solution is to create more "multi-disciplinary" work groups in which people with various academic training can work together — for instance, by incorporating more social scientists and cultural critics into

the editorial boards of natural science journals. In addition to creating multi-disciplinary work groups, McCaughey seeks to expose the value-laden work of scientists, urging them to acknowledge their perspectives and commitments rather than purporting that science is objective.

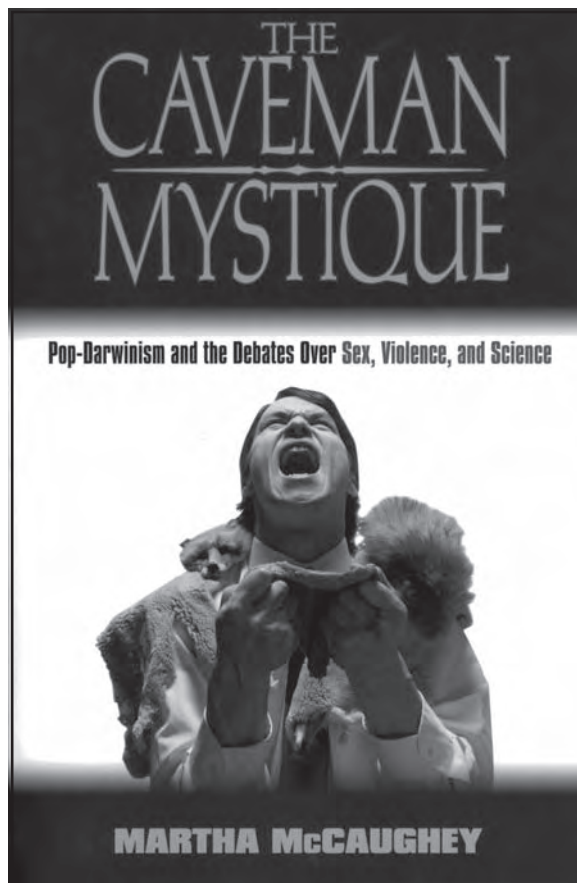
Overall, I greatly enjoyed this book. As with the other two, it is written in accessible prose for the nonspecialist. McCaughey deploys surgical skill in elucidating the ideas of abstruse theorists such as Butler and Foucault. However, given that this was written for a general audience and not post-modernists, the accessible prose belies

sion on our most fundamental beliefs about science is all the more reason to assign it. This text would be very useful for courses in women's studies, LGBT studies, ethnic studies, sociology of knowledge, and, of course, biology.

As women continue to push for interpersonal, cultural, legal, and institutional forms of equality and gender freedom, men need to decide their role. Hopefully more men will stop reverting to intellectually lazy arguments to justify sexist practices and behaviors, and instead take inspiration from peers of all genders who are working to end sexism. If there is one meta-narrative

I subscribe to, it is that there is a historical trajectory toward freedom. These three compelling books should inspire men to end institutional gender roles and unbalanced gender dynamics and work with women to help create a more just and sane world for all of us.

[Max V. Camp is earning an M.A. in gender and women's studies from the University of Wisconsin–Madison. He has worked as an organizer on campaigns for gender and sexual freedom and presented workshops at various conferences to end white privilege and sexism in the LGBTQ community. He intends to go to law school to continue his advocacy through practicing gender/sexual-ity law or working for economic justice.]



the controversial ideas it advances. I suspect that the average reader may have a fit of apoplexy in response to the argument that science is simply a cultural narrative. The inevitability that this book will provoke vigorous discus-

UNDEAD, GOTHIC, AND QUEER: THE ALLURE OF BUFFY

by Pamela O'Donnell

Elena Levine & Lisa Parks, eds., *UNDEAD TV: ESSAYS ON BUFFY THE VAMPIRE SLAYER*. Durham, NC: Duke University Press, 2007. 209p. bibl. index. notes. ISBN 978-0-8223-4043-0.

Rebecca Beirne, ed., *TELEVISION QUEER WOMEN: A READER*, New York: Palgrave Macmillan, 2008. 251p. bibl. index. notes. ISBN 0-230-60080-8.

Benjamin A. Brabon & Stéphanie Genz, eds., *POSTFEMINIST GOTHIC: CRITICAL INTERVENTIONS IN CONTEMPORARY CULTURE*, New York: Palgrave Macmillan, 2007. 189p. index. notes. ISBN 0-230-00542-X.

Buffy the Vampire Slayer (*BtVS*) may well be the most analyzed television show in the history of the medium. Try to name another series that has its own academic conference or its own peer-reviewed journal.¹ A quick search of Amazon.com turns up more than a dozen scholarly volumes about the show — from the ground-breaking *Why Buffy Matters* to the soon-to-be-published *Buffy Goes Dark: Essays on the Final Two Seasons*. The editors of *Undead TV* rightly refer to this television series as “a cultural phenomenon that epitomizes trends in the production and reception of commercial television and offers provocative commentaries on matters of gender, sexuality, class, race, and age” (p.2). That people are still talking and writing about the show five years after the last original episode aired is a testament to its enduring appeal. Given the popularity of *BtVS*, it's hardly surprising that episodes or characters from the series are analyzed in each of the books reviewed here. And because each volume has its own defined discourse, readers have the opportunity to view Buffy as undead, gothic, and queer.

Fans of *BtVS* are well aware that death in the Buffyverse is rarely final. Characters are brought back to life, exist in other dimensions (where there may or may not be shrimp), and revisit the living in dreams. Buffy herself

died twice in the course of the series. Perhaps more than any other television show, *BtVS* deserves to be called “undead TV,” the title chosen by Elana Levine and Lisa Parks for their anthology of eight essays exploring the cultural impact of *BtVS* (p.3).

In the acknowledgements section of *Undead TV: Essays on Buffy the Vampire Slayer*, Levine and Parks note that the idea for the collection began after a “Console-ing Passions” conference (see <http://www.cp.commarts.wisc.edu/home/index.htm>) at Notre Dame in 2000, three years before the *BtVS* series ended. In the seven years between the book's conception and publication, both the world and television changed — a lot — and the editors use the introduction to convince the reader that Buffy *still* matters. They discuss the “afterlife” of a television series, how it lives on in syndication (often global) and is perpetuated in DVD box sets, reissues, and merchandizing. The case of *BtVS* may be unique in that the show's narrative continues in graphic novel form in a series entitled *Buffy the Vampire Slayer Season 8* and in a new multi-player online video game. Alas, *Undead TV* was published before the debut of either the comic or the game, but the authors do make a convincing argument that “the structure of commercial television lends itself to the constant recovery of used, terminated,

canceled, expired material for maximum return” (p.5). Can anyone say *Knight Rider*?

Because the introduction raises so many interesting points about *BtVS*'s afterlife — including how the show's move from the WB to UPN may have doomed the two “netlets” — it's frustrating to discover that very few of the essays use this as a point of departure for their analysis.² Indeed, more than half of the essays seem frozen in amber, failing to acknowledge anything after the show's fifth season. Not only do the authors rely on out-dated references (*Ally McBeal* — really?), but they also neglect to engage recent scholarship on the series or to talk about changes in television dissemination and reception. Despite these drawbacks, and the unmet expectations raised by the introduction, there is still much to praise in *Undead TV*.

The volume opens with an essay by Mary Celeste Kearney, who reports that the WB purposefully used programming that “targeted a multi-aged market whose members shared a ‘youthful’ sensibility,” thereby making *BtVS*'s appeal more about attitude than about age (p.19). Susan Murray describes how film roles and advertising endorsements are often seen as extensions of the star image of young actresses such as Sarah Michelle Gellar, and how contemporary audiences, being excessively media-literate, expect

to encounter and decode intertextual references. Annette Hill and Ian Calcutt tackle the foreign distribution of *BtVS* and *Angel*; the shows, perceived by British broadcasters as genre suitable only for children, were edited for content, broadcast outside of prime-time, and often pre-empted. Their essay catalogs how difficult it was for fans in the UK to watch the complete series and how these challenges colored their perception/reception. In a critical study of television criticism, Amelie Hastie's erudite essay explores "how popular texts such as *Buffy* help to drive a 'market demand' in scholarly production" and asks how researchers might "avoid falling into television's own traps of ephemerality, obsolescence and market demands" (pp.74–75).

Moving from production into content analysis, Cynthia Fuchs investigates the identity categories of youth and race in *BtVS* and the short-lived series *Dark Angel*, while Allison McCracken's essay explores "the construction of a new kind of masculinity" in the character of Angel, Buffy's vampire boyfriend (p.117). In an essay both delightful and insightful, she describes how the "highly penetrable" body of Angel opens the possibilities of "alternative sexual roles and practices" (p.125). McCracken's analysis carries through the final episodes of both series and traces how this new masculinity continues to be coded as queer in the spin-off *Angel* before the character regresses, assuming a more normative patriarchal role in the show's final seasons. Jason Middleton, in his essay on depictions of Buffy in the television show, in magazine coverage, and as a comic book heroine, analyzes the role of the male spectator.

The concluding essay in *Undead TV* is Levine's own, and she does an excellent job of positioning the series within the discourses of postfeminism and third-wave feminism. In brief,

Levine believes that "in a post-feminist culture, responsibility for change shifts from an organized social movement to individuals" while "third-wave feminism remains invested in collective feminist activism and in the fight against a still powerful patriarchy" (p.170). By analyzing the narrative,



and in particular the characters of Buffy and Anya (both pre- and post-vengeance demon), the author makes a compelling case for the show's feminist agenda, noting that "by turning *her* power into *our* power, Buffy ends the series as a truly New Woman" (p.185).

Although the anthology *Undead TV* does unveil a subtext of queer desire surrounding the character of Angel, there is an *actual* text of queer desire — the relationship between Willow and Tara — that is more fully explored in *Televising Queer Women: A Reader*. In the introduction to this volume the editor Rebecca Beirne lays the groundwork for further exploration of the subject. As she observes,

Lesbian and bisexual women have a unique position in popular cultural representation. Simultaneously fetishized and ignored, desired and disparaged, they have frequently been represented in popular culture as either over-sexed sirens or sexless creatures whose lesbian life warrants nary a moment of screentime. (p.4)

Beirne offers a brief history highlighting some of these problematic representations — from the lurid (*Police Woman*) to the comic (*Ellen* and *Roseanne*) to the daring (*Sugar Rush*). She also traces moments of early political activism that demanded and won more balanced depictions of queer women on the small screen. Beirne is the first to mention the website AfterEllen.com, a resource repeatedly referenced by authors in the collection for its "news, reviews and commentary on lesbian and bisexual women in entertainment." She concludes her introduction with a discussion of the scope of academic publishing, noting that queer scholarship has tended to focus on American and British shows and advocating that more attention be "paid to queer women's representation on television in the rest of the world" (pp.13–14). While this may be a subtle apology for a collection completely focused on American television shows, Beirne goes on to say that the purpose of this collection is to "acknowledge and gather together discussion of existing work to provide future scholars with a starting point for their research" (p.14).

The first essay in this collection is unique in that it discusses the televised personalities of Ellen DeGeneres, a — oh, let's just say it — "seminal" figure in the history of queer television. Unlike the other authors in this collection, Candace Moore tackles

the subject of an actual lesbian on TV, something quite different from a lesbian *character* on TV (who, as Kelly Kessler points out in her essay, is often portrayed by a straight actress). Moore examines the “varied performative rhetorics” that Ellen uses in multiple genres (sitcom, talk show, comedy special) and contexts (daytime, primetime, cable) to continually renegotiate/reinscribe her lesbian identity (p.20). In an essay that is balanced when it could have been prescriptive, Moore eventually concludes that “Ellen *performs* her queerness through her daily dances — illustrating both her control over what is expressed and her pleasure in expressing it” (p.30).

Kelly Kessler’s essay, “Mommy’s Got a Gal-Pal,” discusses several made-for-television-movies with lesbian themes. Kessler provides detailed analysis of two movies about besieged lesbian mothers, *What Makes a Family?* with Brooke Shields and *Two Mothers for Zachary*, starring Valerie Bertinelli. Since both movies were based on actual events, she has the opportunity

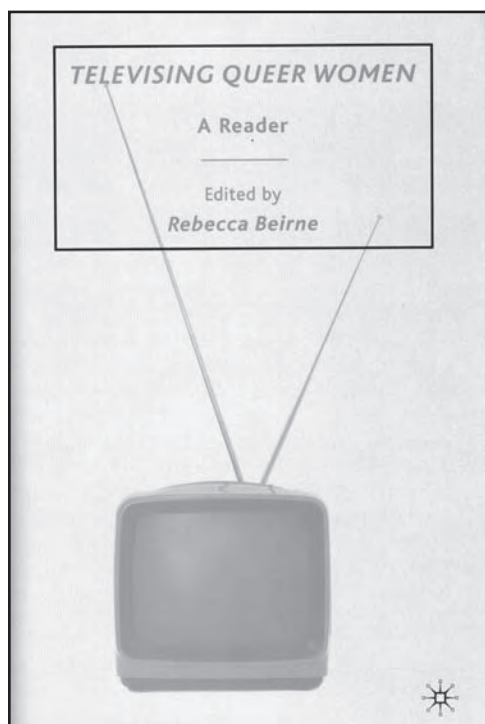
to compare the film versions of the characters to their real-world counterparts, finding that the two have little in common. In the end, she argues that by using “heterosexual stars to draw an audience, thereby linking the sympathetic lesbian mother to social norms of beauty, gender, and class...[these films] simultaneously dismiss and delegitimize divergent lesbianisms” (p.47).

Similarly, the tyranny of beauty and the male gaze are taken up by Tanya R. Cochran in her essay on the visual rhetoric of *Buffy the Vampire Slayer*. Since this collection was published before Buffy herself had the opportunity to experience Sapphic delight, this essay instead focuses on the characters of “Wiccy” lovers Willow and Tara.³ Cochran interrogates the image of ‘lesbian’ perpetuated by the *BtVS* series and delineates how photographs in men’s magazines of the actresses who portray Willow and Tara, Alyson Hannigan and Amber Benson, complicate that representation. As she states, “I turn to theory to argue that neglecting the exchange of ideas among dissonant images, texts, and audiences denies the intricate interaction of cross-media images and texts, ignores fans’ blurring of actor/character identities, and dilutes Whedon’s feminist intentions” (p.50). In prose that gets no less convoluted, Cochran draws on the work of Vito Russo, Barthes and Habermas (among many others) to argue that the lack of clear visual markers in the depiction of Willow and Tara erases their lesbian visibility. At the same time, this invisible lesbianism allows the attractive young actresses to be tapped for seductive photo spreads in magazines such as *FHM* and *Stuff*, thereby revivifying the power of the heterosexual male gaze. As a result, the show’s producer Joss Whedon becomes, according to Cochran,

“a collaborator in the visual dilution of his own purportedly feminist visual text. Whedon is caught in the web of Willow and Tara’s (in)visibility” (p.58). Illustrations from these photo spreads would have been helpful to the reader, but the author acknowledges in a footnote how difficult it is to acquire image rights. One finishes this essay with the nagging feeling that in the area of lesbian representation, the show’s producers are damned if they resort to stereotypes and damned if they don’t. But like Susan Murray in her essay in *Undead TV*, Cochran does important work in exploring the production of meaning in this increasingly omni-media environment.

In the second *BtVS* essay in *Televising Queer Women*, Cynthia Masson explores the rhetoric of questioning — be it locutionary, illocutionary, or perlocutionary — in Willow’s various relationships and incarnations, from Vamp Willow to Dark Willow. As the author notes, “Willow is *Buffy*’s questioner: the one who, from her first scripted line to her last, uses questions as means of establishing and securing her relationships and a place of power within the Buffyverse” (p.66). In an illuminating account filled with dialogue from the series, Masson traces the use by various characters of language that underscores their actions and motivations. The author does an excellent job of explaining and applying rhetorical analysis — stressing both the power of language and that of silence. As Masson demonstrates, the show’s commitment to interpretive space extends to the final scene of the series, in which Buffy, after being asked repeatedly what she now plans to do, “merely looks out at the landscape and smiles. She says nothing” (p.79).

In addition to the two essays on *BtVS*, this volume also features chapters on lesbian representation in the television series *ER*, *Queer as Folk*, *Sex*



in the City, and *The O.C.* Five of the fourteen essays however (more than a third of the book), deal with Showtime's lesbian drama *The L Word*. This may not be surprising, for as Marnie Pratt notes in her essay on audience response to the show, "what sets *The L Word* apart is not only the fact that the majority of its main characters are lesbians, but also that these characters' lives, relationships, and political or social issues are the focus of the series" (p.137). Pratt is troubled that the show "clearly appears to be under the same heteronormative conceptions of gender and beauty as most other aspects of popular culture," but finds hope in the responsiveness of the show's producers to the audience's call for more balanced and inclusive representation (p.142).

The constructs of femininity, or more specifically, "fem(me)ininity," are also the subject of Erin Douglas's essay, "Pink Heels, Dildos, and Erotic Play." Douglas argues that there are "moments in the series that show queer femininity," and that these moments demonstrate "that femininity does not signify normativity" (p.196). She quotes other respected theorists at length to support her position, but this tactic, oddly enough, makes her seem unsure of the authority of her own voice. That being said, her "theorizing the performance and performativity of fem(me)ininity" is an insightful addition to the field of queer studies (p.208).

Two of the essays on *The L Word* address the show's depictions of bisexuality. Jennifer Moorman, in her essay "Shades of Grey," catalogs the difficulty in representing bisexuality on screen since the gender of a character's current love interest works to define his or her sexual orientation as essentially heterosexual or homosexual. This difficulty is somewhat mitigated by the serial narrative of television, but *The L Word*, as Moorman notes, "keeps tell-

ing us that bisexuality is normal and valid, but its actual depiction of bisexuality remains unstable and conflicted" (p.171). While characters such as Alice and Jenny are sometimes portrayed as confused or immature, the author remains hopeful that their complex desires and motivations will continue to force the show's audience and writers to "embrace sexual difference and to depict sexuality as open and fluid" (p.176). Faye Davis, on the other hand, explores the power relations in the lesbian/bi community in "Paradigmatically Oppositional Representations." She posits that "lesbian sexual identity in *The L Word* is represented as settled and stable...[O]nly those who are bisexual appear to encounter any identity issue" (p.179). Moorman and Davis both discuss the political expediency of adopting an essentialist mode of representation — that sexual orientation is not a choice — and show how this position is complicated by the very nature of bisexuality. Davis goes on to explore the character of Shane, not as a bisexual but as the "unambiguous site for the lesbian part of the television market to identify with" (p.192). Some may disagree with her contention that

[d]epictions of feminine lesbians are displayed in opposition to Shane's masculinized lesbian and provide a palatable and relatively normalized representation; meanwhile, Shane allows an explicit stereotype and point of identification for the lesbian community. (pp.192–193)

It seems equally reductive and essentialist to argue that a character depicted as sexually promiscuous and commitment-phobic would be the "point of identification" for the entire lesbian community. While not a lesbian, I have to admit that I find Shane the most compelling character in the

show (perhaps *because* of her faux masculinity), and I believe she plays a similar role in the narrative as the character of Brian Kinney does in *Queer as Folk* — the unattainable object of desire.⁴ Despite this area of contention, Davis does illuminate the power of polysemic texts, showing that series such as *The L Word* can be "read" in a variety of ways by a diverse audience.

