

WOMEN'S  STUDIES  
LIBRARIAN

# FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES



Volume 32

Number 2

Spring 2011

University of Wisconsin System

# Feminist Collections

## A Quarterly of Women's Studies Resources

**Women's Studies Librarian**  
**University of Wisconsin System**  
**430 Memorial Library**  
**728 State St.**  
**Madison, WI 53706**

**Phone:** 608-263-5754  
**Fax:** 608-265-2754  
**Email:** [wiswsl@library.wisc.edu](mailto:wiswsl@library.wisc.edu)  
**Website:** <http://womenst.library.wisc.edu>

**Editors:** Phyllis Holman Weisbard, JoAnne Lehman

**Cover drawing:** Miriam Greenwald

**Drawings, pp. 10, 13, 34:** Miriam Greenwald

**Graphic design assistance:** Daniel Joe

**Staff assistance:** Linda Fain, Beth Huang, Michelle Preston, Heather Shimon, Kelsey Wallner

**Subscriptions:** Wisconsin subscriptions: \$10.00 (individuals affiliated with the UW System), \$20.00 (organizations affiliated with the UW System), \$20.00 (individuals or non-profit women's programs), \$30.00 (institutions). Out-of-state subscriptions: \$35.00 (individuals & women's programs in the U.S.), \$65.00 (institutions in the U.S.), \$50.00 (individuals & women's programs in Canada/Mexico), \$80.00 (institutions in Canada/Mexico), \$55.00 (individuals & women's programs elsewhere outside the U.S.), \$85.00 (institutions elsewhere outside the U.S.) Subscriptions include *Feminist Collections*, *Feminist Periodicals*, and *New Books on Women, Gender, & Feminism*. Wisconsin subscriber amounts include state tax (except UW organizations amount). All subscription rates include postage.

*Feminist Collections* is indexed by Alternative Press Index, Women's Studies International, and Library, Information Science, & Technology Abstracts. It is available in full text in Contemporary Women's Issues and in Genderwatch. All back issues of *Feminist Collections*, beginning with Volume 1, Number 1 (February 1980), are archived in full text in the Minds@UW institutional repository: <http://minds.wisconsin.edu/handle/1793/254>.

Numerous research guides, 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, full issues of *Feminist Periodicals: A Current Listing of Contents*, and links to hundreds of other selected websites and databases on women and gender.

*Feminist Collections* is a fully copyrighted publication. Permission must be specifically requested — in every instance — to reprint any of its content. Contact the editors at *Feminist Collections*, 430 Memorial Library, 728 State Street, University of Wisconsin, Madison, WI 53706; email, [wiswsl@library.wisc.edu](mailto:wiswsl@library.wisc.edu).

ISSN: 0742-7441

© 2011 Regents of the University of Wisconsin System

# Feminist Collections

A Quarterly of Women's Studies Resources

Volume 32, Number 2, Spring 2011

## CONTENTS

From the Editors	ii
 <i>Book Reviews</i>	
Critics on Caribbean Women Writers of Fiction <i>by Consuelo López Springfield</i>	1
Woman Defines Herself: (Re)Claiming Identity by Re-Visioning Theater and Revisiting History <i>by Autumn Shiley</i>	6
 <i>Feminist Visions</i>	
A Messiah for Women: Helping Girls Escape Abusive Marriage in India <i>by Madelyn Homuth, Heather Shimon, &amp; Melissa A. Young</i>	11
Oldies but Goodies: Archiving Web-Based Information <i>by Phyllis Holman Weisbard</i>	14
E-Sources on Women and Gender	21
New Reference Works in Women's Studies	22
Periodical Notes	35
Books Recently Received	36

## FROM THE EDITORS: A BOOKSTORE OF ONE'S OWN

*July 29, 2011.* Last week I attended a reading and Q-and-A with mystery author Sara Paretsky, at one of the few remaining indie bookstores in Madison: Room of One's Own, on West Johnson Street. "Room," as it's often called, has been a feminist fixture in town for thirty-six years, with a loyal and longstanding following (and now an online storefront as well, at [www.roomofonesown.com](http://www.roomofonesown.com)). Even so, last December, with sales down, the owners wondered if they could confidently renew their lease beyond 2011. Fortunately, a successful "buy five more books this year" pledge drive has helped secure a more solid future for Room. But the co-owner who introduced the reading celebrated that success cautiously. "If you buy books here, we can be here," she said simply. "Yes, they're cheaper at Amazon.com," she added, "but you can't meet Sara Paretsky in person at Amazon.com."

I winced as Paretsky then took the podium and — before she began reading her work — spoke passionately about the value of this store as well as other independents, and the importance of supporting them to keep them in our communities. I hadn't been in the store for quite awhile, and the last books I had bought were from Amazon.com — or from Borders. Of course, Borders had just announced that it would be folding, nationwide, and liquidating all of its remaining stores. The big chain had failed. Ironic, I thought, remembering the very different face of Borders thirty years ago:

I moved to Ann Arbor, Michigan, in the fall of 1980. I was a naïve, scared, but excited twenty-three-year-old, a year out of college, hoping to experience the big wide world and grow up in ways I couldn't articulate

but imagined with vague longing. I would end up staying for nine years, until I moved on to what seemed like the even bigger world of Seattle, Washington. Then I would move in 1995 to Madison, Wisconsin, where I've been happily settled ever since — and where, in 2000, I lucked into the job of a feminist word-nerd's dreams, editing *Feminist Collections* for the women's studies librarian's office at the University of Wisconsin.

A key feature of my world-expanding experience, in that first decade of independent adulthood in the urban wilds (it seemed to me) of Ann Arbor, was the first independent bookstore I grew to love: Borders. Yes, Borders! Not everyone realizes that the big-box behemoth that just announced its own extinction was once the antithesis of "chain store." In recent years, the downtown Ann Arbor Borders has been known as "Store One" of hundreds. Back in the early 1980s, though, that store *was* Borders, and it was unlike anything else around.

I grew up in some important ways in that Borders. For nine years I spent an amazing amount of my meager income there (never regretting a penny of it). I was in awe of the staff, many of them otherwise-out-of-work ABDs in English literature who didn't want to leave town, and who seemed to know every title in the store, or at least could figure out from very few clues exactly what I needed and which shelf it was on. It was there that I first encountered women's studies, in the form of a small bookcase near the front of the store. I'd sidle up to that bookcase, afraid to be seen scanning titles that included the lesbian novels I nevertheless was dying to read, and in the process discovered the works of poet, novelist, and memoirist May Sarton — almost all of

which I bought there before I moved to the West Coast. Over time I also got comfortable chatting with fellow shoppers; it was definitely a cozy, community gathering place. In fact, one Sunday a small crowd of us were waiting on the sidewalk for the store to open (it was one of the few places in town where one could get the Sunday *New York Times*), and an acquaintance and I wistfully remarked to each other that the only thing lacking at Borders was a café. "Wouldn't it be wonderful," one of us said, "if you could drink coffee in the same place where you browsed books?" Then we both said, "Nah — they'd never do it." (Irony indeed.)