Televising Queer Women: A Reader fulfills its editor's stated goal of bringing together contemporary criticism on the topic of lesbian/bisexual representation and serving as a point of departure for future study. Although the book is geared toward an academic audience, general readers will find most of the essays accessible, and the comprehensive index and bibliography are valuable tools for those interested in exploring the topic further. As noted previously, studies of contemporary popular culture can be hampered by the relevance and currency of the objects of analysis. In this instance, most of the shows discussed in the volume are off the air or in their final season. Given the breadth and depth of scholarship involved, however, this volume should continue to be viewed as a valuable resource.

The love of all things Buffy leads one to a completely different realm in the book *Postfeminist Gothic: Critical Interventions in Contemporary Culture*. Somewhat less accessible, this volume developed out of a special issue of the journal *Gothic Studies*, published by Manchester University Press. The book opens with an introduction by its editors, Benjamin A. Brabon and Stéphanie Genz, both of Napier University in Edinburgh, who spend nearly a dozen pages delineating the potential meanings of such descriptors as post-, feminist, postfeminist, Gothic, and even post-Gothic. And, in a move that should surprise no one familiar with

contemporary theoretical positioning, the editors eventually decide not to artificially limit their investigation by settling for any single definition. Instead, they admit that their “underlying aim in selecting the essays...has not been to secure the meaning of postfeminism, to establish it, if you like, as a locus of truth, but rather provide a space for debate where postfeminism remains open to interrogation” (p.3). It should be noted that unlike Levine, who delineated the differences between postfeminism and third-wave feminism in her essay in *Undead TV*, the authors in this collection choose to use the two terms interchangeably.

The introduction also offers useful background information for readers unfamiliar with Ellen Moer’s original conception of “the Female Gothic” (a product of second-wave feminist criticism) and the subsequent rejection of this category by writers who found it guilty of “essentialism and universalism” (p.7). This leads the reader nicely into a description of the new discourse, “postfeminist Gothic,” which the authors describe as a “contentious new category and critical realm that revital-

izes Gothic and feminist criticism and invites new perspectives beyond the theories of the second wave and the Female Gothic” (p.8).

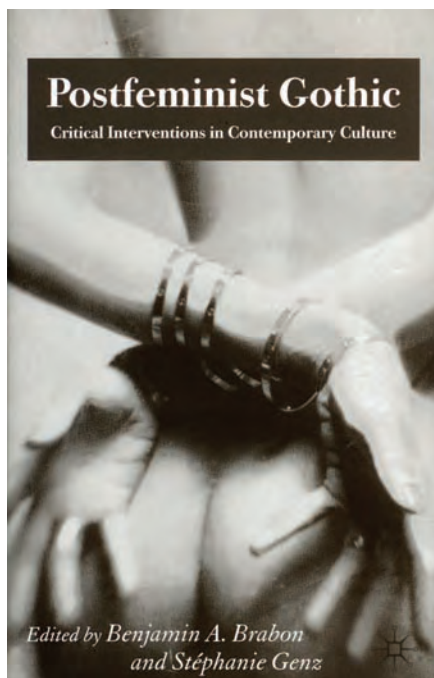
The introduction concludes with a brief description of each of the essays in the collection. With topics ranging from the Borg Queen to the spectral phallus, the chapters excavate the postfeminist Gothic in a wide variety of texts and media — film, television, fiction, and even verse drama. In one of these descriptions, however, there is a statement that seems to belie the editors’ commitment to an anti-essentialist mindset. They write, “The *violence inherent in heterosexual relationships* [emphasis mine] is also taken up by Judith Halberstam’s essay” (p.9). Despite this incongruous lapse, the editors and authors of this collection appear committed to investigating the intersections of postfeminist theory and the Gothic in a diverse range of texts.

Given that so much time is spent analyzing the nuances of postfeminist Gothic in the introduction, it is a bit disheartening for the reader to discover that every author in the collection feels compelled to revisit the debate and provide his or her own interpretation and positioning. This aside, all of the essays are thoughtful and well reasoned, although some may be more accessible to a general audience than others. Rhonda Wilcox (editor of the aforementioned *Why Buffy Matters*) does an excellent job of summarizing the characters and plot development of a different television series in her analysis of TNT’s *Witchblade*, a show that even she can’t help but describe as “overwrought” (p.45). Wilcox outlines the various Gothic elements of this fantasy series. About the decision of the show’s writers to “re-boot” the series in the finale of season one by having time run backward, “to return to the first day of the story,” Wilcox ascribes postfeminist motives to their rejection of “patriarchal narrative” (p.52).

The spectral phallus is showcased in one of the most thought-provoking essays in the collection, Benjamin A. Brabon’s chapter on the postfeminist man as depicted in the films *Falling Down* (1992) and *Fight Club* (1999). As he says, “I argue that the crisis in masculinity witnessed in these films reflects the complex negotiation of man’s position within contemporary society,” because “the sadistic forces of patriarchal violence are no longer turned solely against women” (p.57). Since the postfeminist man now joins woman as a victim of patriarchy, it would have been interesting for Brabon to discuss what this new arrangement might mean for women — both those featured in the films and in society as a whole. His argument that “the female heroine cedes her position and role to the postfeminist man” remains convincing, however, and he successfully repositions these films as cultural markers of a time when the postfeminist man “is struggling to keep a grip on the spectral phallus” (p.66).

Speaking of phalluses, another movie that wouldn’t at first glance be considered a postfeminist Gothic tale is, of course, *Bride of Chucky*. Judith Halberstam has written an informative (and entertaining) history of the neo-splatter genre and a “penetrating” analysis of this film in particular. Where else could one contemplate Chucky (a voodoo-enhanced, pedophile-soul containing, serial-killing child’s toy) as a “lesbian phallus” — an “alternative site of erotogenic pleasure” (pp.36–37)? Those familiar with the film may not be surprised at Halberstam’s assertion that its most horrifying prospect is that of heteronormativity, particularly since the titular bride is martyred giving birth to the seed of Chucky.

Since *BtVS* is the connecting theme among the three works under review here, an essay by Claire Knowles on the show’s heroine and her shadow/nemesis, Drusilla, merits attention. In



"Sensibility Gone Mad," Knowles links the characters of Buffy and the vampire Drusilla to the Gothic fiction of Ann Radcliffe and the protofeminist writing of Mary Wollstonecraft. As she puts it, "One of the key elements that connects Radcliffe's and Wollstonecraft's writings is their simultaneous investment in, and yet interrogation of, the discourse of sensibility" (p.142). Knowles does a convincing job of positioning Buffy as someone who "embodies many of the typical elements required of a Radcliffean heroine of sensibility" — she is young, beautiful, blonde, watched over, and physically trapped by her destiny as a vampire slayer (p.146). Drusilla, on the other hand, represents "sensibility that cannot be governed by rationality" (p.151). Her madness is an excess of sensibility, a condition Wollstonecraft warns readers of in *A Vindication of the Rights of Women*. Because *BtVS* seems so much a product of its time, Knowles's essay succeeds by underscoring the surprising connections between this contemporary text and eighteenth-century discourses of female empowerment (p.152).

Other chapters in *Postfeminist Gothic* include Luci Armit's discussion of contemporary women's writing (*After You'd Gone*, by Maggie O'Farrell; *Case Histories*, by Kate Atkinson; *Fingersmith* by Sarah Waters); an analysis of postfeminist Cinderellas by Stéphanie Genz; a comparison of the two film versions of *The Stepford Wives* by Anne Williams; Diane Long Hoeveler's dissection of the *Candyman*; an investigation of postcolonial and postfeminist Gothic in the writings of Nalo Hopkinson by Gina Wisker; Donna Heiland's analysis of the verse drama *Beatrice Chancy*; and Linda Dryden's comparison of the Borg Queen in *Star Trek* to Ayesha, the archetypal Gothic villainess of *She*, H. Rider Haggard's Victorian-era novel.

The final essay in the collection, by Fred Botting, may be the most chal-

lenging for those uninitiated into the oft-tortured prose of contemporary theory. Botting may also be the most troubled by the construct of postfeminism. Early in the essay he notes,

"Post," for all the illusions of a progressive movement (beyond the limitations of modernity or feminism) that its dismissive gesture implies, seems to sanction only a disavowal that liberates a shift to an ateleological circulation of banal monstrosities, commodified presentations, consumerist desires evacuated and exhausted by the entrepreneurial creation of hybrid novelties. (p.172)

On that happy note, Botting draws on a host of French theorists, including Deleuze and Guattari, Baudrillard, Irigaray, Lacan, and Lyotard, in his essay, which eventually analyzes the four *Alien* films. He notes that by the final film, *Alien Resurrection*, "post-human and post-feminist seem fully realized...[T]he categories of human and gender appear obsolete, along with all the ideological bases — nature, bodies, feelings, ideals — that support them" (p.181). His optimism unabated, he concedes in his conclusion that "[h]umans in the *Alien* series are almost exclusively unappealing. Morally if not physically deformed, they are little more than meat by-products, detritus, waste: post-modernism, post-feminism, post-humanism, post-gothic — a line of shite" (p.183).

Taken as a whole, *Postfeminist Gothic* deserves an audience, not only for its interrogation of varied texts that resonate with contemporary audiences, but also for the important work it does in creating a space within which theory can be applied and debated. Or, to use the language of the editors, this volume

engages and foregrounds "the contradictions, ambiguities, and multiplicities involved in these critical positionings" (p.12). And, as befits a scholarly volume, all of the essays include notes and a list of works cited.

Each of the volumes under review helps illuminate discourses of identity, feminism, power, capitalism, etc., as reflected in popular culture. As products of a specific time and place, the anthologies help readers identify key characteristics of their own position and subjectivity within these larger discourses. They are also valuable contributions to their respective disciplines and are certainly worthy additions to individual and library collections. And I think we can all agree with Giles, tweedy librarian and Buffy's watcher, when he says, "I still prefer a good book."⁵

Notes

1. *Slayage: The Online International Journal of Buffy Studies* (ISSN 1546-9212) has already published twenty-six issues at <http://slayageonline.com>.
2. The Warner Bros. network (the WB) and United Paramount (UPN) merged to become the CW network in 2006; see <http://articles.latimes.com/2006/jan/29/business/fi-buffy29>.
3. In the comic book series *Buffy the Vampire Slayer Season Eight*, Issue 12, "Wolves at the Gate, Part 1."
4. See <http://www.youtube.com/watch?v=LZSzzgg-Nvg>.
5. *BtVS*, "I Robot, You Jane," Season 1, Episode 8.

[Pamela O'Donnell is an academic librarian at the University of Wisconsin–Madison. She attended Lawrence University (B.A., Art History and English, 1985) and the University of Wisconsin–Madison (M.A., Library and Information Studies, 2002; M.A., Communication Arts–Media & Cultural Studies, 2003).]

DORIS B. GOLD, JEWISH WOMEN'S STUDIES PUBLISHER

"IMPOSSIBLE TO LIVE WITHOUT MAKING THINGS HAPPEN"

by Phyllis Holman Weisbard

Miriam's Well: Rituals for Jewish Women Around the Year. Voices of Thinking Jewish Women. Gender and Jewish Studies: A Curriculum Guide. The Jewish Women's Awareness Guide: Connections for the 2nd Wave of Jewish Feminism, Sex and the Modern Jewish Woman: An Annotated Bibliography. The Jewish Woman, 1900–1980: Bibliography. What would the Jewish Women's Studies bookshelf be without these titles? Certainly considerably poorer. The fact that we have them at all is due to the foresight and resourcefulness of their publisher, Doris B. Gold, who founded Biblio Press, "the Jewish Women's Publisher," in 1979.

Doris and I "met" through correspondence over the last few years, initially when she sought my help in finding university library homes for some remaining copies of Biblio Press publications. And, in turn, from time to time she would send me clippings or other materials from her files that she thought would interest me. She also invited me to get together for an in-person meeting when I happened to be in New York City recently. I took her up on her invitation, delighted to hear more about her life and her press.

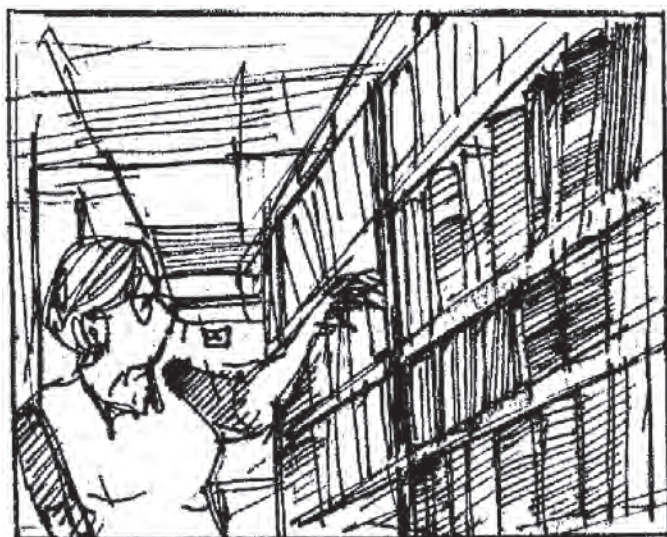
Doris had much to impart during the visit. Over the course of a morning spent recalling episodes in her eighty-eight years, sparked by photographs, award plaques, drawings, and other memorabilia on hand in her Manhattan apartment, Doris conveyed how often she had actively "made things happen" in her life, rather than passively taking what came her way or accepting the judgment of those who told her she couldn't do whatever it was she hoped to do. When she graduated in 1946 with a B.A. in English from Brooklyn College night school (working as secretary for a union by day), she thought she'd like to teach English in a college, even though neither her parents nor Brooklyn College were encouraging. Nevertheless, she sent out a raft of letters to colleges, tucking some of her poems into the envelopes. The School of Engineering at the University of Kansas offered her a job, which she gladly accepted. Off she went, on her own, away from the New York she knew, to the rather different culture of the Middle West. Although she didn't experience discrimination as a Jew there, she recalls

being appalled that Blacks were not allowed to sit in the front rows in the local movie house. She taught for a few years, then pursued a Master's degree at Washington University in St. Louis, supporting herself by working in a YM-YWHA (Young Men's–Young Women's Hebrew Association) after-school teen program.

Doris returned to New York, married and raised two sons in Levittown, Long Island, and had jobs teaching, writing, editing, publishing, doing public relations and fundraising, and directing a senior center. During this phase of her life she was among the founders of the Mid-Island YM-YWHA and for several years edited the *Young Judaeen Magazine* for Hadassah (a women's Zionist organization). Doris continues her involvement with Hadassah to this day, particularly during Jewish Book Month. By the 1970s she was involved with the women's movement, especially through the Task Force on Volunteerism of the National Organization for Women. Her participation on the Task Force followed the publication of her article "Women and Voluntarism" in *Woman in Sexist Society: Studies in Power and Powerlessness*, edited by Vivian Gornick and Barbara K. Moran (Basic Books, 1971), in which she argued that feminist women should not abandon unpaid volunteering, but rather should "use the volunteer structure for their own ends, experimenting with its training and mind-expanding 'opportunities' to nourish a more conscious identity" (p.398).

By 1979 Doris was ready to take the plunge into small-press publishing, combining her varied work and volunteer experiences, her feeling for books, and her commitment to educating Jewish women about their history and heritage. Although there were many small presses around in those days, it still took courage to start up a new venture with such a specialized focus. Here's how she made this happen: Her office and distribution center were ready (her bedroom), she lined up a book cover artist (herself — she had trained herself in art in high school and thereafter in the Art Students League of New York City), and she obtained a separate address for the Press (a post office box). She dipped

her toe in by publishing *A Bibliography on the Jewish Woman: A Comprehensive and Annotated Listing of Works Published 1900–1978*, by Aviva Cantor. The 58-page bibliography was one that Aviva had been maintaining and expanding since she had first compiled a one-page mimeographed summer reading list for a course she taught on the Jewish Woman, at the Jewish Free High School in New York City, in 1972. Aviva and Doris hoped that wider distribution would reach researchers, teachers, organizations, and individual women searching for the meaning of being a Jewish woman. Aviva arranged the books, pamphlets, and articles into the categories of history/herstory, religious life and law, the Holocaust and resistance, and contemporary life in the U.S., Canada, Israel, and elsewhere. The Biblio Press version of the bibliography went through various subsequent editions and supplements, attesting to the value of annotated lists of resources, particularly in the pre-database and pre-Internet era.



Miriam Greenwald

Other bibliographies issued by Biblio Press followed, including *Jewish Women and Jewish Law*, compiled by Ora Hamelsdorf and Sandra Adelsberg (1980), and *Sex and the Modern Jewish Woman*, by Joan Scherer Brewer, with essays by Lynn Davidman and Evelyn Avery (1986). Sensing a need for organized curricular materials in addition to bibliographies, Doris published *The Jewish Women's Studies Guide*, a syllabus collection edited by Ellen Sue Levi Elwell and Edward R. Levenson (1982), to encourage teachers “at every level to integrate the study of Jewish women into their courses” (Introduction to the Guide, p.3). Elwell and Levenson referred to their *Guide* as an “introductory sampler of approaches” toward defining the new field of Jewish Women's Studies. Twelve years later, Biblio Press's *Gender and Jewish Studies: A Curriculum Guide*, edited by Judith R.

Baskin and Shelly Tenenbaum, included many more courses, with some general introductions but other offerings on specific topics, such as “Literature of the Holocaust” and “The Jewish Family: Institution in Transition.”

Once Doris had tried bibliographies and syllabi collections, she was ready to tackle monographs. “I saw that certain books were missing, books that were of value for Jewish women's studies, which interested me and would sell,” says Doris. People often approached her asking that she publish novels, but she was interested in educating women about their history and traditions — and not through essays, either, which Doris says are “too dry” for the general reader. She obtained reprint rights to important biographies of Jewish women, including Yuri Suhl's on suffragist Ernestine L. Rose, Eve Merriam's on Emma Lazarus, and Bella Chagall's memoir, *Burning Lights*; plus translation rights for Rachel Yanait Ben-Zvi's biography of Zionist leader Manya Shochat. She also got the paperback rights for the collective work *Written Out of History: Our Jewish Foremothers* (later issued as *Remarkable Jewish Women: Rebels, Rabbis and Other Women from Biblical Times to the Present*), by Sondra Henry and Emily Taitz — a great favorite for Bat Mitzvah gifts (Doris wishes she had the rights to the even more popular hardback edition, since gift-givers often prefer that format).