In Seattle in the early 1990s, I reveled in the abundance and variety of independent bookstores, from three-story Elliott Bay with its basement café (!) in Pioneer Square, to collectively run Red and Black on Capitol Hill, and I hung out in and shopped at them all. They didn't have to have coffee shops, since there was an espresso stand on every corner in the city. I even envisioned putting together a bookstore-and-espresso tour for visiting friends and relatives. Borders, which I was dismayed to learn had become a national chain, opened a downtown Seattle store during that time, but I avoided it.

One of the first things I knew about Madison, Wisconsin, was that it had bookstores to die for — including the magical and incomparable Canterbury Books, long gone now, and the feminist Room of One's Own, which has lasted, although not without some anxious moments. Sadly, though, over the past sixteen years I, like many of my peers, have gradually drifted away

(continued on p. 5)

# Book Reviews

## CRITICS ON CARIBBEAN WOMEN WRITERS OF FICTION

by Consuelo López Springfield

Brinda Mehta, *NOTIONS OF IDENTITY, DIASPORA, AND GENDER IN CARIBBEAN WOMEN'S WRITING*. New York: Palgrave Macmillan, 2009. 242p. notes. bibl. index. \$85.00, ISBN 978-0230618817.

Florence Ramond Jurney, *REPRESENTATION OF THE ISLAND IN CARIBBEAN LITERATURE: CARIBBEAN WOMEN REDEFINE THEIR HOMELANDS*. Lewiston, NY: Edwin Mellen Press, 2009. 208p. \$109.95, ISBN 978-0773449091.

Chantal Kalisa, *VIOLENCE IN FRANCOPHONE AFRICAN AND CARIBBEAN WOMEN'S LITERATURE*. Omaha, NE: University of Nebraska Press, 2009. 236p. \$45.00, ISBN 978-0803211025.

Keshia N. Abraham, ed., *THE CARIBBEAN WOMAN WRITER AS SCHOLAR: CREATING, IMAGINING, THEORIZING*. Coconut Creek, FL: Caribbean Studies Press, 2009. 462p. pap., \$40.00, ISBN 978-1584325659.

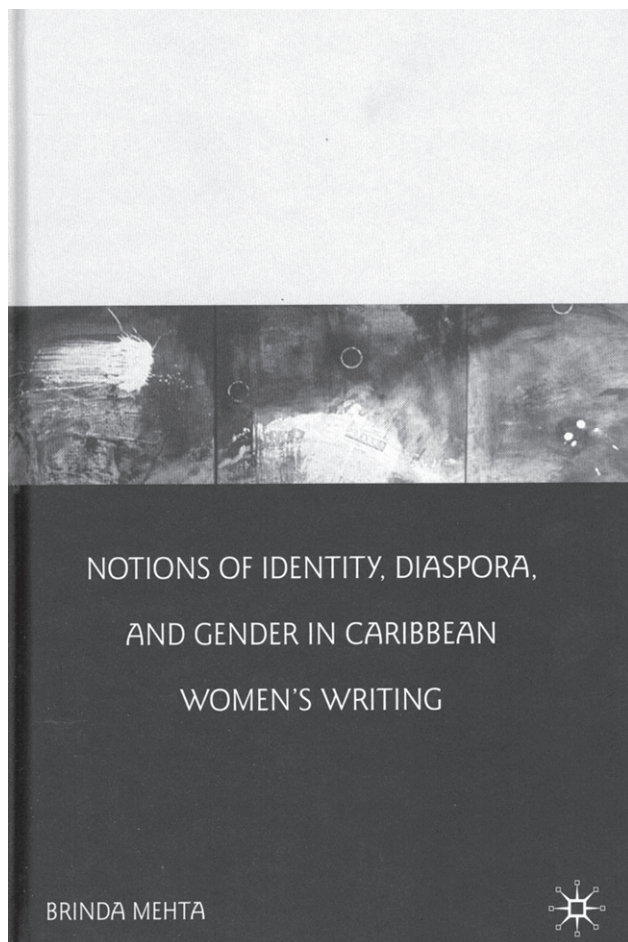
During the late 1950s, Caribbean literature gained stature as literary presses in London and Paris responded to waves of West Indian immigrants whose ethnic communities steadily changed the fabric of metropolitan societies. Published in English, French, and local Creole dialects, Caribbean literature questioned European intellectual culture and its pursuant patterns of racial discrimination, all the while calling for a poetics embracing the local needs of developing nations. Few texts by women writers were published then, and even fewer received critical attention. Phyllis Allfrey's *The Orchid House* (1953), Sylvia Wynter's *The Tales of Hebron* (1962), Louise Bennett's *Jamaica Labrish* (1966), and Jean Rhys's *The Wide Sargasso Sea* (1966) brought feminist views of societies still suffering from a shared history of colonialism, slavery, and political servitude. Concurrently, the works of Cuban feminist poet and translator Nancy Morejon saw publication in the 1960s. But it wasn't until an English translation of *Where the Island Sleeps*

*Like a Wing* (1985)<sup>1</sup> that women writers of the Hispanic Caribbean gained a small but vital international audience. Rosario Ferré and Ana Lydia Vega challenged masculinist literary works in short stories and novels in small Puerto Rican presses in the 1970s and 1980s. Guadalupe's Maryse Condé published *Heremakhonon* and other works in the mid-1970s and 1980s, bringing Francophone Caribbean women's lives into the limelight. Since then, Caribbean writers, struggling with concepts of belonging, have produced a body of literature that asserts authentic national voices while, at the same time, embodies fluid identities tied to gender, race, and political and transnational positionality. If one were to compare Louis James's seminal *The Islands in Between: Essays on West Indian Literature* (1968),<sup>2</sup> which focused on male authors, with today's publications, one would immediately notice that twenty-first-century literary criticism has come a long way in celebrating diverse women's voices.