Occasionally Doris published works she herself authored or edited. *From the Wise Women of Israel: Folklore and Memory* (co-edited with Lisa Stein, 1993) has selections ranging from stories about Talmudic figure Beruriah and legendary free spirit Lilith to Emma Goldman's stirring “Justice, Justice!” and Gertrude Berg's (aka radio and television's Mollie Goldberg's) “Let God Worry a Little Bit.” Doris collected some of her own poems in *Honey in the Lion* (1979).

The Biblio Press book that has probably had the biggest influence on Jewish women's ritual lives is *Miriam's Well: Rituals for Jewish Women Around the Year*, by Penina V. Adelman (1986, 1990, 1996). This is a rich sourcebook for women who get together monthly to celebrate “Rosh Hodesh” (new moon/new month), a recovered Jewish women's holiday. “It is one of my personal favorites of the books I've published,” says Doris. *Miriam's Well* is arranged by month, offering activities connected with any holidays that occur in that month, plus, over the course of a year, life cycle events from giving birth and nurturing through menopause and mourning. *The Rosh Hodesh Table: Foods at the New Moon*, by Judith Y. Solomon (1995), adds religious sources of food lore to the Rosh Hodesh observances. *The Jewish Women's Awareness Guide*, by Janet Carnay and others in the New Woman Collective (1992), is another sourcebook, this time focusing on women's issues, but with a Jewish flavor.

For example, one chapter focuses on the expectations on women imposed by adherence to the concept of “shalom bayit” (peace in the home). Discussion questions probe how women remember they were expected to behave at family meals (different from their brothers?), what choices or limitations were placed on who they were able to be friends with, what happened when there were fights with siblings, and how they think experiences in their family affected their attitude toward relationships.

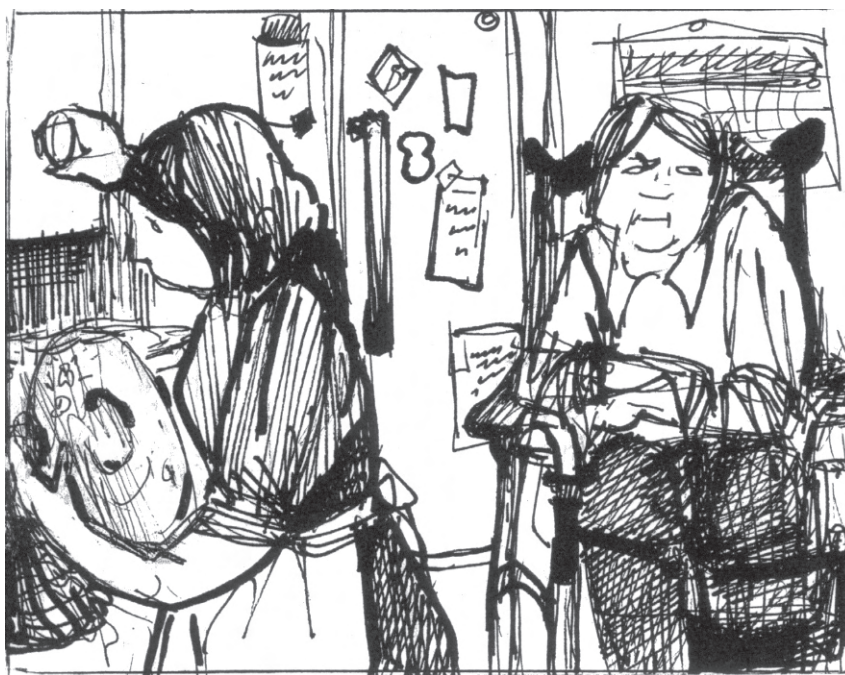
While it is now possible to find books by, about, or for Jewish women from many sources, in large measure Biblio Press made this happen by paving the way and continuing to demonstrate there was a market for books for the interested general reader through the 1980s, 1990s, and early 2000s. Doris will be making it possible for things to happen well into the future, too, long after she and Biblio Press are no longer active, because she has deposited material concerning her many activities in the Schlesinger Library at Radcliffe Institute and those relating to Biblio Press in the American Jewish Archives. Whether future researchers want to know more about a gutsy Jewish lady poet, organizer, editor, and publisher or about her Press, they’ll be able to do so, using her files.

Are Biblio Press books just for Jewish women? No, says Doris, because the experiences of Jewish women as a minority can serve as an example to other minority women from more recent migrations. Perhaps they could take heart from — or at least be amused by — the verses in Biblio Press’s last publication, *A Purse of Humorous Verse for the Jewish Woman*, by Mollee Kruger (2005). Kruger parodies the “Woman of Worth” of Proverbs 31, who not only takes care of all her household and business but also “laugheth at the time to come.” The poem ends,

So why bite a fingernail down to the knuckles?
A Woman of Worth is a Woman of Chuckles,
A Woman of Banter, a Woman of Jest,
Undoubtedly holds up the longest and best! (p.3)

Doris B. Gold is a woman of worth who has accomplished much in her long life — for herself, her family, and the world of readers interested in Jewish Women’s Studies.

[Phyllis Holman Weisbard is the women’s studies librarian for the University of Wisconsin System and the co-editor of Feminist Collections.]



Miriam Greenwald

FEMINIST VISIONS

GROWING UP AROUND THE WORLD

by Nicole Grapentine-Benton

REEMA: THERE AND BACK: A FAMILY DIVIDED BY TWO WORLDS. 52 mins. 2006. Written & directed by Paul Émile D'Entremont. Edited by Esther Auger. Produced by Muriele Rioux-Poirier. Distributed by the National Film Board of Canada, 1123 Broadway, Suite 307, New York, NY 10010; phone: (800) 542-2164; website: www.nfb.ca. In French & Arabic with English subtitles. (Sale information not found.)

TRAGIC STORY WITH HAPPY ENDING. 8 mins. 2005. Script by Regina Pessoa. Produced by Jacques-Rémy Girerd, Patrick Eveno, Abi Feijò, & Marcel Jean. Distributed by the National Film Board of Canada, 1123 Broadway, Suite 307, New York, NY 10010; phone: (800) 542-2164; website: <http://www.nfb.ca/webextension/tragicstory/index.php?lg=en>. Sale (DVD): \$99.00 (schools, libraries, and companies); \$14.95 (home).

IT'S A GIRL'S WORLD: A DOCUMENTARY ABOUT SOCIAL BULLYING. 67 mins. (Also includes *LIVING IN A GIRL'S WORLD — ADDITIONAL SCENES* [30 mins.], *CLASSROOM INTERACTIVE DOCUMENTARIES* [52 mins.]). 2004. Written & directed by Lynn Glazier. Produced by Gerry Flahive. Distributed by the National Film Board of Canada, 1123 Broadway, Suite 307, New York, NY 10010; phone: (800) 542-2164; email: itsagirlsworld@nfb.ca, website: <http://www.nfb.ca/webextension/itsagirlsworld/GirlsWord.html>. Sale (DVD): \$126.00 (schools, libraries, and companies); \$24.95 (home).

BECOMING 13. 47 mins. 2006. Written & directed by Victoria King. Edited by Lawrence Jacman. Produced by Geeta Sondhi, Victoria King, & Annette Clarke. Produced by Girl Culture Productions in co-production with National Film Board of Canada, 1123 Broadway, Suite 307, New York, NY 10010; phone: (800) 542-2164; website: www.nfb.ca. Sale (DVD): \$198.00.

SHADYA: MUSLIM GIRL, ISRAELI CITIZEN, WORLD KARATE CHAMPION. 53 mins. 2005. Directed by Roy Jacob Westler. Produced by Udi Kalinsky & Danny Hakim. Distributed by the National Film Board of Canada, 1123 Broadway, Suite 307, New York, NY 10010; phone: (800) 542-2164; website: www.nfb.ca. In Hebrew & Arabic with English subtitles. Sale (DVD): \$248.00.

NADIA'S JOURNEY. 72 mins. 2006. Script by Nadia Zouaoui. Produced by Carmen Garcia & Yves Bisaillon. Produced by Argus Films in co-production with the National Film Board of Canada, 1123 Broadway, Suite 307, New York, NY 10010; phone: (800) 542-2164; website: <http://www.nfb.ca/webextension/levoyagedenadia/index.php?lg=en>. Sale (DVD): \$298.00.

rites of passage. 60-minute episodes for TV broadcast. Produced by Charity Tooze, Skinned Teeth Productions, 414 Grand Ave. #32, Oakland, CA 94610; phone: (510) 410-4937; website: www.ritesofpassage.tv; email: skinnedteeth@sbcglobal.net. Currently broadcast in Alameda, Berkeley, Oakland, Emeryville, Piedmont, and San Francisco, CA. Clips from sample episodes viewable on website.

Each of these seven DVD releases offers a unique perspective on the struggles and decisions facing girls growing up around the world today. The first three films deal primarily with questions of identity and self-image; the next three with the relationships girls form, both with each other and with the adults around them. The last selection, *Rites of*

Passage, is a weekly TV series broadcast in the San Francisco Bay Area that addresses elements of both themes.

Reema

Reema is a young woman living in Nova Scotia with her Canadian mother. At sixteen, she takes a life-altering trip to

Amman, Jordan, to reunite with her Iraqi father and meet her younger sister for the first time. She returns to Canada weeks later, determined to forge a relationship with her father despite her mother's objections. In the midst of graduating from high school in Nova Scotia and making plans for the future, Reema travels several more times to Jordan, where she is exposed to a geography, politics, language, and culture entirely new to her. As she prepares to become an independent adult, Reema attempts to fit her Iraqi heritage and the messy family history between her divorced parents into her own sense of identity. The story isn't very polished, but its roughness certainly conveys how hard Reema's life is as she struggles to find her place in the world and in her globalized, complicated family.

Shadya

Shadya is an Israeli Arab, a world karate champion, and her father's favorite daughter. Although her brothers object to Shadya and her sister competing publicly in karate, her fiancé promises to support her martial arts ambitions when they marry in two years. This film captures Shadya's transformation over those two years, from an assertive, slightly vain young black belt who isn't sure how to negotiate the geopolitics of her identity to a sad, lonely-looking housewife who must ask her husband's permission to leave the house and is forbidden from training or competing in karate.

Tragic Story with Happy Ending

A black-and-white animation about a girl who is secretly a bird and thus different from everyone else, this seven-minute film about self-discovery and acceptance is visually appealing and rich with symbolism. However, young viewers may feel that the overly simplistic story line is condescending, and I can't entirely disagree with them.

Becoming 13

Three twelve-year-old Canadian girls and their mothers share their day-to-day lives and intimate conversations in this wonderfully genuine portrait of mother-daughter relationships. Over the course of one year, we see each girl exploring her world and her identity in a different way. At the same time, we hear from each mother about the challenges of raising a young woman and witness the effects of three distinct parenting styles. The relaxed, open-ended interviews between each daughter and her mother, conducted by the girls, are the real gems of this documentary, offering a model for constructive, positive dialogue while also reminding adults of the unique perspectives and worldviews of twelve-year-old girls.

It's a Girl's World

With painful video diaries and eye-opening footage from individual and group interviews, this documentary analyzes the manipulative and bullying behaviors that can arise within groups of young girls. In Montreal, unhealthy power dynamics in a clique of ten-year-olds have forced parents to intervene in their daughters' social world, with mixed results. They seek outside help and hold regular meetings to openly discuss the power struggles, manipulation, and emotional abuse inflicted by the leaders of the clique. Driving the point home is a real-life worst-case scenario: In British Columbia, the filmmakers interview three teenage girls who were named as bullies in the suicide note of a fellow high-school student, Dawn-Marie. Each of the three was charged in court with uttering a threat, and one was convicted and sentenced to eighteen months of probation. This film will force parents and teachers to recognize the true measure of cruelty some girls routinely inflict upon each other and the need to teach young women how to engage in "productive conflict."



Image from Tragic Story with Happy Ending

Nadia's Journey

An angry woman who was sold at nineteen into marriage to a man twice her age returns from Canada to her native Algeria. Narrating with a passionate, embittered

voice, Nadia explores her hometown of Takerboust, interviewing the women in her old neighborhood, as well as her own mother, about their lives and their lack of freedom. Throughout the film, Nadia describes the twelve years of marriage to an abusive, possessive husband that she endured before she finally found the courage to get a divorce. While on the surface this film appears to challenge the social norms of a culture that isolates and subjugates women as a matter of course, it lacks focus and a clear purpose. In the end, the emotional processing of *Nadia's Journey* seems to be more illuminating for Nadia than it is for her viewers.

Rites of Passage

This weekly TV series, hosted by two high school women, tackles the issues and celebrates the triumphs of young women in the San Francisco Bay Area. The hosts, Licy and Simone, cover stories about diverse, intelligent, active women and girls in their community in a positive, feminist light. The show incorporates theater, interviews with community members, and dialogue with girls on the street to engage viewers with the real issues that confront young women. Some of the hour-long episodes — particularly during the guest interviews — feel a little too long. But at a time in young women's lives when just coping with school and family can be overwhelming, *Rites of Passage* manages to fit in an impressive amount of research and dialogue on hot-button issues each week.

[Nicole Grapentine-Benton is a technical writer and technical support professional for the University of Wisconsin–Madison's Division of Information Technology. She graduated from the University of Wisconsin–Madison in 2007, where she studied Portuguese and environmental studies.]

THE GOOD SHIP MOTHERHOOD

by JoAnne Lehman

WHATEVER FLOATS YOUR BOAT: A DOCUMENTARY FOR WOMEN, ABOUT WOMEN, BY WOMEN. 53-minute documentary + 20-minute facilitated discussion. 2007. Created by Maryanne Pope & Shannon Lyons. Directed & edited by Heather McCrae; videographed by Jill Roberts. Produced by Maryanne Pope & Heather McCrae. Distributed by Pink Gazelle Productions, Inc., 40 Mapleburn Drive SE, Calgary, Alberta, CANADA T2J 1Y5; website: www.pinkgazelle.com. Sale: Full educational resource kit (DVD plus supplementary CD), \$74.95; DVD only

(documentary and facilitated discussion), with one page of suggested discussion questions, \$24.95; supplementary CD only, \$49.95.

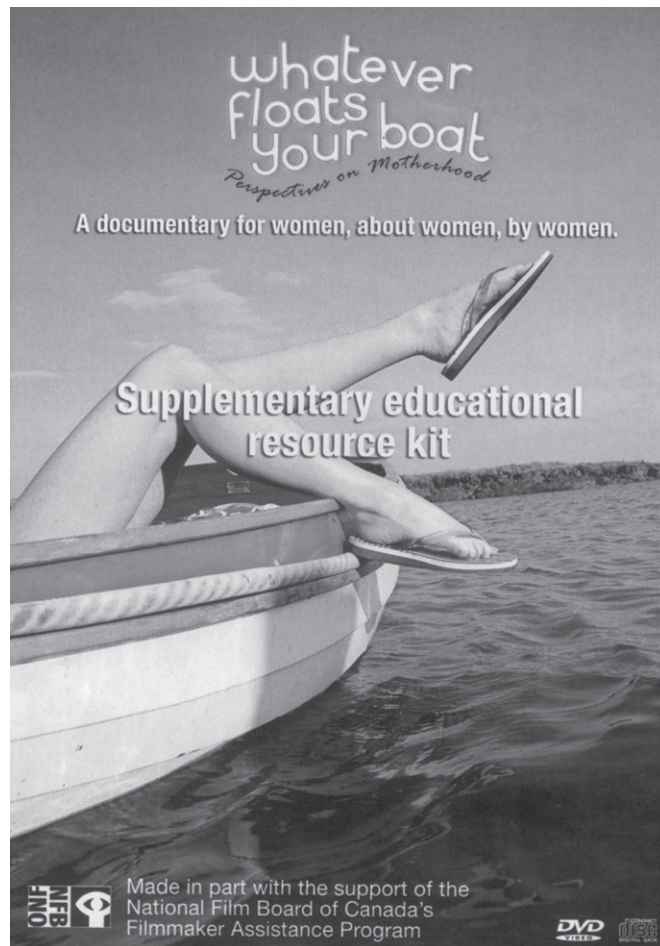
A young Canadian widow wondering how to answer the “to be or not to be...a mom” question for herself invites a group of women friends in various life stages and circumstances — from single, twenty-something, and a mother, to single, thirty-something, and childfree by choice, to married, fifty-one, surviving cancer, and involuntarily childless — on a weekend houseboat cruise to talk about motherhood issues and choices. The women, all of whom are white and evidently heterosexual and middle-class (although the accompanying material states that they “represent a variety of educational and socio-economic backgrounds”), have candid, intimate discussions and express deep emotions on camera. “Assumptions are challenged, myths shattered and truths revealed about the reality of what the term motherhood really means for the contemporary woman,” reads the synopsis that accompanied the review copy of the film.

Later, another group of women is convened to watch the original documentary and have a facilitated, filmed discussion. In response to concerns about lack of diversity in the original group of women, this discussion includes several nonwhite women, one participant who has decided to follow through with an unplanned pregnancy, one who has had an abortion, one who risks losing her ovaries and thus feels pressured to decide soon about having a child, one who is married and has chosen not to have children but takes an interest in her nieces and nephews, and one who has adopted two children.

Of the twelve suggested discussion questions on the sheet accompanying the DVD, the one most salient for me was “What voices are missing from the documentary and facilitated discussion?” Right off the bat, I asked, “Where are the teenage mothers? Where are the grandmothers raising their children's children? Where are the lesbian mothers with children from previous heterosexual relationships or from assisted reproduction or adoption? What about people who are part of non-nuclear, non-legal families and communities that include children?” As a fifty-something lesbian in a longterm relationship and without either biological or legally adopted children, who nonetheless was a key participant in the raising of two unrelated teenagers and now is actively involved in the life of a goddaughter who lives with us part-time, I felt keenly that a whole realm of perspective was missing from this conversation: that of those individuals and couples, like my partner and me, who have not borne children *or* adopted or fostered them legally, yet who still have chosen to be “mothers,” to be deeply involved in the

raising of young people in ways that go beyond “enjoying spending time with my nieces and nephews” (an alternative described by a couple of the participants). Such a perspective comes from a worldview about children, family, and community that is not “nuclear” or “ownership-oriented” (“my child”), yet calls for significant personal investment.

In fairness, it should be noted that the supplementary educational material that comes with the full package (the CD consists of a 29-page PDF created by Jennifer Cecconi)



does emphasize that “[t]his documentary is not a complete representation of motherhood. Rather it is an excellent tool to generate discussions on the complexities of contemporary motherhood.” Mention is also made of alternatives to the “nuclear” family, such as extended families, and it is acknowledged that the voices of “teenage moms, lesbian moms, women from other ethnic, cultural, and religious backgrounds, and more” are missing from the film. The supplemental PDF includes interviews with additional women — including a lesbian, non-mother researcher of lesbian motherhood — as well as suggestions for numerous approaches to using and expanding on the video, and a four-page list of further resources (books, articles, videos,

and websites). The educational resource kit seems to target high-school students, but the film itself would certainly be appropriate for college courses and for groups of women of any age.

Despite my belief that the perspectives shared in the documentary are rather limited and remain so even in the additional facilitated discussion, I think this package can be a very useful resource in women’s studies settings — especially if the “What voices are missing...” question is made prominent and fully explored.

[JoAnne Lehman is the co-editor of Feminist Collections.]

BRIEFLY NOTED

Maureen Gosling, *BLOSSOMS OF FIRE*. Documentary, 74 mins. 2000, 2006 (DVD production). In English, Spanish, and Zapotec, with English subtitles. Produced by Intrépidas Productions, 6540 Dana Street, Oakland, CA 94609; phone: (510) 595-7926; email: maureen@maureengosling.com; website: www.maureengosling.com. Distributed by New Yorker Films, www.newyorkerfilms.com.

Synopsis from the website: “*Blossoms of Fire* is a dazzling, whirling dance of a film that celebrates the extraordinary lives of the Isthmus Zapotecs of southern Oaxaca, Mexico, whose strong work ethic and fierce independent streak rooted in their culture, have resulted not only in powerful women but also in the region’s progressive politics and their unusual tolerance of alternative gender roles.”

Women in Science & Engineering Leadership Institute (WISELI), University of Wisconsin–Madison, *WISELI: ADVANCING INSTITUTIONAL TRANSFORMATION; BUILDING ON A LEGACY; FORWARD WITH INSTITUTIONAL TRANSFORMATION*. Produced by the University of Wisconsin–Madison, 2004. Available free in streaming video from www.researchchannel.org as part of the series “The University of Wisconsin–Madison Presents,” and from the WISELI website at http://wiseli.engr.wisc.edu/initiatives/documentary/documentary_main.htm. DVD also available for \$11.00; order from WISELI Online Bookstore: <https://wisccharge.wisc.edu/wiseli/items.asp>.

Three documentaries, each approximately thirty minutes long, about efforts to increase the recruitment, retention, and advancement of women in academic science and engineering. Features interviews with UW faculty and administrators, including Jo Handelsman, Molly Carnes, Amy Wendt, Que Lan, Nancy Mathews, Eve Fine, Judith Leavitt, Mariamne Whatley, Katharine Lyall, and others.

A TORRENT OF MOVING IMAGES: FREE ONLINE VIDEOS FOR WOMEN'S STUDIES

by Phyllis Holman Weisbard

Instructors teaching in 2009 face classrooms full of “digital natives” who have had the Internet at their fingertips for most of their lives. One of the characteristics of this tribe is greater appreciation for visual stimuli, which on the plus side can translate into more sophisticated ability to decode images. On the other hand, it puts an onus on teachers to provide visuals as well as text in lectures, discussions, and assignments. For many women's studies instructors, **YouTube** has been a godsend (or *goddessend* if you prefer), with its short videos, clips, and mash-ups. YouTube has also come to the rescue when shrinking university library budgets can't afford to purchase documentaries at institutional prices of \$300 and more, and instructors make do with online trailers or excerpts.

But there is a whole world of women/gender-focused, academically relevant, downloadable or streaming images beyond YouTube that are worth exploring. This article will describe some major sites and methods for discovering these resources.

Google Video

Given the endless looping of interconnectivity that is the Internet, many videos are accessible through several sites. The most comprehensive way to find them is through Google, especially **Google Video** (<http://video.google.com>). Even though Google owns YouTube, anyone looking for free videos should also search Google Video — unless and until Google merges these two entities. Like YouTube, Google Video hosts material uploaded by individuals, but it also is the part of Google that indexes ready-to-view videos hosted elsewhere, including some indexed by other Internet indexes. According to the Google Video site, it indexes “millions of videos... an ever-growing collection of TV shows, movie clips, music videos, documentaries, personal productions and more from all over the Web.”¹

The largest single source of items indexed by Google Video is YouTube, although not everything in YouTube appears to be indexed (yet?) in Google Video. The advanced search screens on both Google Video and YouTube allow users to limit results by duration (short: under four minutes; medium: four to twenty minutes; and long: over twenty minutes). At present, Google Video may be a better source for longer videos (over twenty minutes), as the chart below illustrates for sample searches:

VIDEOS 4–20 MINUTES LONG

Search Terms	Number of Hits Google Video	Number of Hits in YouTube
women	97,800	588,000
feminist or feminism	4,030	3,630
gender	8,080	20,000

VIDEOS OVER 20 MINUTES LONG

Search Terms	Number of Hits in Google Video	Number of Hits in YouTube
women	4,820	1,110
feminist or feminism	653	81
gender	568	144

1. “What is Google Video?” <http://video.google.com/support/bin/answer.py?answer=66485&ctx=sibling>, accessed November 5, 2008. It is often difficult through Google Video and the other sites mentioned in this article to find bibliographic information on the sites themselves about the videos. In many cases I have used other sources, including WorldCat, to provide the names of filmmakers, production companies, and production dates.

Limiting the search to longer videos in either YouTube or Google Video brings down the search results to more manageable numbers and cuts out most of the individual rambles and rants and unsuitable uploads about women. Among the indexed videos over twenty minutes long is the venerable *Killing Us Softly 3: Advertising's Image of Women* (34 minutes),² used in many introductory women's studies courses. Instructors of courses in women and science at small colleges without bench scientists could bring "guest lecturers" to class by showing *Minority Women in Science*, a look at four women scientists from different countries, now working in the United States, who discuss the impact of gender on their professional advancement,³ or a lecture by molecular biologist Elizabeth Blackburn, hosted on the Google campus as part of a Women@Google series.⁴ *Trading on the Female Body: the Exploitation of Women for Eggs*,⁵ another lecture given at Google (this time by Jennifer Lahl, founding director of both the Center for Bioethics and Culture Network and Hands Off Our Ovaries), should stimulate discussion in courses that cover reproductive technology.

Everyone knows that the Web is saturated with video clips of Hillary Clinton, Sarah Palin, and Michelle Obama — some straightforward, some humorous — that students can dissect in courses on women in politics. But it is also possible to get beyond the well-known players and hear from other women in political life. An excellent way to do so is with a three-part video series of *Practitioner Roundtables* from the conference "Women in Politics: Seeking Office and Making Policy," held at the University of California, Berkeley, June 9–10, 2006 (co-sponsored by the Institute of Governmental Studies, Berkeley and the University of Virginia Center for Politics).⁶ The Roundtables, which focused on "Seeking Office," "Administration and Policy," and "Governing," featured Democratic and Republican political consultants, administrators, office seekers, and local, state, and national office holders.

Courses covering international women's issues have a lot to pick from. They might want to start with *To Empower Women: the Fourth U.N. World Conference, Beijing, China, 1995*, in which attendees from Zimbabwe, Germany, Papua New Guinea, Iran, the Philippines, Israel, the Solomon Islands, and the United States are interviewed about the many unmet needs of women.⁷ A 1997 production, *Bought and Sold: An Investigative Documentary About the International Trade in Women*,⁸ although perhaps dated in focusing on women from the former Soviet Union, nevertheless reveals much from interviews with traffickers as well as with trafficked women and workers who try to help them. There is a series called *Women on the Front Line*, from the UN Population Fund, focusing on violence against women and girls in various countries, including Austria, Colombia, Morocco, Nepal, and Turkey.⁹ The connections between women, cotton production, and water shortages in India are discussed in *Water, Gender, and Social Reproduction*,¹⁰ a talk by Priti Ramamurthy (University of Washington) in a Global Issues Colloquium on Water and the World at the University of California, Santa Cruz. *Behind the Labels*¹¹ tells the plight of the thousands of Chinese and Filipina women who pay fees to work fourteen-hour days in sweatshops on the island of Saipan, a U.S. territory, making garments for retailers such as J. Crew, the GAP, and Polo. Norma Kriger, formerly of Human Rights Watch in Zimbabwe and South Africa, draws on her experi-

2. By Jean Kilbourne, Media Education Foundation, 2002? <http://video.google.com/videoplay?docid=-1993368502337678412&ei=WcUSciWN5Gu-AHzs6CICg&q>.

3. By Karin Koch, 2007, 40 min. <http://www.youtube.com/watch?v=l69EIRoxXX8>.

4. August 20, 2008. 62 min. <http://youtube.com/?v=irUQEG4BSK4>.

5. In "Google Tech Talks" series, July 14, 2008, 47 min. <http://www.youtube.com/watch?v=SZDFLb1rjUo>.

6. The full conference program is posted at <http://www.centerforpolitics.org/programs/nss/WIPindex.htm>. Part 1 (118 min.) is at <http://www.youtube.com/watch?v=192F8GVRlww>; Part 2 (71 min.) at <http://www.youtube.com/watch?v=OEKXyzjStVg>; and Part 3 (105 min.) at <http://www.youtube.com/watch?v=c1xWC4ke72o>. The videos are also on a Berkeley server and are linked from the conference program, which also has links to audio files for sessions of research roundtables at the same event.

7. By Margot Smith and narrated by Bella Abzug, Off Center Video, 2006, 28 min. <http://video.google.com/videoplay?docid=-5176335523660693351&ei=oGgUSdPsFIXc-AHwx4Dw&q>.

8. By Gillian Caldwell. 41 min. <http://www.joost.com/040000k/t/Bought-and-Sold-An-Investigative-Documentary-About-the-International-Trade-in-Women>.

9. One can also see these UN Population Fund videos and many others as well on the Fund's site: <http://video.unfpa.org/>.

10. November 27, 2006, 69 min. http://video.google.com/videoplay?docid=2822354208384950389&ei=1JUYSeGOHaGI-gGz_L3EDQ&q.

11. By Tia Lessin, 2001, 46 min. <http://www.joost.com/0400005/t/Behind-the-Labels>.

ences in *Gender and Human Rights in Contemporary Africa*,¹² a talk given at the University of Maryland-Baltimore County that explored many aspects including land, migration, wars, and sexual violence. Clark University's Cynthia Enloe decodes the war in Iraq in *Women and Men in the Iraq War: What Can Feminist Curiosity Reveal?*¹³ at Dickinson College. After a heavy dose of examples of the lack of empowerment, students might enjoy seeing *Kenya: Where Women Rule*,¹⁴ about the Kenyan village of Umoja, home to rape and domestic violence victims, where women make the decisions by consensus, or *Arab Women Speak Out: Strategies for Self-Empowerment*, a documentary from Research Channel (more on Research Channel below) about a project designed to "empower women and increase their involvement in social development throughout the Arab world."¹⁵ The video has profiles of women in Egypt, Lebanon, Palestine, Tunisia, and Yemen. What compels a woman to become a suicide bomber? Lisa Ling's *Female Suicide Bombers*,¹⁶ part of her series on *National Geographic Explorer*, delves into the reasons.

Many prominent women writers are invited to speak on campuses, offering students an opportunity to see and hear the words of living, breathing literary icons. But even if your campus isn't one of those fortunate enough to be visited, for example, by bell hooks, you can have your students view her talk *Mind, Body, and Soul*, which keynoted a Women of Color conference at the University of Oregon.¹⁷ Isabel Allende and Amy Tan have both spoken at Dominican University.¹⁸ Ursula LeGuin read from her novel *Lavinia* at Powell's City of Books, Portland.¹⁹ Toni Morrison has conversed with Charlie Rose at least three times, all viewable online (December 13, 1993, January 19, 1998, and November 21, 2003).²⁰ In celebration of the publication of the *Norton Anthology of African American Literature*, co-editor and University of Wisconsin-Madison scholar Nellie McKay joined Henry Louis Gates and Jamaica Kincaid to discuss the significance of the work with Rose.²¹ This is an especially important video, as much-loved Professor McKay is now deceased, and this may be the only publicly available video in which she appeared. A Rose interview with Jamaica Kincaid (March 1, 1996)²² is also available, as are episodes with other prominent women writers, among the thousands of Charlie Rose segments online.

The Charlie Rose interviews retrievable through Google Video demonstrate another way to think about Google Video: as an index to the other sources of productions. Instead of having to discover and bookmark each source of documentaries, academic talks, etc., Google Video takes care of much of that for you. In addition to the Rose shows (<http://www.charlierose.com>), Google Video indexes the **Open Video Project** (<http://www.open-video.org>), which has numerous instructional mid-twentieth-century films on health and hygiene (*Molly Grows Up*, a menstruation film from 1953), grooming (*Body Care and Grooming*, 1948), and women and domestic appliances (*Mother Takes Holiday*, 1952). Hundreds of **TED Talks** (Technology, Entertainment & Design conference presentations, <http://www.ted.com>) are accessible through Google Videos. Women's studies classes might like to watch the TED presentation by Eve Ensler, in which she performs an excerpt from her *The Vagina Monologues* and discusses how the show took on a life of its own.²³

Another useful site that Google Video indexes is **SnagFilms** (<http://www.snagfilms.com>), which mounts documentaries and lets visitors "snag" them to put on other websites. (Be aware that SnagFilms versions include

12. 2008? 60 min. http://www.youtube.com/watch?v=TIxxKJ6_eW8.

13. March 24, 2008, 79 min. <http://www.youtube.com/watch?v=XXUCLahznqs>. Also in UChannel: http://uc.princeton.edu/main/index.php?option=com_content&task=view&id=3026.

14. Stormland Productions, 2006? 21 min. http://www.youtube.com/watch?v=meEz3qV_RRc.

15. Collaborative project of the Center of Arab Women for Training and Research, Population Initiatives for Peace, and the University Center for Communication Programs, Johns Hopkins University. 2002? 64 min. <http://www.youtube.com/watch?v=XnqL-ocObXs>.

16. 2004, 53 min. <http://www.joost.com/0320089/t/Female-Suicide-Bombers#id=0320089>.

17. Eleventh Annual Conference, University of Oregon, 2006, 43 min. <http://www.youtube.com/watch?v=sAuHQIMQUIs>.

18. Allende, April 2, 2008, 62 min. <http://www.youtube.com/watch?v=uc1M9eCWMmI>; Tan (in conversation with Michael Krasny), May 14, 2008, 68 min. <http://www.youtube.com/watch?v=JBLKL704Ix0>.

19. <http://video.google.com/videoplay?docid=5859596608206926440&ei=DskUSY7NKIKM-QHK9fH0Dw&q>.

20. <http://www.youtube.com/watch?v=ghfhLcB0zto> and <http://www.youtube.com/watch?v=TsqqzjdlyNw> and <http://video.google.com/videoplay?docid=4313266071427505573&ei=zbYUSaHDKoGE-AGXvIykCg&q>.

21. Charlie Rose, February 27, 1997. <http://video.google.com/videoplay?docid=-5404254173286488688&ei=4sQUSfHdOYvs-wG4rrGkCg&q>.

22. <http://video.google.com/videoplay?docid=8895772108641800452&ei=z8MUScGzGKGI-gHHtcXqAg&q>.

23. February, 2004, 21 min. http://www.youtube.com/watch?v=NQvMQEB0j_A.

commercials, however.) Among the SnagFilms indexed on Google Video is *Refrigerator Mothers*, an excellent documentary on the era of blaming mothers for children with autism.²⁴ Another SnagFilms-mounted video of note for women's studies classes is *Sisters of '77*,²⁵ through which students can experience the look and feel of the first National Women's Conference from archival footage and interviews with participants.

In all these examples (Charlie Rose, Open Video Project, TED Talks, and SnagFilms), it is of course also possible, and sometimes desirable, to go to the sites and search them directly. The SnagFilms site, for example, provides an easy way to browse for relevant women-focused videos because it has a "Women's Issues" category (http://www.snagfilms.com/films/browse/category/womens_issues/). Currently there are forty-three women's issues films on the site.

Research Channel and UChannel

It's clear that Google Video and YouTube mount or index a huge number of items. However, as massive as Google Video is, it doesn't index everything (or curiously, even all the videos retrievable in "regular" Google searches), and there are other important places to look on the Internet for relevant material. Two important academic efforts are **Research Channel** (<http://www.researchchannel.org>) and **UChannel** (<http://uc.princeton.edu>). Research Channel is a consortium of several scholarly societies and universities, including the University of Wisconsin–Madison, the University of Minnesota, and Yale University. The 3,500+ lectures, panels, and documentaries to date may be viewed online or watched as broadcast on Dish Network Channel 9400 or by cable carriers in some locations. Some Research Channel offerings, including *Arab Women Speak Out* (mentioned above), are indexed in Google Video, while others appear in "regular" Google searches. Searching on the Research Channel site offers more search options than Google, including a keyword search and browsing by contributing institution, title, series title, and broad subjects, such as "social sciences." Currently, 117 items are retrieved by a search for "women" and 25 for "gender." Health-related topics abound, including *Women and Heart Disease: The Silent Epidemic*; *Body for Life for Women*; *Say My Name: Black Women & Health*; *Women's Reproductive Tract Cancers: News from a Humanist Perspective*; *Alcohol: A Women's Health Issue*; *The Health and Well-Being of Pacific Islander Women*; and many others. Denise Denton, then Dean of the School of Engineering at University of Washington and subsequently Chancellor at University of California, Santa Cruz, before her untimely death, can be seen in *Strategies for Enhancing Ethnic and Gender Diversity in Engineering and Computer Science* (2004).²⁶

U[niversity] Channel, hosted by Princeton University, currently focuses on public and international affairs. Like Research Channel, UChannel has member institutions, but in light of its aim to "go global," there are members from outside the United States, including the London School of Economics and Political Science and the Australian National University, in addition to Rutgers, Tufts, University of California, Berkeley, Johns Hopkins, and others in the U.S. (no videos spotted from outside the U.S. covering women-focused topics as of yet.) Another aim is to stimulate discussions, and comments are solicited for each item. Thus far, despite the academic environment, the few comments seen were more of the "u're right! i liked it!" variety than scholarly discourse. Files are available in various formats, including Mp3 Audio, Mp4 Video, and various platforms of streaming audio or video. There's a "tag cloud" of subject terms prominent at the top of the homepage, although no explanation of whether the terms are supplied by the contributor, UChannel operators, or automatically. "Women" is in the cloud; "gender" and "sexuality" are not, even though there is a *Transnational Gender and Sexuality Symposium* in the collection. The *Symposium* featured perspectives from Denise Brennan (Anthropology,

24. By David E. Simpson, 2002, 60 min. Google Video has a direct link to it at <http://video.google.com/videoplay?docid=6350283653640651956&ei=kQcjSYPKDIn0-wGT7YTUDQ&q>, but also gets to the SnagFilms site (http://www.snagfilms.com/films/watch/refrigerator_mothers/) via another video indexing website, Truveo (<http://www.truveo.com/>).

25. By Allen Mondell, Cynthia Salzman Mondell, & Brian Hockenbury. Media Projects, Inc., 2005. 54 min. http://www.snagfilms.com/films/title/sisters_of_77/.

26. Microsoft Research, 90 min. <http://www.researchchannel.org/prog/displayevent.aspx?rID=4710&fID=345>.

Georgetown University) and France Winddance Twine (anthropologist and professor of Sociology, University of California, Santa Barbara) on sexuality and gender identity “in relation to shifting cultural and national boundaries.”²⁷ UChannel videos turn up in regular Google searches, but not in Google Video searches.