Two thousand nine was a good publication year for Caribbean wom-

en's literary studies. Of the four books under review here — all of which analyze Caribbean women's writing and scholarship through a global prism — some miss the mark of brilliance, but all offer important insight into the fractured nature of a Caribbean identity born out of many diasporas.

Let's start with one of the best new critical perspectives on gender and transnationalism in Caribbean women's literature. In its examination of female Francophone writers, Brinda Mehta's *Notions of Identity, Diaspora, and Gender* stands at the forefront of a new crop of publications about a literature that is rooted in a long history of inter-regional, inter-hemispheric, and international migration. Five chapters and an introduction explore five major writers from Martinique and Guadeloupe (French colonial departments) as well as Haiti (by 1804, the Western hemisphere's second independent nation): Maryse Condé, Gisèle Pineau, Evelyn Trouillot, Laure Moutossamy, and Edwidge Danticat. All but Danti-



cat (a U.S. citizen embracing a Haitian identity) employ the Francophone Caribbean's "mother tongue" of Creole and French.

From the start, Mehta positions the Francophone Caribbean as a fractured place where contemporary writers search for a sense of belonging while confronting the yoke of historical memories, replete with the pain of physical displacement, bondage, and racist, linguistic, and patriarchal oppression. Like several other critics, she belittles Créolité writers who exclude female voices and theorists, avoid Haiti in their rendering of historical verisimilitude, and overlook the widescale formation of an Indo-Caribbean diaspora articulating a "douglia imaginary." Within a multicultural environment

wrapped in trauma, female authors, she argues, dynamically resist the permutations of collective violence through the creative hybridization of survival, birthing, and healing narratives. By signifying the resilience of spirituality and the cross-fertilization of indigenous, African, European, and Indian culinary and healing arts, they help reframe Caribbean historicity "in terms of female reason and intellectual thought" (p. 157). Among several other Francophone writers whose works merit close attention in this book (Mehta's third) are Myriam Chancy, Dany Beibel-Gisler, and Ina Césaire. Her

strongest chapter, "The Voice of Sy-corax: Diasporic Maternal Thought," gives a close textual analysis of Myriam Chancy's *The Scorpion's Claw*, Ina Césaire's play *Mémoires d'isles*, and Condé's *La migration des coeurs*. Here, she underscores the literary importance of claiming Caliban's mother's genealogy to redress violence against women. By transforming images of witches and old women into positive images, Francophone women writers reframe and recast the Caribbean's historicity, demonstrate the power of narratives rooted in folk culture and women-centered belief systems, and create an enduring feminist spiritual epistemology.

Whereas Brinda Mehta provides a complex and compelling reading of feminist literary production in trans-

cultural Caribbean diasporas, Florence Ramond Journey's *Representation of the Island in Caribbean Literature: Caribbean Women Redefine Their Homelands* flounders in its attempt to express the ambulatory nature of identity in global society. Unsophisticated in its prose and negligent in political and economic scholarship, it reduces complex national, regional, and global histories and their endemic ideological trajectories to a weary soup rather than a rich callaloo.

Journey examines twelve writers of the Anglophone, Francophone, and Hispanic Caribbean who produce popular works in French and English: Maryse Condé, Suzanne Dracius, Gisèle Pineau, Marie-Célie Agnant, Rosario Ferré, Michelle Cliff, Jamaica Kincaid, Cristina García, Edwidge Danticat, Velma Pollard, Diane Brand, and Julia Alvarez. After a vague introduction by Mark Anders, Journey moves quickly from author to author, leaving a trail of dull, burdensome comparisons. We are told that Haitian Marie-Célie Agnant's *Le Livre d'Emma* and Puerto Rican Rosario Ferré's *House on the Lagoon*, both first-person narratives, contain female scripts that challenge official histories with gendered oppositional narratives. Such commentary is not particularly insightful. Moreover, the racial and class differences that abound in and define the Caribbean require keen attention to the particularities of place and the changing nature of exile communities. In the discussion of literary production, critics should not undermine socioeconomic trajectories within historical currents; Journey does this in her unquestioning acceptance of Ferré's depiction of historical dynamics, and thus misses the ambiguous characterizations of race that personify Ferré's *House on the Lagoon*, a lackluster English-language novel far inferior to Ferré's innovative early work, which

REPRESENTATION OF THE ISLAND  
IN CARIBBEAN LITERATURE



pulsed with passion and wit. This time, Ferré sheds an intellectual residue of lightness, not only of racial pigmentation and its characteristic privilege, but also — and more importantly — of a distancing from the changing demographics marking contemporary transnational Puerto Rican society. Journey's final chapter, a more carefully penned summation of earlier ideas enhanced by Eduard Glissant's theoretical writing, addresses the works of Gisèle Pineau and Marie-Célie Agnant. It deserves a better set of companion essays; with an astute editor, Journey might prove a much finer critic.

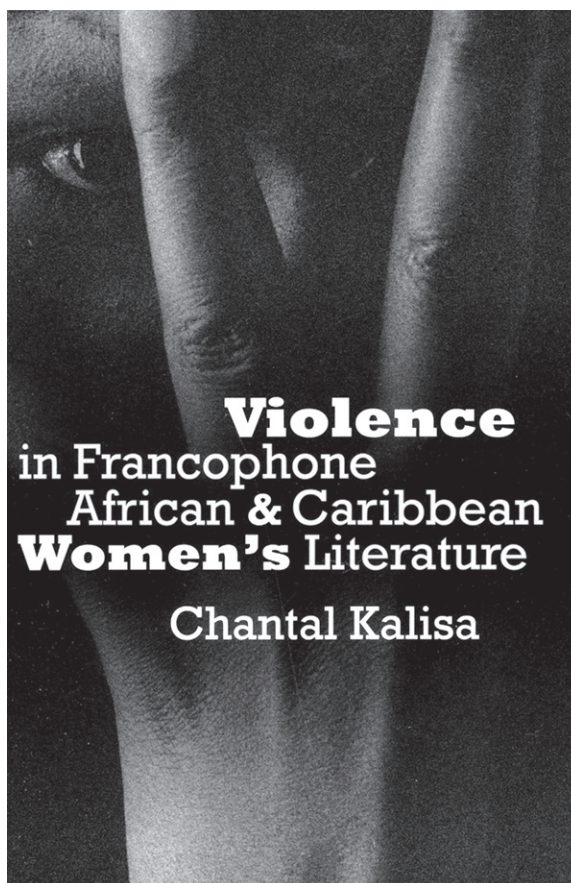
In *Violence in Francophone African and Caribbean Women's Literature*, Chantal Kalisa compares Caribbean writers Michèle Lacroisil, Simone Schwartz-Bart, Gisèle Pineau, and Edwidge Danticat with African writers Ken Bugul, Calixthe Beyala Na-