The Internet Archive

The **Internet Archive** (<http://www.archive.org>) is another major resource for freely accessible videos and much more. Self-described as a “non-profit...building a digital library of Internet sites and other cultural artifacts in digital form,” it can also be described as in some respects a non-commercial alternative to Google. Videos are in the “Moving Images” section of the Archive. Moving Images contains items that “range from classic full-length films, to daily alternative news broadcasts, to videos of every genre uploaded by Archive users.”²⁸ The section has some nice features: you can see thumbnail stills from each video, and you can search by sub-genre, such as animation/cartoons, arts/music, cultural/academic films, news/public affairs, or several other categories. On the other hand, there is no way to limit searches by duration, and you cannot find out the length until you have clicked on “click to play video.” *Shocking and Awful: Standing with the Women of Iraq*²⁹ and *Women Behind Bars*³⁰ are two films in the Internet Archive contributed by the **Deep Dish TV** network (the latter in conjunction with **Free Speech TV**) that are sure to find spots on women's studies viewing lists. (And don't forget to search Free Speech TV at <http://www.freespeech.org/> for episodes of Amy Goodman's *Democracy Now!* and other television programs covering women's issues and activism.)

Here again, Google Video does not seem to be indexing the Internet Archive directly (a Google Video search of the domain www.archive.org results in no hits), although the individual videos are retrievable through regular Google. There are also many items that seem to have been uploaded both to YouTube and/or Google Video and to the Internet Archive. For example, the two-part video *Our Bodies, Our Choice*, by PMS Media, about the March for Women's Lives held in Washington, DC, in March, 2004, is accessible through the Internet Archive at <http://www.archive.org/details/PMSmediaOurBodiesOurChoiceI> and <http://www.archive.org/details/PMSmediaOurBodiesOurChoiceII>, and through Google Video at http://video.google.com/videoplay?docid=-3527631835883890918&ei=pGcjSb7jFo6I_QGtkeTUDQ&q and http://video.google.com/videoplay?docid=-4441176813443927556&ei=pGcjSb7jFo6I_QGtkeTUDQ&q. Presumably the producers wanted to facilitate both potential viewers' ability to find the video through Google and longterm saving/archiving by the Internet Archive Project.

Other Universities, Channels, and Governmental Sites

Many fine lectures and conferences are mounted on campus, public television, and governmental websites. As with many items found via the Internet Archive and UChannel, you won't find them through Google Video, although they may turn up in regular Google searches. Those that are parts of series are easiest to find, bookmark, and browse occasionally to see what women/gender content has been added. Harvard University's **Harvard@Home** (<http://athome.harvard.edu/archive>) for example, has an extensive selection of entire conferences, including *Reproductive Health in the 21st Century* (<http://athome.harvard.edu/dh/rrh.html>), *Women, Men, and Food: Putting Gender on the Table* (<http://athome.harvard.edu/food/watch/1>), *Women and War in the 20th Century* (<http://athome.harvard.edu/programs/asc/index.html>), *In the War Zone: How Does Gender Matter?* (<http://athome.harvard.edu/programs/iwz/>), and *Gender and Religion* (http://www.radcliffe.edu/events/calendar_2008religion.aspx). **WGBH Forum Network**, <http://forum.wgbh.org/wgbh>, sponsored by WGBH in association with the Lowell Institute, offers webcasts of public lectures “in partnership with Boston's Leading Cultural and Educational Institutions.” Among the programs presented thus far are *Art, Women, and Power* (<http://forum.wgbh.org/wgbh>).

27. Dickinson College, February 14, 2008, 3 parts: 84 min., 83 min., 73 min. http://uc.princeton.edu/main/index.php?option=com_content&task=view&id=2849.

28. <http://www.archive.org/details/movies>.

29. By Persheng Sadegh-Vaziri and others, 2005. Part 2 of a 12-part series on the war in Iraq. 27 min. <http://www.archive.org/details/ddtvshock2>.

30. In conjunction with Free Speech TV. n.d. 59 min. http://www.archive.org/details/ddtv_179_bars_and_stripes_week_2_show_1.

wgbh.org/wgbh/forum.php?lecture_id=1014), by Jill Medvedow, director of the Institute of Contemporary Art, Boston; *Artists As Activists: Muslim Women Artists* (http://forum.wgbh.org/wgbh/forum.php?lecture_id=1273), by Munir Jiwa, anthropology teacher at The New School University; and *The Media and Women's Health: Sorting Fact from Fiction* (http://forum.wgbh.org/wgbh/forum.php?lecture_id=1856), by Judy Norsigian of *Our Bodies, Ourselves*.

The **U.S. Office of Research on Women's Health** has scores of videocasts³¹ covering aspects of sex/gender differences research, health conditions specific to women, and health policy implications of women's health issues, as do other units of the National Institutes of Health. Instructors would need to preview to determine whether a presentation is nontechnical enough for students. That would also apply to the offerings in the **Innovations in Medical Education Video Library** of the University of Wisconsin–Madison School of Medicine and Public Health, including *Health Disparities: Cultural Considerations for African American Women*, by Sheila Ward (<http://videos.med.wisc.edu/videoInfo.php?videoid=206>); and *Heart Failure in Women: Really Different or Just PC?* by Maryl R. Johnson (<http://videos.med.wisc.edu/videoInfo.php?videoid=1315>).

Arrange for Filming on Your Campus

All of us can increase the number of academically relevant, freely available online videos by arranging for the filming of talks, conferences, and other events on our campuses. Judy Blume recently gave a gracious, funny, and poignant talk at the University of Wisconsin–Madison, as the eleventh annual Charlotte Zolotow lecture, sponsored by the Cooperative Children's Book Center (CCBC) of the School of Education. Her remarks can be viewed through the CCBC website,³² as can most of her predecessors' talks since 1999, because the CCBC folks had the foresight to have them videotaped. Newcomb College Institute of Tulane University has sponsored symposia such as *Educating Women for a World in Crisis*³³ and *Unveiling Secrets: Rape Culture on College Campuses*,³⁴ addressing important topics and available online in their entirety. Purdue University sponsored an interesting conference on *Women in Academe: Institutional Change to Enhance Success*, a good bit of which is streamed.³⁵

Women News Network Video Collection

Thus far I have pointed to some examples of useful video material accessible online in hopes of stimulating readers to do some of their own looking, daunting though the prospect may be when doing general searches for "women" or "gender." There is one site that may prove the most helpful and least time-consuming, because it is already scouring the Internet and "collecting" international women's issues videos. This is the **Women News Network Video Collection** at <http://womennewsnetwork.vodpod.com>. To date, 487 videos have been collected, tagged, and in many cases commented upon. Students might be especially interested in adding their reactions to an InsightnewsTV production about the horrible acid attacks on Bangladeshi women³⁶ or a San Diego State short asking whether sexism or gender bias played a part in the 2008 U.S. presidential campaign.³⁷

Explore the sites mentioned in this article and share your finds with *Feminist Collections'* readers — we'll be delighted to include links and short descriptions in our future issues.

[Phyllis Holman Weisbard is the women's studies librarian for the University of Wisconsin System and co-editor of Feminist Collections.]

31. Listed in reverse chronological order at <http://videocast.nih.gov/PastEvents.asp?c=11&s=1>.

32. April 22, 2008, 43 min. <http://www.education.wisc.edu/ccbc/authors/lecture/czlecture.asp>.

33. <http://newcomb.tulane.edu/article/watch-video-from-ncis-inaugural-summit-2007>.

34. http://newcomb.tulane.edu/article/watch-video-from-ncis-symposium-2007?department_id=newcomb-college-institute-nci-programs-summits-symposia.

35. <http://www.science.purdue.edu/success/interact/>

36. <http://vodpod.com/watch/1111839-acid-attack-on-women-in-bangladesh?pod=womennewsnetwork>

37. <http://vodpod.com/watch/1033359-has-sexism-and-gender-bias-played-a-role-in-the-presidential-campaign?pod=womennewsnetwork>.

E-SOURCES ON WOMEN & GENDER

Our website (<http://womenst.library.wisc.edu/>) includes recent editions of this column and links to complete back issues of *Feminist Collections*, plus many bibliographies, a database of women-focused videos, and links to hundreds of other websites by topic.

Information about electronic journals and magazines, particularly those with numbered or dated issues posted on a regular schedule, can be found in our "Periodical Notes" column.

AFROL NEWS, "the only independent news agency devoted exclusively to Africa," offers a "Women-Gender" page at http://www.afrol.com/categories/gender_women. Gender-related headlines in Fall 2008 included "African symposium focus on women's role in agriculture," "Somali woman stoned to death for adultery," "Egypt's 1st Lady targets female genital mutilation," and "US-Maryland man sentenced for holding Nigerian girl in forced labour."

CATALYST, at <http://www.catalyst.org>, is "the leading nonprofit membership organization working globally with businesses and the professions to build inclusive workplaces and expand opportunities for women and business. With offices in the United States, Canada, and Europe, and more than 400 preeminent corporations as members, Catalyst is the trusted resource for research, information, and advice about women at work." Some of the freely downloadable research reports published by Catalyst in 2008 (also available for purchase in hard copy): Deepali Bagati, *WOMEN OF COLOR IN U.S. SECURITIES FIRMS*; Lois Joy, *ADVANCING WOMEN LEADERS: THE CONNECTION BETWEEN WOMEN BOARD DIRECTORS AND WOMEN CORPORATE OFFICERS*; Nancy M. Carter, Ellen Galinsky, *LEADERS IN A GLOBAL ECONOMY: TALENT MANAGEMENT IN EUROPEAN CULTURES*.

At UC Hastings College of the Law, the **CENTER FOR GENDER & REFUGEE STUDIES** (<http://cgrs.uchastings.edu>) works to "protect the basic human rights of refugee women and girls by advancing gender-sensitive asylum laws, helping advocates successfully represent women in need of protection, and preventing these refugees from being forcibly returned to the countries from which they have fled."

She probably would have blogged, emailed, and "texted," too... Nineteenth-century First Lady Dolley Madison wrote and received hundreds and hundreds of letters in her lifetime, and they're being collected and made searchable and browsable in **THE DOLLEY MADISON DIGITAL EDITION** as part of the University of Virginia Press's "Rotunda" publications: <http://rotunda.upress.virginia.edu:8080/dmde/>. If your institution hasn't purchased Rotunda, you can still get a free 48-hour trial to use the collection.

Women faculty who experience academic discrimination on the basis of sex/gender, race/ethnicity, marital status, disability, or sexual orientation can find support and help from **FEMINISTS AGAINST ACADEMIC DISCRIMINATION** (<http://f-a-a-d.org>), now in its twenty-seventh year. Past cases include Pat Washington's against San Diego State University and Graciela Chilchilnisky's against Columbia University.

While we're worrying about the global economy, let's not forget the women of developing countries: The Center for International Environmental Law (CIEL) has published *GENDER JUSTICE: A CITIZEN'S GUIDE TO GENDER ACCOUNTABILITY AT INTERNATIONAL FINANCIAL INSTITUTIONS*, a 56-page report downloadable at http://www.genderaction.org/images/Gender%20Justice_Final%20LowRes.pdf.

On the NWSA website, for prospective graduate students: the 2008 **GUIDE TO GRADUATE WORK IN WOMEN'S/GENDER STUDIES**: <http://www.nwsa.org/students/gradguide/index.php>. Incomplete at present (there are no Wisconsin programs listed, for instance).

The third international **ISLAMIC FEMINISM CONGRESS** took place October 24-27, 2008, Barcelona. Video-taped presentations from this congress, as well as information from the first and second ones, are available at <http://feminismeislamic.org/eng/>.

The 163-page UNIFEM report *PROGRESS OF THE WORLD'S WOMEN 2008/2009* is viewable online in multimedia chunks, downloadable in PDF, and available for purchase in hard copy — in English, Portuguese, and more languages to come, at <http://www.unifem.org/progress/2008>.

The **ABORIGINAL CANADA PORTAL**, “your single window to First Nations, Métis and Inuit online resources and government programs and services,” provides a **WOMEN** section at <http://www.aboriginalcanada.gc.ca/acp/site.nsf/en/ao04381.html>, with subsections titled “National Aboriginal Organizations,” “Health and Social Services,” “Justice and Women’s Rights,” “Language, Heritage and Culture,” “Outstanding Women,” “Policy, Research and Statistics,” “Professional Development and Employment,” and “Provincial and Territorial Information Specific to Women.”

The **UNIVERSITY OF VERMONT’S DIGITAL HISTORY READER** offers modules in women’s history: “How Did Abolitionism Lead to the Struggle for Women’s Rights?” is at http://www.dhr.history.vt.edu/modules/us/mod04_women/index.html, and “Should Women Vote? The Politics of Suffrage” at http://www.dhr.history.vt.edu/modules/eu/mod02_vote/index.html

“The modules presented on this website are designed for introductory-level survey courses at colleges and universities and for advanced history courses at the secondary level. All of the modules organize and present data in a similar fashion. Each module includes an introduction outlining

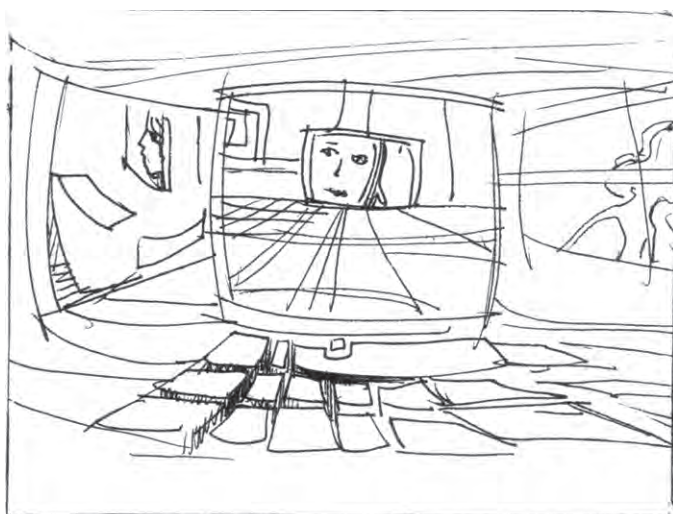
the module objectives and relevant historical questions students might consider while reading; background historical information, or the context of the period; an ‘archive’ of documents, along with questions to guide students’ use of the evidence; an assessment section to evaluate what students have learned and to allow for feedback; a conclusion; and a list of related resources.”

WHO WANTS TO BE A PORN STAR? The slide show at <http://stoppornculture.org/slideshow.html> “is an educational and organizing tool for anti-porn activists that presents a feminist analysis of pornography and of the increasingly pornographic culture in which we live...written and produced by Gail Dines (Wheelock College), Rebecca Whisnant (University of Dayton) and Robert Jensen (University of Texas).” A sixty-minute and a thirty-minute version are available, along with other tips and tools for presenters.

What is the relationship between food and gender? The Radcliffe Institute for Advanced Study at Harvard University put on a whole conference about it in 2007, with panel presentations titled “Food for Thought: The Culinary Collection of the Schlesinger Library,” “Writing Food, Writing Lives: You Are What You Cook,” Sweetness, Gender, and Power: Rethinking Sidney Mintz’s Classic Work,” “Gender, Nutrition, and Famine,” “Gender and Appetite: Obesity and Anorexia in America,” and “Studying Gender, Studying Food: Intersections, Obstacles, Opportunities.” The **WOMEN, MEN, AND FOOD: PUTTING GENDER ON THE TABLE** conference is available in streaming video at <http://athome.harvard.edu/food/watch/1>.

A report from the UK Gender and Development Network (GADN), **WOMEN’S RIGHTS & GENDER EQUALITY, THE NEW AID ENVIRONMENT AND CIVIL SOCIETY ORGANISATIONS** (January 2008, 57p.), can be downloaded from <http://www.gadnetwork.org.uk/pdfs/Jan08/GAD-Network-Report.pdf>.

○ Compiled by JoAnne Lehman



Miriam Greenwald

NEW REFERENCE WORKS IN WOMEN'S STUDIES

[Correction to a previous review in this column: Our reviewer and we regret that in v.29, no.1 (Winter 2008) of *Feminist Collections*, in the review of the M.E. Sharpe volume *Biographical Dictionary of Chinese Women: Antiquity Through Sui, 1600 B.C.E.–618 C.E.* (pp. 31–32), she erred in reporting that Empress Dugu Qieluo was not covered in the text. Co-editor-in-chief Lily Xiao Hong Lee has called to our attention that Empress Dugu is described in a three-and-a-half-page entry and is indexed in the Glossary of Chinese Names and in the Finding List (under Empresses).]

ABORTION IN THE USA

Melody Rose, *ABORTION: A DOCUMENTARY AND REFERENCE GUIDE*. Westport, CT: Greenwood, 2008. 258p. \$85.00, ISBN 978-0313340321.

Reviewed by Sharon Ladenson

How have abortion politics and policy evolved in the United States throughout American history? What are the key historical and current abortion debates? How have public attitudes about abortion changed over time? *Abortion: A Documentary and Reference Guide* is an effective tool for exploring such topics and finding numerous primary source texts specific to the history and politics of abortion in the United States.

Melody Rose provides an extensive historical overview, including a chronology of critical developments in the evolution of abortion services and policies. Following the chronology, she presents a wide selection of primary source documents, including legal and autobiographical texts, statements of politicians, and reports from political organizations. Each document is prefaced with a brief statement regarding its significance and followed with further analysis of its significance, especially in historical context. The volume is arranged chronologically, with each chapter focusing on a specific period of abortion history in the United States.

Chapter 1, for example, focuses on abortion during the nineteenth century and includes documents such as the 1859 American Medical Association Report on Criminal Abortion and an abortion service advertisement published in the *New York Times* in 1866. In order to place reproductive issues in historical context, the author includes not only documents specific to abortion, but also selected primary source texts focusing on social expectations for women and their roles in American history; for instance, Chapter 2, which focuses on the development of restrictive abortion policies during the early twentieth century, includes an excerpt from Theodore Roosevelt's address "On American Motherhood," in which he emphasizes the importance of the maternal role for women. The subsequent five chapters focus on responses to restrictive abortion policies, as well as the consequences of such policies; political controversies surrounding *Roe v. Wade*; Republican and Democratic party debates over abortion policy; and contemporary issues and events, such as the recent political successes of the fetal rights movement. The guide provides a useful bibliography of print sources and websites of organizations representing the pro-choice and pro-life movements. The index is rather limited, but does include cross-references.

Rose's volume complements other recently published texts on the same topic. In *Abortion in the United States*

(ABC-CLIO, 2008), Dorothy E. McBride also provides excerpts from critical historical and numerous legal texts, as well as extensive background on abortion policy in the United States and worldwide. Although Rose's text lacks some of the content presented in McBride's (such as biographical sketches of key figures in abortion politics and policy), *Abortion: A Documentary and Reference Guide* provides valuable analyses of the primary source documents integrated throughout the text. Both titles are recommended for college and university libraries.

[Sharon Ladenson is the gender studies and communications librarian at Michigan State University.]

ADVENTURING WOMEN

Mary F. McVicker, *WOMEN ADVENTURERS 1750–1900: A BIOGRAPHICAL DICTIONARY, WITH EXCERPTS FROM SELECTED TRAVEL WRITINGS*. Jefferson, NC: McFarland, 2008. 224p. \$55.00, ISBN 978-0786432059.

Reviewed by Nina Clements

The difficulties of travel in the eighteenth and nineteenth centuries didn't prevent some women travelers from exploring the world accompanied by all the comforts of home: correct dress, English tea services, and an

army of servants to carry the trunks (and the women!) through the mountains. Although some women did it that way, taking along their skirts and Wedgwood china to the Middle East (see Gertrude Bell, pp.21–25), others dressed as men in order to have a more authentic experience (see Isabelle Eberhardt, pp.67–68). The women travel writers included in this biographical dictionary traveled in a variety of styles, and for a variety of reasons: to escape the strictures of society, to pursue scientific discovery and exploration, to experience adventure. The voices of these different women, as they describe their experiences and discoveries, ring throughout this reference work and leave the reader wanting to hear more of them.

Written for scholars and general readers alike, *Women Adventurers* is divided into two parts: Part I, “Women Adventurers,” and a much shorter Part II, “Additional Women Travelers of Interest.” There are also a one-page bibliography and a short index. Within Part I, the writers are listed alphabetically, with nationality and/or dates of birth and death often (but not always) following the woman’s name. McVicker, an independent writer with degrees in law and finance, openly acknowledges in her introduction that the book focuses primarily on British women, since other European women from this era “tended not to travel. They didn’t have the independence, or independent money that British women did” (p.2).

The entries in Part I vary greatly in length, depending on the availability of information. Where possible, McVicker provides a brief biography, as well as a list of travel writings by the featured author (“Works”) and a list of “Books about or including” her. Many of the entries include excerpts from the author’s writing, but many others simply list “Works,” and a few entries provide only the writer’s name.

Part II (pp.193–207) features

less adventurous women who traveled mostly after routes were more firmly established. These entries are all extremely brief, and many are restricted to “Works.”

Although this reference work is promising, its scope and depth could easily be expanded to include more travel writers (or at least to discuss the ones included in greater depth), relevant illustrations (maps would be helpful), and general essays to place the writers in historical context. For example, Isabella Frances Romer wrote about the deluge of women’s travel writing in the middle of the nineteenth century and her inability to resist the urge to contribute another volume after her trip to Egypt (pp.152–153). More information about women’s role in publishing such books and how they were received during this period would have been helpful here.

The organizational structure of the work is a hindrance to its potential usefulness. Such a short book does not warrant division into two fairly arbitrary sections. What makes the additional women travelers of Part II less adventurous than some of those included in Part I is unclear. This book could also have benefited from tighter and more consistent editing. The entry headings are inconsistent — nationalities and dates of birth and death are not always included. Also, why is a distinction made between English women and British women when Scottish, Irish, and Welsh women are also listed separately? More important, sources are not always cited in full — some citations are mere titles of articles that are not included in the book’s bibliography. For example, the book’s first entry lists “Wikipedia, November 2006” as a source, with no further details.

Although many of the writers included are listed in other reference books, such as the *Oxford Dictionary of National Biography* and the *Dictionary of Literary Biography*, McVicker credit-

ably brings them together in this one volume. Overall, this book could serve as a very preliminary starting place for readers interested in historical women’s travel writing.

[Nina Clements is a librarian and technology consultant at Kenyon College.]

AMERICAN WOMEN

Charlotte S. Waisman & Jill S. Tietjen, *HER STORY: A TIMELINE OF THE WOMEN WHO CHANGED AMERICA*. New York: HarperCollins, 2008. 272p. \$29.95, ISBN 978-0061246517.

Reviewed by Janet S. Fore

Charlotte Waisman and Jill Tietjen hope to “pique your interest” with this attractive coffee-table book, and they certainly achieve just that. The general reader will discover many interesting women and be enticed into further exploration. There are more than 900 entries, nearly all with illustrations, of women who made significant contributions to American history from 1587 to 2007.

The authors have written other books about women and leadership. Waisman is a trainer, consultant, and director of human resources for the Women’s Vision Foundation. Tietjen’s books include a series, “Setting the Record Straight,” and she is president and CEO of Technically Speaking, a consulting company specializing in expanding career opportunities for women.

The selection criteria for inclusion in this volume are not described, but we are told that the names were selected from a pool of more than 3,000 candidates, including artists, politicians, entrepreneurs, scientists, athletes, activists, and guides. Many of the events or achievements are “firsts”: for

example, Edith Houghton was the first woman scout for a major league baseball team; Faye Wattleton was the first African American and youngest person to be elected president of Planned Parenthood; and Florence Bascom the first woman to receive a Ph.D. from Johns Hopkins University as well as the first woman hired by the U. S. Geological Survey.

Two fold-out pages in the front of the book show the timeline and, with page numbers, act as a table of contents. An extensive list of illustration credits appears at the end of the book. Indexes include one of names and one of professions. The bibliography is only two pages long, and it does not link to individual entries, which makes checking sources for accuracy difficult.

The timeline format draws the reader in, and the pictures, from engravings to photographs, with snippets of information, can entertain one for an afternoon. Every few pages, a short entry describes an event of historical importance to women, adding context for the biographical entries. One example: "1967. President Lyndon Baines Johnson signs Executive Order 11375, extending Executive Order 11246 to include gender as a protected category" (p.159).

Her Story does not compare with the many encyclopedias and chronologies of women published in the mid-1990s, six of which were reviewed in *Feminist Collections* in 1994 and 1995. Kirstin Olsen's *Chronology of Women's History* (1994), for instance, a true reference work that describes women's history by period, profession, and place, differs greatly from *Her Story* in coverage, amount of textual content, and format. International in scope and 506 pages long, Olsen's *Chronology* also includes extensive indexes and bibliographic citations that provide more depth for the beginning women's history researcher.

Although *Her Story* does pique one's interest with its selection of women and visual timeline format, its strength is in the illustrations, not the text. Not recommended as a core reference work.

[Janet S. Fore is the director of the Cushwa-Leighton Library at Saint Mary's College in Notre Dame, Indiana.]

AMERICAN WESTERN WOMEN

Laura E. Woodworth-Ney, **WOMEN IN THE AMERICAN WEST**. Santa Barbara, CA: ABC-CLIO, 2008. (Cultures in the American west.) 387p. \$65.00, ISBN 978-1598840506.

Reviewed by Stacy Russo

Voting rights, mining towns, labor activism, conservatism, tourism, farming, Japanese internment camps, Native American women, mail-order consumerism, marriage, rock and roll, and African American women are mere samplings of the diverse subjects discussed in *Women in the American West*. Although Woodworth-Ney, chair and associate professor of history at Idaho State University in Pocatello, is gracious in her preface in acknowledging others' help, it is still remarkable that a book of such breadth and detail was ultimately written by one person.

This volume of the *Cultures in the American West* series sets out to examine why "women were everywhere men were in the American West, but the history of the region has rarely emphasized, or even acknowledged, their presence" (p.xv). Woodworth-Ney defines the West as "the region west of the Mississippi River, and western women are those who lived in that region, wrote about that region, affected the region, or experienced the region in

some kind of meaningful way" (p.xvi). Alaska and Hawaii are not included.

Writing about such a large topic is difficult. How does one begin? In her first chapter, "Finding 'Her Story' in the American West," Woodworth-Ney dives in with one of the most impressive discussions in the book, about why women are virtually absent from the traditional — and severely flawed — historical record. In a section of the chapter titled "Getting to the Source of Her Story," which will be most helpful to undergraduate students of gender and history, Woodworth-Ney comments that women's work and experiences "did not generally produce the kinds of official documents that ended up in nice, tidy file folders in climate-controlled archives" (pp.14–15). Some women's stories may be located in household records, but even these are difficult to locate, since "the writings of women are often filed under their husbands' names" (p.15). One must investigate material culture (quilts, recipe books, tablecloths, embroidery, cookbooks), photographs, and oral histories to uncover women's stories.

The subsequent eight chapters are theme-based and presented chronologically, beginning with early Native American women and going on to include "Women of the Southern Borderlands, 1600–1846," "Polygamy, Prostitution, and Women in Mormon and Mining Settlements, 1840–1890," and "The Gendered Wartime and Postwar West, 1941–1980." Each chapter concludes with a bibliographic essay in place of a reference list. These rich essays will likely appeal to more advanced researchers, but others may have some difficulty sorting through the paragraphs to locate a reference.

It is important to note that this volume is not formatted like a traditional reference work, in alphabetically organized entries, but rather in long chapters. In fact, one could read the

book from cover to cover, which is a lively and informative experience, or use the index to go directly to a subject. Black-and-white illustrations are dispersed throughout, and a timeline and glossary round out the volume. Even taking into consideration its sophistication, however, this book is primarily targeted at undergraduates. It is highly recommended for history and women's studies collections.

[Stacy Russo is an instruction librarian and coordinator of information and reference services for Chapman University's Leatherby Libraries.]

IDENTITY

David L. Rowland & Luca Incrocci, eds., **HANDBOOK OF SEXUAL AND GENDER IDENTITY DISORDERS**. Hoboken, NJ: Wiley, 2008. 671p. index. \$95.00, ISBN 978-0471767381; e-book, ISBN 978-0-470-25721-0. (Print version reviewed.)

Reviewed by Elizabeth Uzelac

How do physicians determine what is normal and what is disordered in a person's sexual life and gender identity? This concise handbook, written for mental health practitioners, primary care physicians, and sex therapists and designed to be used in clinical settings, offers readers a way to understand the standard recommendations, diagnostic points, and assessment instruments of the mental health care world. It is recommended for anyone whose research lies in the intersections of health care and gender or sexuality.

The volume has three sections. The first, on sexual dysfunctions, covers issues such as arousal and orgasm, sexual response, and disease and sexuality, organized into chapters on male issues, female issues, and disease-related issues. The second section of the book



Miriam Greenwald

covers gender identity disorders and development issues such as genetics, sex differentiation, and gender identity. The third section covers paraphilias, atypical behaviors, and associated concerns such as privacy and legislation. Many of the disorders discussed in the volume are named according to the categories in the *Diagnostic and Statistical Manual of Mental Disorders, 4th Edition, Text Revision* (DSM-IV-TR); an appendix reviews the DSM-IV-TR's list of "Sexual and Gender Identity Disorders."

Each chapter draws on evidence-based psychiatry and psychology literature to give recommendations, diagnostic points, and treatment options for physicians. Contributors include M.D. and Ph.D. specialists in the fields of medicine, psychology, criminology, and anthropology.

Some chapters review or cite assessment instruments meant to gauge sexual or gender identity in individuals. Example inventories include the Sexual Interest and Desire Inventory - Female (SIDI-F), the Hulbert Index of Sexual Desire (HISD), and the Sexual Desire

Inventory (SDI), all recommended as instruments to measure sexual desire. The breadth of these instruments and their tendency to be referred to in an abbreviated format makes the lack of an appendix of inventories and assessments an unfortunate note for any in women's studies studying the how normalcy and health are measured in respect to sexuality and gender. Complete citations within individual chapters suffice to direct readers to complete individual instruments.

A women's studies audience will value this text as a portal into the work of mental health care practitioners on sex and gender issues. A close reading will reveal several points of possible study, such as how similar issues are framed and treated differently in men and women. Tables outlining differences in sexuality by gender will interest those interested in examining medical assumptions with a critical eye.

[Elizabeth Uzelac is the instructional services coordinator and the librarian for education and counseling at the Milton S. Eisenhower Library of the Johns Hopkins University Sheridan Libraries.]

MEN

Michael Flood, Judith Kegan Gardiner, Bob Pease, & Keith Pringle, eds., *INTERNATIONAL ENCYCLOPEDIA OF MEN AND MASCULINITIES*. New York, NY: Routledge, 2007. 704p. Print edition, \$230.00, ISBN 978-0415333436; ebook, ISBN 978-0203413067.

Diederik F. Janssen, ed., *INTERNATIONAL GUIDE TO LITERATURE ON MASCULINITY: A BIBLIOGRAPHY*. Harriman, TN: The Men's Studies Press, 2008. 312p. Pap., \$45.00, ISBN 978-1931342179; ebook, \$15.00, ISBN 978-1931342186.

Reviewed by Gwen C. Verkuilen-Chevalier

The field of masculine studies has seen tremendous growth in terms of scholarship in the past twenty years. Similar to women's studies in its approach, masculine or men's studies relies on cross-cultural, interdisciplinary analysis to inform its research. Although a number of existing readers, handbooks, and compilations have gathered scholarship on this burgeoning discipline, it has not been until the release of the *International Encyclopedia of Men and Masculinities (IEMM)* and the *International Guide to Literature on Masculinity: A Bibliography (IGLM)* that men's studies has had reference works that view the discipline through an international lens.

The *IEMM* is a milestone in the field of men's studies. The first reference work to tackle the daunting task of placing men's studies in an international landscape, it excels at injecting an international examination into its discussion. Consisting of a total of 353 entries, ranging from what its editors term "major topic" essays, through "important" topics to "concept/term" entries, the *IEMM* is an exemplar of

what a reference work should be: effortlessly usable, thematically and alphabetically organized, meticulously indexed, referenced, and cross-referenced, and unique in its approach.

Including — but not limited to — entries related to economics, culture, ethnicity, sexuality, sociology, and psychology, the *IEMM*, like the discipline it examines, presents its information in a cross-cultural and interdisciplinary manner. Whether the entry is a major topic entry or a concept/term entry, the contributors refer to key terms, works, and authors that point readers toward more research. This work presents not only historical overviews, but also synopses of scholarly study about the topic being addressed.

Especially pertinent to the field of women's studies is the fact that the entries draw connections to and/or provide insight on women's studies topics. Entries about *domestic violence*, *pro-feminism*, *honour killings*, and *sex role theory* discuss topics closely associated with women's studies issues; their treatment from a men's studies perspective can only serve to stimulate thought and discussion among women's studies researchers. Those in the field of LGBT studies will also be happy to see entries for such topics as *gay masculinities*, *gay fatherhood*, *androgyny*, and *third sex*.

Refreshingly, the *IEMM* does not pretend to be an all-encompassing reference work; the editors are well aware of their limitations. In the preface, they point out and explain two glaring omissions from the work, entries on notable figures and on specific countries. Rather than highlighting specific individuals, however, they chose to focus on the theories that they helped shape; and instead of focusing on specific countries, they included major topic essays on the cultural formation and history of major global regions (Africa, Asia and the Pacific, Europe, Latin America, the Middle East, and North America). Given that the inclu-

sion of individuals and countries would have necessitated additional volumes, I think the *IEMM* editors were actually wise to omit them.

Also of note is the truly international list of contributors in the *IEMM*, which was written by 260 scholars representing 26 countries, ensuring the presentation of "the diverse scholarship on men and masculinities under way around the globe" (p.xi).

While the *IEMM* analyzes the field of men's studies scholarship, the *International Guide to Literature on Masculinity: A Bibliography (IGLM)* gathers together existing research in a bibliographic format, leaving the analysis for other researchers. Editor/compiler Diederik F. Janssen clearly presents the goals of this bibliography in the preface: to identify contributions to men's studies scholarship by geographic region and to encourage reflection and facilitate research on the role that regionalism plays on the historical, cultural, and formative development of masculinity. Janssen certainly attains these goals — in part, simply through the arrangement of the work. Organized by geographic region (sub-Saharan Africa, Asia, Central and South America, Europe, and the Middle East, followed by supra-Saharan Africa, North America, and Oceania), this unannotated bibliography is limited to "ethno-graphically specified research" (p.4). The subject matter of the references, along with the work's overall organization, allows readers to see patterns in masculinity studies emerge within and between regions.

Janssen compiled the bibliography by consulting a number of online databases, including Anthropological Index Online, L'Année Philologique, Sage, and JSTOR. Source types range from encyclopedic entries to journal articles and conference proceedings. Most of the entries are in English, but efforts were made to include references to works published in other European

languages. Janssen acknowledges a deficit of non-European-language scholarship. Works included in the bibliography are overwhelmingly dated later than 1990, with a spattering of pre-1990 scholarship.

In addition to chapters for geographic regions, the *IGLM* also contains a chapter titled "World Religions." However, coverage is limited to Christianity and Judaism, while "Islam and other Eastern-origin world religions, as well as diasporic aspects, are mostly covered in the regional chapters on the *Middle East* and *Asia*" (p.7).

The *IGLM* excels at gathering international scholarship in the field of men's studies into one bibliography. Researchers will find it useful for accessing research by region as well as for gaining an international cross-cultural perspective of masculinities research around the globe.

The *International Encyclopedia of Men and Masculinities* and the *International Guide to Literature on Masculinity: A Bibliography* are both highly recommended for all college and academic libraries.

[Gwen C. Verkuilen-Chevalier is the assistant head of reference and instructional services at Saint Anselm College in Manchester, New Hampshire. She is also the library liaison for the education, philosophy, and sociology departments.]

SEXUAL ASSAULT

Jill Hamilton, ed., *DATE RAPE*. Detroit: Greenhaven, 2007. 104p. \$33.70, ISBN 978-07377-3811-7.

Reviewed by Melissa A. Young

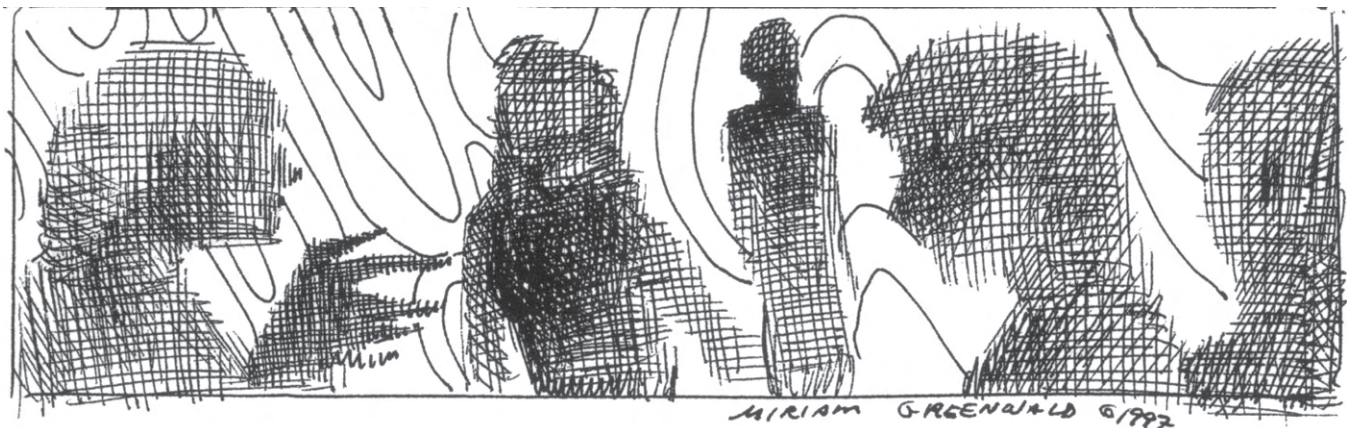
Every author — in a wide array that includes activists, educational speakers, essayists, newspaper and magazine writers, organizations, students and victims — who contributed a chapter to this useful examination of date rape (acquaintance rape) is passionate and opinionated, and each speaks with a unique voice. Many of the chapters include graphs or pictures, while bold headings and vibrant colors make the organization of the text clear, adding aesthetic appeal for the pre-college population. Each chapter is logically and uniformly broken down into smaller discussion sections to allow for greater comprehension at the high-school reading level.