dine Bar, and Monique Ilboudo. She begins by challenging Martinique's Frantz Fanon, a psychiatrist-soldier whose writing within the Algerian war of liberation in the 1950s exposed the debilitating effects of the violence perpetrated by the colonizer and the internalization of self-hatred about blackness among the colonized. Fifty years later, Kalisa returns to Fanon's writing, criticizing his omission of gender in white/black dynamics. In a well-written style accessible to readers, she describes violence in women's historical experiences. Kalisa provides succinct narrative overviews of themes related to violence, showing how women writ-

ers redefine war in their writing about political violence to include sexual violence, familial dispossession and destruction, and starvation. She also shows how women can perpetuate violence that is rooted in patriarchal practices, and she demonstrates the use of storytelling in resisting violence. Such views are hardly new to Francophone critics; at the same time, her indifference to class and economic perspectives minimizes the efficacy of her analysis. Moreover, her insistence on a black/white binary fails to capture the multiracial essence of Caribbean societies that include Asian

and South Asian peoples who were transported to work on sugar estates.

Keshia N. Abraham's edition of papers from the 2006 Caribbean Association of Women Writers and Scholars Conference, published as *The Caribbean Woman as Scholar: Creating, Imagining, Theorizing*, is part of the Caribbean/African Diaspora Series, which is a project of the Florida Africana Studies Consortium (FLASC). Organized into three sections, with a preface by Carole Boyce Davies, this dynamic resource offers several outstanding chapters on creative theorizing (what it means to be a Caribbean writer and scholar) and one on the visual art of Hersza Barjon (featured artist at the conference, whose work is reproduced herein), essays on West Indian and Francophone writers, and interviews with Sylvia Wynter and Erna Brodber, to whom the conference paid tribute. The lone



essay from the Hispanic Caribbean is about Puerto Rican women writers and scholars. Missing is a bibliography at the end.

Among the strongest essays in Abraham's collection are Elizabeth DeLoughrey's study of Sylvia Wynter and Metta Sama's plucky "Reading *Zami* Through a Female Erotic Afro Punk Lens." Sara Waisvisc interweaves various threads of academic discourse in "Fugitive Rhythms: Re-Imaging Diasporic Caribbean-Canadian Communities in Dionne Brand's *What We All Long For*" by tracing Brand's mission to create a politically conscious new hybrid cultural community. Angelique V. Nixon's "Relating across Difference": Caribbean Feminism, bell hooks, and Michelle Cliff's *Radical Black Subjectivity*" acknowledges feminist predecessors among literary critics Carol Boyce Davies, Elaine Savory Fido, Audre Lorde, Lisa Paravisini-Gebert, Consuelo López Springfield, and Patricia Mohammed of the Caribbean, as well as bell hooks and Patricia Hill Collins of the U.S. Nixon delves deeply into hooks's theory of revolutionary praxis, which was influenced by Paolo Freire, while pointing to its limitations. She heralds an anti-capitalist sisterhood that communicates cross-culturally. Tracing theories across national boundaries that influence but do not restrict local authenticity, Nixon argues that Michelle Cliff's *No Telephone to Heaven* critiques capitalist supremacy patriarchy within a radical Black subjectivity.

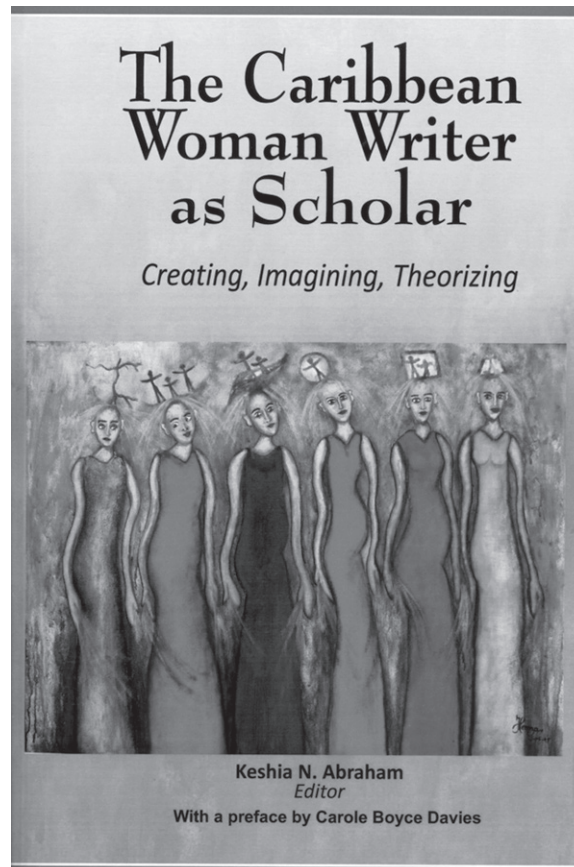
Abraham includes Myriam Chancy's keynote address from the conference, which sets a high standard for literary autobiography as Chancy takes her audience on a journey of cre-

ative growth and scholarly achievement that begins in her early years as a member of a privileged community in Port au Prince, Haiti, and extends through an uncomfortable adolescence as a precocious scholar displaced in Canada. Hers is a personal history focused on

dian teachers and mentors who pushed her to achieve her highest potential. Focusing on issues of audience and authenticity, Chancy renders a powerful message. Her words are worth quoting at length, for she evokes the challenges of writing from an insider/outsider

perspective, one that, like ocean waves, leaves sediment on many shores and is affected by changing local environments:

I find that my task as a Caribbean writer is to elucidate the roots of my origin while simultaneously freeing myself from impositions from without as to what those roots should or might mean. Belonging truly to no country or perhaps, to many, inspired by non-Canadian scholars and writers as well as those from the Caribbean, I am left to wonder about these things. But, properly Haitian, that is, an exile, I can only conclude that I am left also to pursue my freedom over nationalisms. My role as a Caribbean woman writer is thus to open doors, not to close them, to be a crossroads, to be one more wave in an ocean of waves, recognizing that I am part of a whole. In this way, I am a citizen not of a country but of the world. I find then, that I am no longer simply of the Caribbean or of Haiti, a woman or an exile, but, simply a writer, writing. (pp. 95–96)



“belonging”: socially, historically, academically, and artistically. In this internal processing of multiple allegiances that she calls “syncretism” — belonging to more than one minority group — Chancy revisits two strong literary influences: James Baldwin and Alice Walker. In doing so, she opens doors to understanding the multiple alienations of James Baldwin, whose body of work helped her to comprehend the world around her and to create alternative ones. The discovery of a female writer of African descent in Alice Walker richly inspired Chancy, as did the Cana-

Rounding out the essays in this volume, and complementing Chancy's brilliant address, is Brinda Mehta's "The Voice of Sycorax," which is the most dynamic chapter in Mehta's *Notions, Diaspora, and Gender* (reviewed earlier in this article). Thus, Abraham brings the best of literary criticism to the fore, demonstrating once again the vibrant contributions of a multicultural Caribbean to contemporary feminist scholarship.

These four literary publications, ranging in significance from seminal

to marginal, are useful in understanding Caribbean feminism and the great wealth of talent that abides in the Caribbean and its diasporan communities. Although the Hispanic Caribbean is, unfortunately, neglected, these works provide valuable tools for comprehending Caribbean women's history and cultural expression. Mehta's *Notions of Identity, Diaspora, and Gender* and Abraham's edited conference papers are especially valuable for women's studies scholarship.

## Notes

1. *Where the Island Sleeps Like a Wing*, trans. by Kathleen Weaver (San Francisco: The Black Scholar Press, 1985).
2. Louis James, *The Islands In Between: Essays on West Indian Literature* (London: Oxford Univ. Press, 1968).

[Caribbean scholar Consuelo López Springfield is an assistant dean in the College of Letters and Sciences, University of Wisconsin–Madison, where she teaches in Gender and Women's Studies and Chican@ and Latin@ Studies.]

(continued from p. ii)

from the downtown independents. I also buy fewer books than I did in the old days, as the mortgage payments and shrinking storage space of middle age have turned me into more of a library borrower. And when I shop for books, well, um... I'll have to confess that I let myself be seduced not only by the big stores with their discounts, abundant free parking, and plentiful café seating, but also by the one-click ease and door-to-door delivery that is, well... You-Know-What.com. It was only right that I should wince upon my return to Room of One's Own.

I made a vow that night, though, to return to Room more often from now on, and to spend at least some of my book dollars there; and to start myself off I purchased Paretsky's latest novel and got it signed. This is not so noble of me — after all, *Borders* is about to be a non-option anyway; its major competitor is still in town with that parking, those discounts, and all that coffee; and I am not swearing

off of You-Know-What entirely. But I'm ready to recommit to the truly independent bookstore, and especially to the fabulous feminist one down the street from my office (who needs parking when you're on foot? and there's espresso on every block). I hope it's not too late.

This issue of *Feminist Collections* reviews books that Room of One's Own will gladly order for you if they are not stocked in the store — see the four about Caribbean women writers, reviewed by Consuelo López Springfield; the four about women defining themselves in theater, reviewed by Autumn Shiley; and the sixteen reference works reviewed by librarians from all over. We also have a group review of the independent film *Pink Saris*, a look at how Web-based information gets archived and can be found, and our regular columns about periodicals and "e-sources."

○ J.L.

## Changing America One Step at a Time: Feminist Activism in Wisconsin

Learn about the 1960s and 1970s women's movement with second-wave founder-feminist

Mary Ann Rossi  
at Björklunden Vid Sjön,  
Lawrence University's  
Door County campus

**October 16–21, 2011**

Björklunden Seminars  
P.O. Box 10  
Baileys Harbor, WI 54202  
920-839-2216

<http://www.lawrence.edu/dept/bjork/bjorkseminars/>

## WOMAN DEFINES HERSELF: (RE)CLAIMING IDENTITY BY RE-VISIONING THEATER AND REVISITING HISTORY

by Autumn Shiley

Sharon Friedman, ed., *FEMINIST THEATRICAL REVISIONS OF CLASSIC WORKS: CRITICAL ESSAYS*. Jefferson, NC: McFarland & Co., 2009. 290p. bibl. index. pap., \$45.00, ISBN 978-0786434251.

Lisa M. Anderson, *BLACK FEMINISM IN CONTEMPORARY DRAMA*. Urbana, IL: University of Illinois Press, 2008. 152p. notes. bibl. index. \$35.00, ISBN 978-0252032288.

Pürnur Uçar-Özbirinci, *PLAYS BY WOMEN ABOUT WOMEN PLAY WRITERS: HOW WOMEN CREATE MYTHS ABOUT THEMSELVES*. Lewiston, NY: Edwin Mellen Press, 2009. 288p. bibl. index. \$109.95, ISBN 978-0773447080.

Milly S. Barranger, *UNFRIENDLY WITNESSES: GENDER, THEATER, AND FILM IN THE MCCARTHY ERA*. Carbondale, IL: Southern Illinois University Press, 2008. 224p. notes. bibl. index. pap., \$37.50, ISBN 978-0809328765.

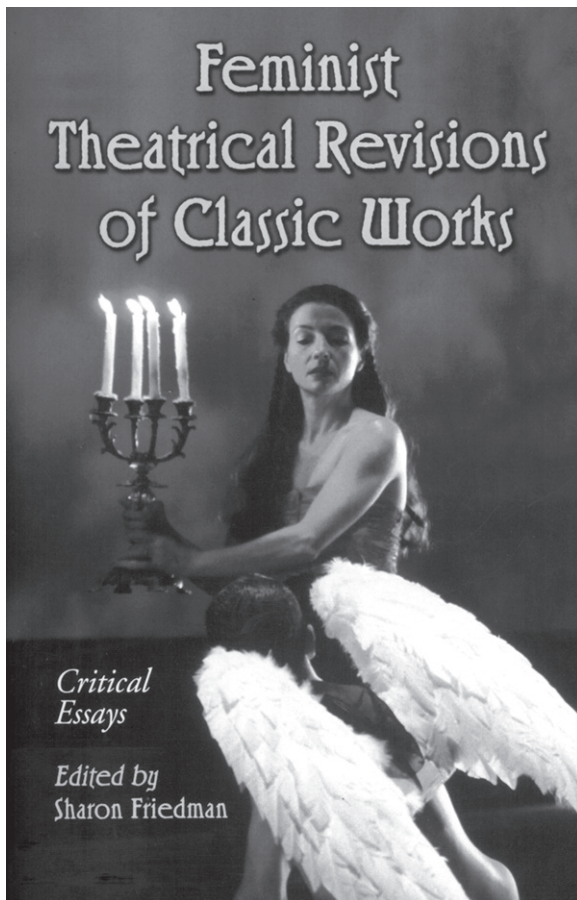
Women have been the subjects of theatrical works for centuries, from Euripides' Medea to Nora in Ibsen's *A Doll House*. Yet these characters until recently have been subject almost entirely to a male perspective. The works under review examine woman as she defines herself, her stories, and her history on the stage and on the stand. One of the authors quotes the statement by Helene Cixous that "[w]oman must write her self: must write about women and bring women to writing.... Woman must put herself into the text — as into the world and into history — by her own movement" (Pürnur Uçar-Özbirinci, *Plays by Women about Women Play Writers*, p. 99). These works all ask, in some way, where a woman's voice is in theater, and what the feminist story is.