From beginning to end, this book emphasizes that date rape can happen to anyone, male or female, despite any precautions one might take. At the same time, it stresses that date rape victims are disproportionately female, while male perpetrators to a large degree outnumber their female counterparts. This is not, however, just a guide for women. There are chapters directed distinctly at the young male popula-

tion, with titles such as "Men need to learn acceptable behavior" and "Rape is a men's issue." A closer look at the effects of date rape in subsequent chapters reveals that the battle against rape is not purely that of women, but one in which men have an important role to play too, whether by becoming active in support groups or organizations or just educating themselves about the issues. Much attention is given to drug and alcohol abuse and date rape drugs/detectors, in an effort to show that informal systems within universities, such as fraternity party culture and tolerance of insensitive language and rape jokes, contribute to "date rape culture."

In addition, the guide offers tips for staying safe, contact information for various involved organizations, a fact sheet on date rape, a three-page summary of what *you* should do about date rape, and a section for further reading. Ultimately, the message of this work is clear: as a society we have the resources to end the epidemic of rape, but it will take each and every one, man and woman working together.

Although an excellent resource on the current issues, this book is not a textbook-like narrative, but rather a collection of excerpts from magazine, newspaper, and online articles that support a particular point of view. For example, the definition of date rape is not without controversy and is certainly not the same in every state statute.



The definition used in this book, then, although it may not be objectionable, is not the only one possible. Furthermore, date rape jokes are presented as being indisputably harmful; an astute reader, however, must question the implications of such an argument regardless of individual beliefs. Just as free speech has the potential to be harmful, so do jokes, but where does one draw the line? Likewise, the discussion titled "Date Rape Drug Detectors Are Not Foolproof" gives a negative twist on DSDs (drug-testing devices) and labels them as even potentially dangerous, but such a statement must be weighed against the reality that there are women and men who have been protected from rape because of the use of DSDs, and against the benefits of the increased awareness that DSDs represent.

Ultimately, however, this volume in the *Issues That Concern You* series offers valuable insight into the phenomenon of date rape and the existing statistics about the problem.

[An undergraduate at the University of Wisconsin–Madison, Melissa A. Young is double-majoring in psychology and French while working part-time as a student office assistant for the Women's Studies Librarian.]

SOUTH ASIAN MUSLIM WOMEN

Tahera Aftab, *INSCRIBING SOUTH ASIAN MUSLIM WOMEN: AN ANNOTATED BIBLIOGRAPHY & RESEARCH GUIDE*. Boston: Brill, 2008. (Handbook of Oriental studies series.) 616p. \$167.00, ISBN 978-9004158498.

Reviewed by Mary Rader

The confluence of global contemporary politics and grounded, in-depth

bibliographic research is uncommon, particularly in area studies. Although the present war(s) and political climates have created a heightened awareness of Islam, South Asia and of women, works such as Tahera Aftab's *Inscribing South Asian Muslim Women: An Annotated Bibliography and Research Guide* create hope that researchers can take this newfound awareness and turn it into sensitive and subtle understandings.

Part of the longstanding tradition of solid reference works to come out of Brill's *Handbook of Oriental Studies* series, *Inscribing South Asian Muslim Women* tackles the field head-on, striving for comprehensiveness in time (coverage ranges from the thirteenth century onward, with the majority of titles falling in the twentieth century) and in format (citations include journal articles and monographs as well as individual chapters and unpublished manuscripts). Thankfully, Aftab has begun the much needed work of documenting non-English sources in an integrated fashion, in the present case including citations to materials in Urdu and Bengali (and to a lesser extent in Arabic, Farsi and Sindhi). On the whole, and with only few exceptions, the annotations are full and instructive; for materials not in English, Aftab also provides useful summaries. The thematic organization of the bibliography will prove helpful both to novices (one can imagine helping undergraduates examining popular, recurring questions through such chapters as "Pardah—Muslim women in/out of seclusion" [Section Four] and "The life cycle of South Asian Muslim women" [Section Nine]) and to seasoned women's studies scholars researching in new arenas ("In search of their identity: Muslim women setting new goals" [Section Six], "Muslim women's movements in South Asia" [Section Eight],

and "Feminism, new scholarship and new tools for development" [Section Sixteen]).

An exploration of the particularly South Asian context of Muslim societies and women is especially welcome, given that most material on Islam found in "the West" limits itself to discussions of the Middle East. Yet we must remember that "South Asia" itself refuses to homogenize its diversity, including that of the Muslim community. While we reconcile ourselves to the fact that the preponderance of writings on South Asian Muslims focus on Pakistan, northwestern India, and Bangladesh, *Inscribing South Asian Muslim Women* reminds us of the need for future efforts, bibliographic and otherwise, to reflect more fully the complicated regional and linguistic realities of South Asian women's lives.

[Mary Rader is the South Asia bibliographer and the head of collection and liaison services at the University of Wisconsin's Memorial Library.]

WOMEN ON STAMPS

Anita Price Davis & Louise Hunt, *WOMEN ON UNITED STATES POSTAGE STAMPS*. Jefferson, NC: McFarland, 2008. 304p. bibl. index. \$55.00, ISBN 978-0-7864-3124-3.

Reviewed by Yadira V. Payne

Those who still practice the dying art of snail-mail correspondence know that using a stamp is simple — one needs only to affix it to an envelope and send a letter on its way. Molly Murphy McGregor, executive director and co-founder of the National Women's History Project, writes in the foreword to this volume that stamps can be

used in other ways as well: as part of a teaching curriculum, as reference items for writing biographies, or simply as collection items. The authors of *Women on United States Postage Stamps* — Anita Price Davis, a women's biographer, and Louise Hunt, a seasoned philatelist — were obviously aware of all of these possible uses as they created this valuable tool not only for biographers and educators, but also for seasoned stamp collectors and for casual readers who are merely curious about a particular stamp.

Davis and Hunt present more than 200 stamps, ranging from the first to honor a woman (Queen Isabella of Spain), issued in 1893, to the 2007 Christmas stamp featuring Bernardino Luini's painting "The Madonna of the Carnation." Many well-known historical figures are portrayed, including Pocahontas and Sacagawea, suffragette Susan B. Anthony, minority rights advocate and first female presidential candidate Belva Ann Lockwood, and aviatrix Jacqueline Cochran — as are artists, actresses, singers, writers, and even animated figures such as Tinkerbell and Wonder Woman.

The layout is quite simple and works for any level of user. Seasoned philatelists will appreciate that each entry begins with such information as issue date, Scott number, series title, and notes about inscriptions on the back of the stamp or any printing flaws. Next follows a section providing biographical, historical, or cultural data. Each entry concludes with a reference list that can facilitate further research on the subject. Also included in the volume is a sixteen-page insert of the color versions of the stamps, arranged by Scott number. A four-page "Glossary of Philatelic Terms" is very useful — it even defines "Scott number"! An appendix provides amplified informa-

tion regarding each stamp, including printing quantities, dimensions, color processing, sheet placement, and printing errors that validate authenticity.

This volume, although recommended, has a minor shortcoming. Despite the book's title, Davis and Hunt have chosen to include a few stamps that do not have women on them — for instance, "Red Poppy," which depicts Georgia O'Keeffe's painting rather than the artist herself. Overall, however, this is a very user-friendly resource that will be of use both to the seasoned collector and to the curious novice. This reference would be a welcome addition to any library.

[Yadira V. Payne is the government documents librarian for Reese Library and an assistant professor of library science at Augusta State University in Augusta, Georgia. She holds an M.L.I.S. from Drexel University and a B.A. in Spanish and Cultural Diversity from Augusta State University. She has published four books and is a local artist.]

WOMEN'S RIGHTS

Justin Karr, ed., **WOMEN'S RIGHTS**. Detroit, MI: Greenhaven, 2008. (Issues on trial.) 200p. \$37.40, ISBN 978-0737738087.

Natasha Thomsen, **WOMEN'S RIGHTS**. New York: Facts on File, 2007. (Global issues.) 416p. \$45.00, ISBN 978-0816068098.

Reviewed by Vanette Schwartz

Writing and editing for a high-school and first-year college audience presents some special challenges of content level and scope. Karr and Thomsen vary in their ability to strike a good balance in these areas. Karr's

work is part of Greenhaven's *Issues on Trial* series, which concentrates on legal aspects of major social issues. Thomsen's is a volume in Facts on File's *Global Issues* series, which provides beginning resources on international controversies.

The Greenhaven reference covers four major issues in women's rights: privacy and freedom in reproductive decisions, gender equity in the workplace, sexual harassment, and sex discrimination in education. Each issue begins with a two- to three-page survey of a major U.S. Supreme Court case, including *Roe v. Wade* (1973), *Corning Glass Works v. Brennan* (1974), *Meritor Savings Bank v. Vinson* (1986), and *Jackson v. Birmingham Board of Education* (2005). An excerpt from the Court's majority opinion is followed by dissenting or concurring opinions, excerpts from law journal articles, opinion pieces from advocacy groups, and selections from book chapters. Most of the secondary sources date from the years 2003–2006 and are authored by lawyers and university faculty in law and political science. The volume includes a short general introduction, an annotated list of organizations to contact, a bibliography of books and articles, and an index, and it is well organized and easy to follow. The writing is clear, concise, and understandable, especially for its intended audience. Editor Justin Karr holds a B.A. in English from Western Michigan University. He served as an editor for the Gale Group from 1999 to 2003 and currently is the president of Karr Editorial.

This work fulfills its purpose of "capturing the controversy surrounding influential court rulings and exploring the social ramifications of such decisions from varying perspectives." (pp.12–13). Although the chapters on gender equity and sexual harassment include fewer writings than other chapters, the topics are generally well

covered. The bibliography cites fifteen books and thirty articles. The books, published between 1979 and 2005, include works by major women's rights authors such as Catharine MacKinnon, Susan Brownmiller, and Nadine Strossen.

Approximately half the articles cited are from legal or scholarly journals, with the remainder from major newspapers (*New York Times*, *Washington Post*), or commentary magazines (*Nation*, *New Republic*). One shortcoming is that the article citations in the bibliography omit page numbers.

Karr's volume adheres to a clearly defined scope by providing a basic overview of four major legal issues in women's rights. Appropriately chosen primary and secondary sources, offering pro and con views, make up the content. This resource will be very useful as a starting point for students researching the legal aspects of these social issues.

Natasha Thomsen's work is a national and international guide to women's rights issues, consisting of essays as well as primary source documents and research tools. Part I, "At Issue," begins with an introduction to women's rights, including political and legal rights and employment and economic rights, as well as issues related to family, health and sexuality, and violence against women. Following the introduction is a chapter on the U.S., covering a history of the women's rights movement and an overview of the current situation. The third

chapter focuses on global perspectives by describing women's rights in four countries: Denmark, China, Afghanistan, and Kenya.

Part II, "Primary Sources," includes excerpts from historical documents, newspaper and magazine articles, speeches, laws, court cases, and treaties. Two or three documents from each of the designated countries are included, such as Denmark's Equal Status Act and China's Population and Family Planning Law.



Miriam Greenwald

Part III, "Research Tools," explores how to research the women's rights movement and provides statistical tables, biographical sketches, a list of organizations, and an annotated bibliography. The book also has a chronology of women's rights events, a glossary, a list of acronyms, and an extensive index. The foreword is by Kathryn Culen-DuPont, noted author of several books, including the *Encyclopedia of Women's History in America*. Thomsen's work is up to date and includes very

current information and citations. The book is well organized, with notes for nearly all documents and extensive annotations for organizations and sources in the bibliography. Natasha Thomsen, who holds degrees from Bennington College and New York University, is a freelance writer and editor who writes about health care and women.

Thomsen's work casts a wide net in aiming to "present a thorough, global overview of the struggle for women's rights" (p.vii), "bring together primary source documents," and "provide the reader with useful research tools" (p.x). She succeeds in only some of these goals. The introduction and the essays on U.S. and international women's rights are thorough, well written, and extensively documented. Coverage in the primary sources section, however, is uneven at best. Most of the sources are contemporary, with the exception of a few historical ones.

The U. S. historical documents segment includes only two items: excerpts from the Seneca Falls Declaration of Sentiments from 1848 and the Glass Ceiling Commission study from 1995. The excerpted newspaper and magazine articles are all from the years 1998–2006, with one exception, a *New York Times* article on suffrage from 1919. The section on researching the women's rights movement attempts to cover too much, too briefly, and relies too heavily on web-

sites and search engines. For example, the subsection dealing with periodical databases lists only general databases like InfoTrac and EBSCO Host, and overlooks women's studies databases such as GenderWatch and Contemporary Women's Issues.

The annotated bibliography also attempts to cover too much and achieves too little. The bibliography is divided into thirty-nine categories. Some categories list several sources, while others list only one. The subsections on politics and racism list only one book each. The subsection on HIV/AIDS lists only three sources, one film and two Web documents. Hundreds, if not thousands, of books and articles exist on women and politics, racism, and HIV/AIDS. The book's lack of sources on these topics is a major shortcoming. In the bibliography, a better approach would have been to select fewer categories, but cover all of them well with a range of print and online sources.

With the threefold purpose of providing an overview, primary sources, and research tools, Thomsen takes on too much. The beginning essays are valuable surveys, but coverage in the other sections is uneven and important sources are overlooked. High-school students may find this book useful, but college students will need more comprehensive collections of primary sources and in depth guides to research.

[Vanette Schwartz is the social sciences librarian and women's studies liaison at Illinois State University.]

WORLD HISTORY

Bonnie G. Smith, ed.-in-chief, **OXFORD ENCYCLOPEDIA OF WOMEN IN WORLD HISTORY**. Oxford, UK: Oxford University Press, 2008 (<http://www.oxford-womenworldhistory.com>). 4 vols. 2752p. illus. index. \$595.00, ISBN 978-0195148909; e-book, ISBN 978-0195337860 (<http://www.oxford-digitalreference.com>).

Reviewed by Susan Wortman

Although several encyclopedias exist on the history of women during particular time periods or for specific regions and countries, there has never, until now, been an attempt to survey the history of women globally from ancient times to the present. Editor-in-chief Bonnie G. Smith of Rutgers University describes this new encyclopedia from Oxford University Press as "a unique work of path breaking scholarship" (p.xx), and she is right. There are nearly 1250 substantial entries written by scholars from fifty countries. Authors from many and various academic fields enhance the multidisciplinary nature of the work. As might be expected, women's studies and history are well represented, but there are also contributors from the disciplines of law, religion, communication, bioethics, and theater.

This encyclopedia is available in a four-volume print edition, and is also offered electronically to libraries through Oxford Digital Reference Shelf (<http://www.oxford-digitalreference.com>). Each version has advantages and disadvantages. Users of the electronic edition can search across all articles or browse topics alphabetically. Navigation within longer articles is straightforward, with links to each major section. Each entry includes links to suggested related articles. The elec-

tronic edition also allows users both to email and to print fulltext versions of articles, including illustrations.

Oxford Digital Reference Shelf offers a cross-reference search feature that is supposed to let users highlight text within an article or add text to a search box and look for that phrase or word throughout the entire encyclopedia. The results from searching this way, however, are inconsistent. Searching for the term *anti-abortion* produces a list of 22 articles, but in many of them the term does not actually appear as such. For example, the article on Poland came up in the list of results, but the terms highlighted were *anti-communist* and *abortion*. Adding quotation marks to the term narrowed the results to two articles. If just the word *abortion* is used as the search term, however, only the article with that word as its title appears in the results list. The article on Poland (found by searching for *anti-abortion*) does not appear in this case.

The print version of the encyclopedia provides an excellent 108-page chronology of women's history, broken up by geographic area and by time periods from 2400 B.C.E. to 2007 C.E. The electronic edition does not offer this. Also missing from the electronic edition is the extensive topical outline of entries available in print.

Any work this ambitious in scope will leave out items important to some scholars and include some that others see as unnecessary. Overall, though, the editors of this encyclopedia should be commended for gathering such an extensive array of topics in a much-needed historical survey. This work is highly recommended for large public and academic libraries.

[Susan Wortman is a reference and instruction librarian at the University of Michigan Shapiro Undergraduate Library. She holds a B.A. in music education from Hillsdale College and an M.L.S. from University of Michigan.]

PERIODICAL NOTES

NEW PERIODICALS

INTERNATIONAL JOURNAL OF FEMINIST APPROACHES TO BIOETHICS. 2008–. Official publication of the International Network of Feminist Approaches to Bioethics. Editor: Mary C. Rawlinson. Book review editor: Lisa Eckenwiler. Managing editors: Brady Heiner & Chris LaBarbera, Dept. of Philosophy, Stony Brook Univ., Stony Brook, NY 11794; email: IJFAB@sunysb.edu. Publisher: Indiana University Press. ISSN: 1531-0484. Frequency: 2/yr (Spring & Fall). Subscriptions: individuals, \$42.00/yr (print), \$37.08/yr (electronic); institutions, \$85.00/yr (print), \$76.50/yr (electronic), \$119.00/yr (print & electronic); additional postage for non-U.S. subscriptions. Single-issue pricing available. Journals Division, Indiana Univ. Press, 601 North Morton St., Bloomington, IN 47404; email: journals@indiana.edu; phone: (800) 842-6796; fax: (812) 855-8507. (Issue examined: Vol. 1, No. 1, Spring 2008.)

The very first issue of this brand-new journal is themed “Doing Feminist Bioethics.” Partial contents: “Whither Bioethics? How Feminism can Help Reorient Bioethics,” by Susan Sherwin; “The Critical Turn in Feminist Bioethics: The Case of Heart Transplantation,” by Margrit Shildrick; “Gender and Trust in Medicine: Vulnerabilities, Abuses, and Remedies,” by Wendy Rogers & Angela Bal-lantyne; “Measuring Mothering,” by Rebecca Kukla; “*In vitro veritas*: New Reproductive and Genetic Technologies and Women’s Rights in Contemporary France,” by Sandra Reinecke; “Infertility and Moral Luck: The Politics of Women Blaming Themselves for Infertility,” by Carolyn McLeod & Julie Ponesse; “The Declaration of Helsinki through a Feminist Lens,” by Lisa Eckenwiler et al.

SADIE MAGAZINE. 2008–. Editors/founders: Josie Schoel, Jesse Sposato, Susannah Wexler. 4/yr (Fall, Winter, Spring, Summer). Free: online only, www.sadiemagazine.com. (Issue examined: No. 3, Fall 2008.)