The authors of first three texts under review in this essay discuss theatrical productions that use various techniques to "jar" the audience into seeing anew. Most commonly noted by each is a technique called *Verfremdungseffekt*, often shortened to "V-effekt," meaning to make strange or to alienate. Brecht used the V-effekt to distance the

audience from his characters so that the characters might be considered in a more critical and political context. "In Brechtian terms," writes editor Sharon Friedman in her introduction to *Feminist Theatrical Revisions of Classic Works*, "these distancing devices make the familiar strange, drawing our attention to ideology encoded in the plot, language, and structures of the dramatic or literary text as well as in performance" (p. 2). Most of the contributors to Friedman's collection mention Brecht's techniques as they analyze productions of feminist performance in the context of myth, race, and history. The fourth text under review examines historical accounts of women in theater and film who came under investigation during the McCarthy era. They were identified at the time as "unfriendly witnesses," while their male counterparts "walked the corridors of power as cooperative or friendly witnesses" (p. xiv). Milly S. Barranger asks why: What happened that left so many of these women silent, while the men interrogated went on to produce and publish drama and memoirs about their own experiences of the events?

The essays in *Feminist Theatrical Revisions of Classic Works* are masterfully edited by Sharon Friedman, who points out the significance of the word *revision*, or *re-vision*, meaning "to see and see again." To Friedman, "re-vision" represents more accurately than "adapt" what the feminist productions examined in these essays really do. How appropriate, then, for the words "reclaim," "reshape," and "re-present" to appear throughout the essays. And what better place is there to explore the (re)visioning of female identity than the stage? Performance is where the personal is made political and the private becomes public.

Friedman gives the reader a brief introduction to the intermingling of feminism and postmodern theater. During the 1960s, theater sought to redefine itself in all of its relationships: between audience and actor, between playwright and director, and between the times and the theory. The ideas of collective consciousness and individualism were beginning to be explored and questioned. Women theater artists began to work in groups as a collective, "in a response to the hierarchical and



‘competitive power structure’ of conventional theater” (p. 4).

Friedman also comments on her own choice to limit the focus of this work to Western theory and primarily to theater in the United States, Canada, and Great Britain. With less terrain to cover, the essays are focused, detailed, and in-depth in the “cross-fertilization that has occurred in feminist criticism and performance” (p. 9). The collection does not suffer from Friedman’s limited focus, as she does not claim to offer a global perspective.

The essays in Section I, “Classical Theater and Myth,” consider Electra, Iphigenia, Philomela, Antigone, and the characters in Ovid’s *The Metamorphoses*, and the re-visioning of the identities and stories surrounding them. This section may be the most coherent, as the essays deal with revi-

sions of Greek myth and therefore touch on universal issues, which Julie Malnig calls “the play’s grand themes.” These issues are everywhere in Greek mythology: “war and peace, the nature of justice, the transition from barbarism to civilization and the excess of power” (p. 21). Maya E. Roth records the haunting images in Timberlake Wertenbaker’s *The Love of the Nightingale*, a re-vision of the myth of Philomela in which the issues of women’s sexuality and human violation in the form of rape and mutilation are confronted. The echo of Philomela’s screams as she is dragged from the stage and raped is juxtaposed with the silence that follows when her rapist takes her tongue. Roth’s crit-

ique, as well as the quotations she excerpts from the script, make the reader experience the play in an immediate and intimate way while remaining critical of the issues presented: “The play’s structure of language, sound and questioning urges audiences not only to listen, speak, and inquire, but more-over to *hear*, offering in that practice some hope for reconciliation, an antidote to violence, a process for building understanding across gender and cultural differences, for moving through griefs and oppression” (p. 50).

All but one of the essays in Section II, entitled “Shakespeare and Seventeenth Century Theatre,” focus on more than one revision of a text. Two of the four examine re-visions of Phaedra. The effect is a potpourri of alternatives to the original. Although the mechanism may not be the most

effective in terms of detailed analysis, it does offer a broad overview and foundation for further study.

In perhaps the most ambitious section, entitled “Nineteenth and Twentieth Century Narratives and Reflections: The Romance, the Novel, and the Essay,” theatrical adaptations of three different types of literature by women are critiqued (*Jane Eyre*, *The Awakening*, and *A Room of One’s Own*), and one essay, by Lenora Champagne, explores several very jarring feminist theatrical revisions of Hawthorne’s novel *The Scarlet Letter* — by Phyllis Nagy, Suzan-Lori Parks, and Naomi Wallace — in each of which Hester Prynne’s “A” comes to symbolize something different. In these re-visions the “A” stands not only for “adultery,” but also for “America,” “abortion,” and “alienated.” In Parks’s play *In the Blood*, “A” is the only letter the illiterate Hester has learned to write” (p. 181).

The brief final section deals with re-visions of the dramatic works of Tennessee Williams and Henrik Ibsen. Both essays focus on the use of the “V-effect” as a mechanism to capture pieces of each story not yet considered. Appropriately, the collection ends with an essay analyzing *Mabou Mines DollHouse*, the re-vision of Ibsen’s *A Doll House*, a play that scholars praise as “a touchstone for women’s rights movements in far-flung corners of the world” (p. 247). This anthology is ideal for a more advanced theater studies class or a more concentrated women’s studies course. The essays have the potential to promote critical discussion and incite curiosity, leading students to further research.

Feminist theater has made its way into curricula, as has multicultural theater. Yet black feminism in drama has been ignored and rendered invisible to criticism and analysis. According to

Lisa M. Anderson in *Black Feminism in Contemporary Drama*, “that is not to say that there is not, or has not been, black feminist theatre; it means only that black feminist writing about black feminist theatre has been scarce” (p. 1). Anderson takes on the challenge of explaining how black feminism is revealed in contemporary drama, doing so with a solid foundation of ideas and specifics through character, theme, plot, and language.

Anderson states more than once that she is in search of a “black feminist aesthetic.” She draws on a range of black feminisms, “from the black lesbian feminism of Audre Lorde and Barbara Smith to the womanism of Alice Walker. In drawing from these diverse theories,” she says, she is “working toward a broad, rather than narrow, concept of a black feminist aesthetic” (p. 13).

The issues examined by black feminist theater have been swept under the rug for much too long. When finally put on stage, they stand for us not only to hear, but also to see, naked in their honesty. They are women’s issues, but because of the context of race, rather than becoming more specific, they become more complex.

For example, Anderson exposes the complexities of abortion and reproductive rights: “On the one hand, the choice by black women slaves to abort rather than bear children who would become slaves, or who were the result of their rape, was an important one. On the other hand, abortion has at times been considered a practice aimed at genocide” (p. 122). In *Venus*, playwright Suzan-Lori Parks alludes to abortions being used against her protagonist as a form of abuse. In *Blues for an Alabama Sky*, playwright

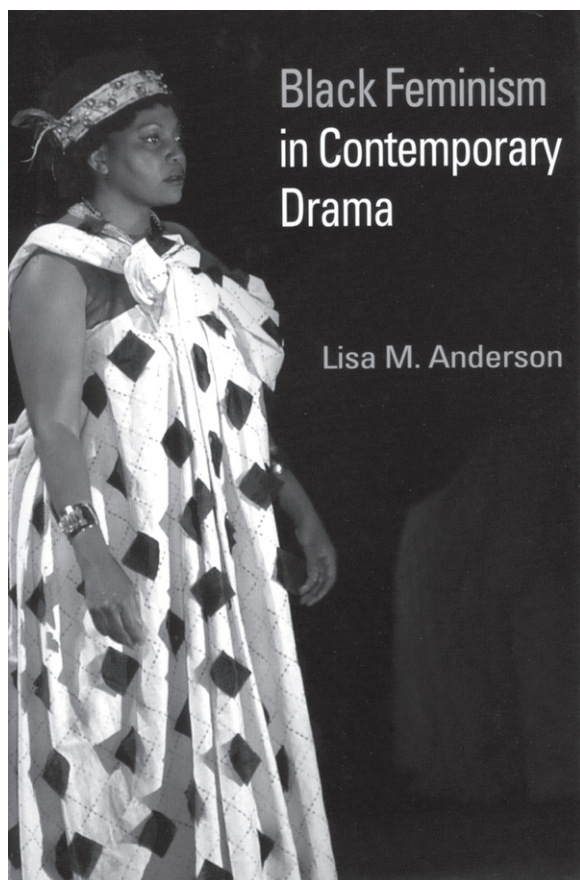
Pearl Cleage approaches reproductive rights from a social, economic, and racial context. In *Come Down Burning*, playwright Kia Corthron has her characters debate over whether or not abortion is necessary in order to assure that other children will survive the poverty that already devastates the family. Anderson does not ignore each playwright’s ambivalence surrounding this issue.

Through the playwrights Anderson also dissects other issues, such as domestic abuse, sexuality, stereotype, and women’s health. Because of the context of race, each issue becomes an amalgam: “Racism cannot eclipse sexism, because both exist simultaneously; that fact

is felt acutely by black women, even while it is ignored by black men” (p. 21). She argues that racism has been an excuse for oppression of the sexes: the man abused because of his race may in turn abuse a woman because of her sex. Conflicts emerge when a black man abuses a black woman, because the woman feels obligated not to make the truth public and further stain others’ perceptions of her race. Anderson’s writing is clear and concise. Her ideas are practical and would enrich any class on black feminism or feminist drama.

In *Plays by Women About Women Play Writers: How Women Create Myths About Themselves*, Pürnur Uçar-Öz-birinci’s attempt at offering a broader view of myth-making — or, rather, myth-breaking — although her selection of material is somewhat stunted, as she limits herself to playwrights of Scottish, British, American, and Turkish backgrounds. She states that her aim is “polyphony,” but where are the voices from the Far East and the entire Southern hemisphere? She does bring a plethora of historical, psychological, and feminist theories to the table, quoting Aristotle, Jung, Freud, Nietzsche, Millett, and Cixous. Uçar-Öz-birinci is extremely well read in history and myth theory and is adept at making her reader question established ideas. She constructs a foundation for her arguments, but some pieces of the structure seem to be missing, making some of her assumptions less plausible.

A few parts of this book are well reasoned and extremely insightful. For instance, in the first chapter, “Myth-making: Definitions and Meanings,” Uçar-Öz-birinci traces the development of language and emphasizes the importance of “naming” experiences or constructing stories and histories. Only by “reclaiming the power to name” can women truly “influence the so-called reality established by the patriarchy” (p. 23).



Uçar-Özbirinci's understanding of the play *Blood and Ice*, by Liz Lochhead, about writer Mary Shelley, is artfully displayed in her analysis of the feminist issues brought forth in the text. Uçar-Özbirinci illustrates Shelley's struggle between the identities not of virgin and whore, but rather of mother and monster. Throughout the play, Shelley reads her own novel, *Frankenstein*. It is not simply by writing her story that she finds her identity; it is rather through reading it that she finds

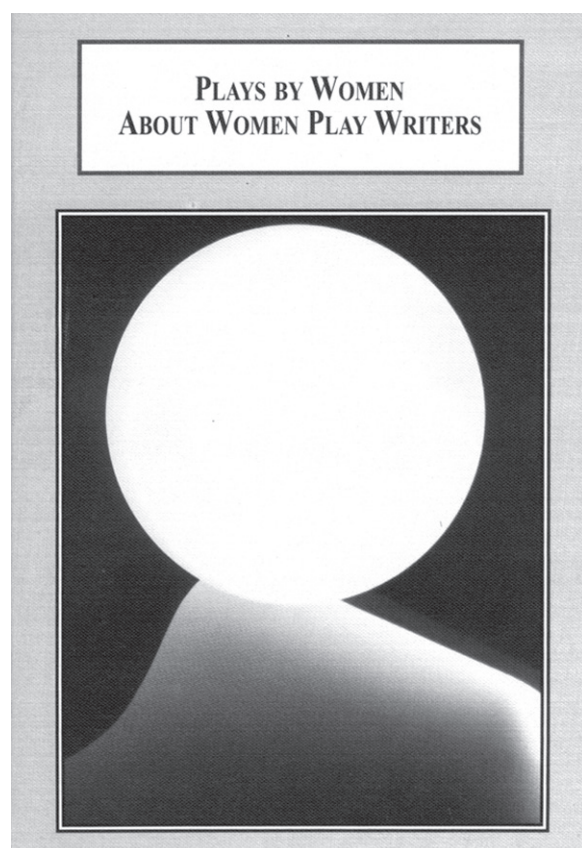
(by Bryony Lavery), and *Gilgamesh* (by Zeynep Avcı), — Uçar-Özbirinci continues to explore the issues of identity and language to communicate experience: "In addition to the persistent pattern of writing as an act of survival," she says, "all writers that have been analyzed in this research emphasize the importance of self-awareness and self-reliance for all women" (p. 252). The most captivating reason for theater (rather than some other venue) to carry out this agenda is that "through theatre, women who have been silenced for long enough can raise their voices" (p. 256). Might theater be the final step toward self-realization? We must write; we must read. We must enact.