“*Sadie Magazine* has all the cool kinds of people and things we wish we had known about earlier ourselves. *Sadie* is a magazine for young women who might otherwise read glossy teen magazines that focus on hair,

makeup, and prom dresses. Rather than training women to consume, *Sadie* aims to empower girls with stories of risk-taking ladies. Our goal at *Sadie* is to offer resources in order to make young women (and all interested young men) self-sufficient, independent and knowledgeable. We aim to help girls learn how to make important decisions and find inspiration. We would like to question industries that target young women and offer practical advice on such tasks as how to make an easy, healthy meal and how to fix things around the house. We tackle fun and substantive issues in a market that regards women as recipients of ad campaigns.”

Some of the contents: “Juliana Hatfield Spins her Bottle ‘Round Again,” by Jesse Sposato; “Heidi Mortenson: A Musician Without Boundaries,” by Sean Bailey; “Freaks, Geeks, and Other Unlikely Heroes: A Talk With Adrian Tomine,” by Julie Fishkin; a section called “Rebel Girls” that features musicians and artists; reviews, under the subheadings “She Reads,” “She Views,” “She Bops,” and “She Makes”; and “*Sadie Creative*,” with comics, fiction, and memoir. Also, “Doctor, Doctor,” a health column, in this issue featuring the question “Why Do Vaginas Smell?” by Anna Salajegheh and Sara Kopple; and a DIY section that includes “How To Fix a Flat Tire” and a column on the importance of exercise.

The main features are heavy with references to popular culture and its celebrities, and there is advice about hair and



Miriam Greenwald

skin, but the periodical definitely explores issues of consequence, such as whether high schools should offer maternity leave to teen moms, whether popular TV shows provide adequate female role models, the importance of eating locally raised food, and what's wrong with abstinence-only education.

SPECIAL ISSUES OF PERIODICALS

AMERICAN JOURNAL OF DRUG AND ALCOHOL ABUSE v.33, no.1 (2007): Thematic focus on gender-related issues. Issue editor: Tracie J. Gardner. Publisher: Informa Healthcare. ISSN: 0095-2990 (print), 1097-9891 (electronic). Available online to licensed subscribers through Informaworld Journal, Academic Search Elite, and EBSCO (Health Source: Nursing/Academic Edition).

Partial contents: "A New Gender-Based Model for Women's Recovery From Substance Abuse: Results of a Pilot Outcome Study," by Lisa M. Najavits et al.; "Decreased Perfusion in Young Alcohol-Dependent Women as Compared With Age-Matched Controls," by Camellia P. Clark et al.; "Gender Differences in the Relationship Between Heavy Episodic Drinking, Social Roles, and Alcohol-Related Aggression in a U.S. Sample of Late Adolescent and Young Adult Drinkers," by Samantha Wells et al.; "Sexual Aggression Among White, Black, and Hispanic Couples in the U.S.: Alcohol Use, Physical Assault and Psychological Aggression as Its Correlates," by Suhasini Ramisetty-Mikler et al.; "Characteristics, Drug Use, and Sex Partners of a Sample of Male Sex Workers," by Sandra C. Timpson et al.

CODESRIA BULLETIN ONLINE no. 1&2, 2006: Special issue on women and gender. Editor-in-Chief: Francis B. Nyamnjoh. Managing Editor: Sulaiman Adebowale. Publisher: Council for the Development of Social Science Research in Africa, Dakar, Senegal; website: <http://www.codesria.org/>. ISSN: 0850-0712. Free: downloadable in PDF. Special issue at http://www.codesria.org/Links/Publications/contents_bulletin/bulletin_1_2006.htm.

Partial contents: "Making Gains with Women's Rights: One Step Forward, Two or Three Steps Back," by Amanda Gouws; "Which Way Forward? Gender Theories, Debates and Practice after the Nairobi and Beijing Conferences," by Catherine Wawasi Kitemu; "Declarations upon Declarations: When Shall Women Experience Real Change?" by Mary Amuyunzu-Nyamongo; "Women, Citizenship and Governance," by Penda Mbow; "Foregrounding Women's Agency in Africa's Democratisation Process," by Jacinta Ndambuki; "Madam President: The Changing Gender Dynamics of

African Politics," by Paul Tiyaambe Zeleza; "African Women and Ageing: Nairobi, Beijing, and the Implications for African Gender Scholarship," by Isabella Aboderin; "Sexuality, African Religio-Cultural Traditions and Modernity: Expanding the Lens," by Ifi Amadiume; "Globalisation of Sex and the Problematics of Gender Identities in Africa: From Human Rights to Women's Rights to Sexual Freedom," by Babere Kerata Chacha & Kenneth Nyangena; "The Dark Shadow of Masculinities and Women's Emancipation Agenda," by James Ogola Onyango; "Some Women Are Stubborn: Power, Violence against Women and the Challenges of Religion," by Olutoyin Mejiuni; "Righting the Wrong and Writing the Law in Cameroon: Fumbuen Women Against Fon Simon Vugah II," by Susanna Yene Awasom; "Notes on Transformative Feminism in Tanzania," by Demere Kitunga & Marjorie Mbilinyi; "Legalising Cairo: Prospects and Opportunities for Reproductive Rights in Nigeria," by Nkolika Ijeoma Aniekwu; "Plenty Done, Plenty More to Do: Women's Involvement in Politics and Decision-making in Uganda," by Jacqueline Asimwe-Mwesige; "The Education of Girls in Kenya: Looking Back and Still Looking Forward," by Helen Omondi Mondoh & Jedidah Mujidi; "Access to Land in Post-apartheid South Africa: Implications for the South African Black Woman," by Mike A. Yanou; "Gender Equality and Food Security: A Development Myth," by Mirjam de Bruijn.

CURRENT SOCIOLOGY v.55, no.2 (2007): Monograph 1: "Changing Approaches to Gender and Ageing," "papers presented at the inter-congress conference on 'Ageing Societies and Ageing Sociology: Diversity and Change in a Global World' organized by the Research Committee on Sociology of Aging (RC 11), hosted by the Centre for Research on Ageing and Gender (CRAG) at the University of Surrey and held at Roehampton University, 7-9 September 2004." Monograph editors: Sara Arber, Lars Andersson, & Andreas Hoff. Publisher: Sage. ISSN: 0011-3921. Available electronically to licensed users through Sage Journals Online.

Partial contents: "The Intersection of Age and Gender: Reworking Gender Theory and Social Gerontology," by Clary Krekula; "What Do Older Women and Men Want? Gender Differences in the 'Lived Experience' of Ageing," by Cherry Russell; "Sexualities, Gender and Ageing: Resources and Social Change," by Brian Heaphy; "Older Women and 'Frailty': Aged, Gendered and Embodied Resistance," by Amanda Grenier & Jill Hanley; "Changing Intergenerational Solidarities within Families in a Mediterranean Welfare State: Elderly Care in Italy," by Barbara Da Roit; "Gender and the Devolution of Pension Risks in the US," by Angela M. O'Rand & Kim M. Shuey.

REVIEW OF INTERNATIONAL STUDIES v.33, no.1 (2007): Forum on women's human rights. Forum editors: Roberta Guerrina & Marysia Zalewski. Published for the British International Studies Association by Cambridge Journals. Cambridge University Press. ISSN: 0260-9044 (print), 1469-9044 (electronic). Available electronically to licensed subscribers through Cambridge Journals Online.

Partial contents: "Debating women's human rights as a universal feminist project: defending women's human rights as a political tool," by Jill Steans; "Women, Islam and rights in Europe: beyond a universalist/culturalist dichotomy," by Jane Freedman; "Women workers and labour standards: the problem of 'human rights,'" by Juanita Elias; "Universal human rights and non-Western normative systems: a comparative analysis of violence against women in Mexico and Pakistan," by Silvie Bovarnick; "Wartime sexual violence: women's human rights and questions of masculinity," by Miranda Alison; "(Women's) human rights: paradoxes and possibilities," by Moya Lloyd.

TRANSITIONS

KALLIOPE: A JOURNAL OF WOMEN'S LITERATURE AND ART, sponsored by Florida Community College for more than twenty years, has suspended publication indefinitely.

OFF OUR BACKS: THE FEMINIST NEWSJOURNAL, after thirty-eight years of print publication, is taking a "(hopefully) brief hiatus in order for the collective to retool the journal to better address current realities in the publishing world, including the demise of independent contributors and the rise of internet media." The collective that publishes *oob* hopes to implement a "transition action plan" by January 2009. Possibilities for the future incarnation of the journal include a smaller print publication, an online version, a blog, or some combination. To get the latest news about the journal or make a donation to help keep it going, see <http://www.offourbacks.org/>.

○ Compiled by JoAnne Lehman

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BOOKS RECENTLY RECEIVED

ABC OF WOMEN WORKERS' RIGHTS AND GENDER EQUALITY. International Labour Office. 2007.

AD WOMEN: HOW THEY IMPACT WHAT WE NEED, WANT, AND BUY. Sivulka, Juliann. Prometheus, 2008.

BETWEEN THE COVERS: THE BOOK BABE'S GUIDE TO A WOMAN'S READING PLEASURES. Hammond, Margo and Heltzel, Ellen. Da Capo, 2008.

THE COUNTRY YOU HAVE NEVER SEEN: ESSAYS AND REVIEWS. Russ, Joanna. Liverpool University Press, 2007.

DEFINING MOMENTS: ROE V. WADE. Hillstrom, Laurie Collier. Omnigraphics, 2008.

THE DICTIONARY OF HOMOPHOBIA: A GLOBAL HISTORY OF GAY AND LESBIAN EXPERIENCE. Tin, Louis-Georges. Redburn, Marek, trans. Arsenal Pulp, 2008.

THE FIRST AMERICAN WOMEN ARCHITECTS. Alaback, Sarah. University of Illinois Press, 2008.

THE FORCE OF DOMESTICITY: FILIPINA MIGRANTS AND GLOBALIZATION. Parreñas, Rhacel Salazar. New York University Press, 2008.

FROM EVE TO DAWN: A HISTORY OF WOMEN IN THE WORLD, VOLUME IV: REVOLUTIONS AND THE STRUGGLES FOR JUSTICE IN THE 20TH CENTURY. French, Marilyn. Atwood, Margaret, fwd. Feminist Press at the City University of New York, 2008.

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THE GRACE ABBOTT READER. Sorensen, John and Sealander, Judith, eds. University of Nebraska Press, 2008.

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RWANDA: AN ADVOCACY AND COMMUNICATIONS APPROACH. Ngeve, Rebecca Eposi and others, Musa, Roselynn and Ndomo, Atieno, eds. The African Women's Development and Communication Network (FEMNET) (Kenya), 2007.

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SOUVENIRS OF A SHRUNKEN WORLD. Iglesias, Holly. Mullen, Harryette, comp. Kore, 2008.

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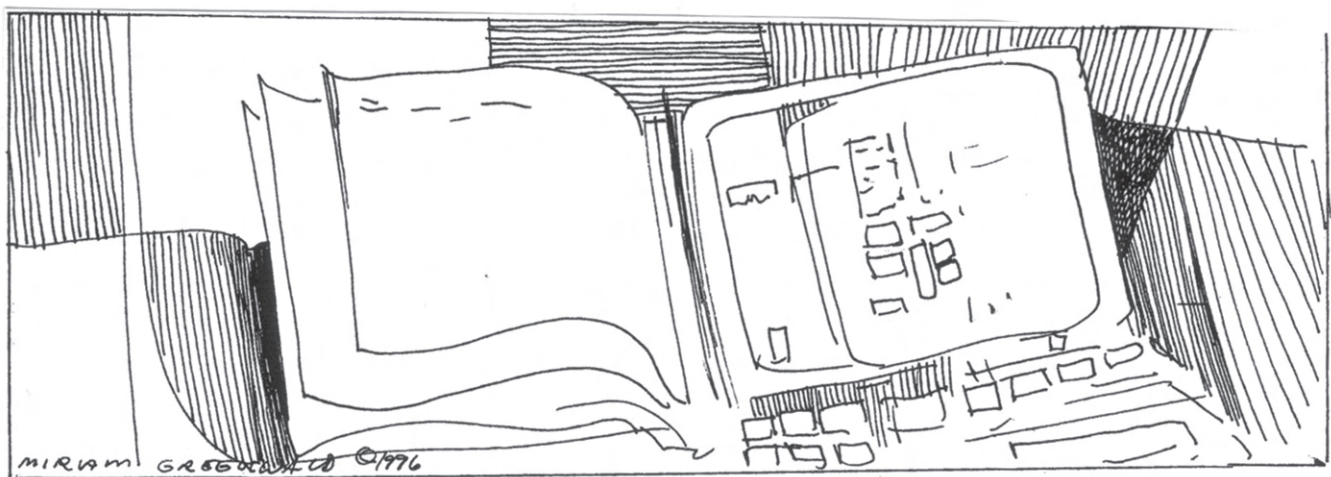
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INDEX TO FEMINIST COLLECTIONS, VOLUME 29 (2008)

By Title

- "A Torrent of Moving Images: Free Online Videos for Women's Studies," by Phyllis Holman Weisbard, vol.29, nos.3-4, Summer-Fall 2008, pp.29-34.
- "Baby Blues: Considering Contemporary Maternity" [book review], by Claire Wendland, vol.29, nos.3-4, Summer-Fall 2008, pp.1-4.
- "Cynthia Enloe as the 'Curious Feminist': Analyzing Empires, Militarism, and War" [book review], by Ellie C. Schemenauer, vol.29, no.1, Winter 2008, pp.1-5.
- "Doris B. Gold, Jewish Women's Studies Publisher," by Phyllis Holman Weisbard, vol.29, nos.3-4, Summer-Fall 2008, pp.22-24.
- "E-Sources on Women & Gender," by JoAnne Lehman, vol.29, no.1, Winter 2008, pp.21-23; vol.29, nos.3-4, Summer-Fall 2008, pp.35-36; by Elzbieta Beck, Amy Dachenbach, & Phyllis Holman Weisbard, vol.29, no.2, Spring 2008, pp.14-17.
- "Feminisms and Art: Sparking a Revolution" [book review], by Melanie Herzog, vol.29, nos.3-4, Summer-Fall 2008, pp.5-11.
- "Feminist Artists and Art (Still) Works: Four Films" [video review], by Helen K. Klebesadel, vol.29, no.2, Spring 2008, pp.4-8.
- "From the Editors," by JoAnne Lehman, vol.29, no.2, Spring 2008, p.ii; vol.29, nos.3-4, Summer-Fall 2008, p.ii; by Phyllis Holman Weisbard & JoAnne Lehman, vol.29, no.1, Winter 2008, p.ii.
- "Growing Up Around the World" [video review], by Nicole Grapentine-Benton, vol.29, nos.3-4, Summer-Fall 2008, pp.25-27.
- "Illustrating *Feminist Collections*: An Interview with Miriam Greenwald," by Ellen Meyer, vol.29, no.2, Spring 2008, pp.1-3.
- "Items of Note," by Amy Dachenbach, vol.29, no.2, Spring 2008, pp.33-34.
- "Keyword: Feminism: Evaluating Representations of Feminism in YouTube," by Betsy Eudey, in "Round-Up 3: YouTube in Women's Studies," vol.29, no.1, Winter 2008, p.28.
- "New Reference Works in Women's Studies," by various authors, vol.29, no.1, Winter 2008, pp.30-39; vol.29, no.2, Spring 2008, pp.18-29; vol.29, nos.3-4, Summer-Fall 2008, pp.37-46.
- "Periodical Notes," by JoAnne Lehman, vol.29, no.1, Winter 2008, pp.40-43; vol.29, no.2, Spring 2008, pp.30-32; vol.29, nos.3-4, Summer-Fall 2008, pp.47-49.
- "Professional Reading: Gender Issues and Libraries" [book review], by Phyllis Holman Weisbard, vol.29, no.2, Spring 2008, pp.12-13.
- "Professional Reading: Library Information Literacy and Gender Equity" [book review], by Abbie Loomis, vol.29, no.1, Winter 2008, pp.6-9.
- "Reading YouTube, Contextualizing Theory," by Ashley Falzetti, in "Round-Up 3: YouTube in Women's Studies," vol.29, no.1, Winter 2008, p.27.
- "Round-Up 3: YouTube in Women's Studies," by various authors, vol.29, no.1, Winter 2008, pp.24-29.
- "Sara Paretsky: Writing in Perilous, Paranoid Times" [book review], by Patricia A. Gott, vol.29, no.2, Spring 2008, pp.9-11.
- "The Good Ship Motherhood" [video review], by JoAnne Lehman, vol.29, nos.3-4, Summer-Fall 2008, pp.27-28.
- "Traditional Masculinity in Crisis: An Opportunity To Create Healthy Alternatives" [book review], by Max V. Camp, vol.29, nos.3-4, Summer-Fall 2008, pp.12-15.
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- "Women of Color in Higher Education: Resistance and Hegemonic Academic Culture," by Kristine Molina, vol.29, no.1, Winter 2008, pp.10-20.
- "Women on YouTube: A Feminist Action Research Project," by Ann Andaloro, in "Round-Up 3: YouTube in Women's Studies," vol.29, no.1, Winter 2008, p.26.
- "You Tube and Feminism: A Class Action Project," by Shereen Siddiqui, in "Round-Up 3: YouTube in Women's Studies," vol.29, no.1, Winter 2008, pp.24-25.
- "YouTube as Case Study: Analysis of Gendered Representations in Video," by Betsy Eudey, in "Round-Up 3: YouTube in Women's Studies," vol.29, no.1, Winter 2008, p.29.

By Author

- Andaloro, Ann, "Women on YouTube: A Feminist Action Research Project," in "Round-Up 3: YouTube in Women's Studies," vol.29, no.1, Winter 2008, p.26.
- Armstrong, Jeanne, [one review in] "New Reference Works in Women's Studies," vol.29, no.2, Spring 2008, p.25.
- Barnes, Sherri L., [one review in] "New Reference Works in Women's Studies," vol.29, no.2, Spring 2008, pp.19-20.
- Beck, Elzbieta, Amy Dachenbach, & Phyllis Holman Weisbard, "E-Sources on Women & Gender," vol.29, no.2, Spring 2008, pp.14-17.
- Camp, Max V., "Traditional Masculinity in Crisis: An Opportunity To Create Healthy Alternatives" [book review], vol.29, nos.3-4, Summer-Fall 2008, pp.12-15.
- Campbell, Michelle K., [one review in] "New Reference Works in Women's Studies," vol.29, no.1, Winter 2008, pp.36-37.
- Clements, Nina, [one review in] "New Reference Works in Women's Studies," vol.29, no.1, Winter 2008, p.35; [one review in] "New Reference Works in Women's Studies," vol.29, nos.3-4, Summer-Fall 2008, pp.37-38.
- Dachenbach, Amy, "Items of Note," vol.29, no.2, Spring 2008, pp.33-34.
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