While the first three texts discussed in this review focus on themes brought forward in the theater through production, *Unfriendly Witnesses: Gender, Theatre, and Film in the McCarthy Era* focuses on the lives of theater and film artists. Rather than reconsidering female identity through the classics, myths, stories, and plays, Milly Barranger revisits historical accounts and transcripts from the investigations the House Committee on

period," she writes, "have been largely ignored, dismissed, or lost to memory" (p. xiii). Her effort is to bring this collective experience to light.

In Chapter 1, Barranger defines McCarthyism as "a period of widespread political repression against the threat of Communism in the United States, explaining that it 'existed in its dictionary definition long before the senator' (p. 1) and making clear that in that period, simply to be perceived as 'left-leaning' was grounds for questioning. She demonstrates the intellect and wit of the women who were investigated, citing a humorous story about the questioning of Hallie Flanagan, director of the Federal Theatre Project, in 1938. Flanagan's questioner, Joe Starnes, mentioned that she had referred to 'Marlowesque madness' in a magazine article. 'You are quoting from this Marlowe,' Starnes remarked. 'Is he a Communist?'" Flanagan replied that Christopher Marlowe "was the greatest dramatist in the period immediately preceding Shakespeare," and it became apparent that these men were no match for her (p. 5). To those who might ask why HUAC even bothered with interrogating women at this time, Barranger explains, "The women were needed to show the broad influence of Communism in American life — how communists had infiltrated not only the stages and movie screens of Broadway and Hollywood but the bedrooms and kitchens of America" (p. 7).

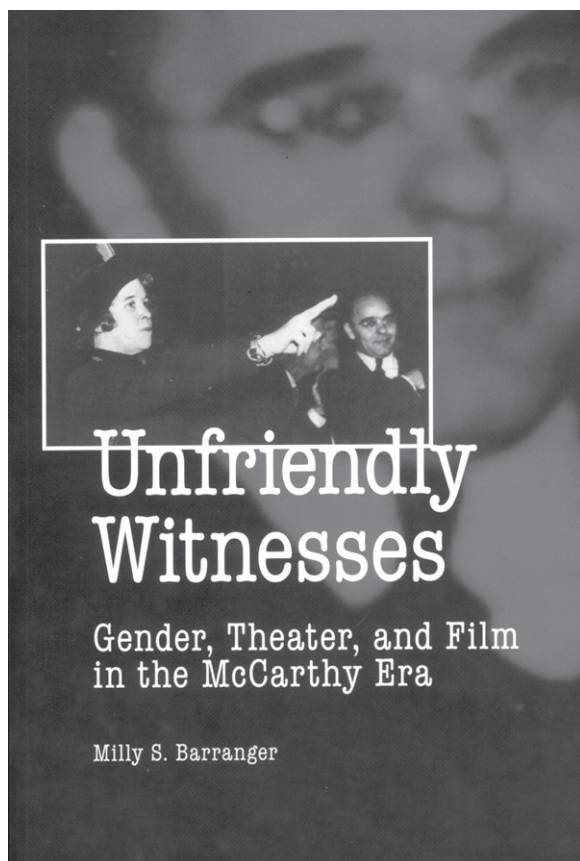
The bulk of *Unfriendly Witnesses* is devoted to the seven celebrities whom the press called "McCarthy's Women" — Judy Holliday, Mady Christians, Anne Revere, Kim Hunter, Margaret Webster, Lillian Hellman, and Dorothy Parker. Barranger gives an in-depth history of each woman, noting family history and early career successes. This provides the reader with the contrast of each woman's life after being black-



self-realization: "Thus, their journey is an inward journey where they have to face their past to understand their own experiences" (p. 243).

In her critiques of five other plays — *Letters Home* (by Rose Leiman Goldemberg), *Halide* (by Bilgesu Erenus), *The Love of the Nightingale* (by Timberlake Wertenbaker), *Ophelia*

Un-American Activities conducted of seven women who were on the "Hollywood Blacklist." (The list comprised people in film who were suspected of having Communist connections.) In her preface, Barranger compares this era in the United States to that of the Salem witch trials. "The political histories of creative women as victims of the witch-hunts during the McCarthy



listed and brings a tragic element to the facts as they are presented. In each woman's case a chorus seems to ring through Barranger's writing: "She did not provide names" (p. 47). Their friends and colleagues became infor-

nants, yet these women refused. Many were barred from Hollywood and their careers crumbled. Some found solace in New York working on the stage for significantly less pay. All of these seven women, save one, are portrayed as survivors. That one, Mady Christians, was perhaps the most tragic: as her successful career abruptly came to a halt when she was blacklisted, Christians was unable to find work, and her health deteriorated. She became just another performer who, as Victor Navasky is quoted saying, "seemed to die of the blacklist" (p. 48).

The book captures the paranoia, oppression, fear and ignorance of the McCarthy era, and Barranger

astutely compares those undertones to those that permeated a post-9/11 America, pointing to patterns that may perhaps emerge in times of political turmoil. The text is relevant and infor-

mative. Barranger has constructed a women's history that deserves further scholarship.

The recorded history of women until recent years has been a "his-story." Pürnur Uçar-Özbirinci delves most deeply into this subject in *Plays by Women*, yet all four of these works examine the male canon of history and myth and seek a female re-vision. Although each of the texts examined has a different focus and approach to feminist theater and performance, all scrutinize and reconsider former, often male, interpretations. Through that lens, they give women the option to create identity through self-revelation and personal experience in the context of an unremembered or unheard history.

*[Autumn Shiley holds an M.F.A. in drama from the University of Virginia. She is an artistic associate with Side-show Theatre Company in Chicago and a board member of Kathie Rasmussen Women's Theatre in Madison. She conducts workshops in creating and devising original works and has studied and performed internationally.]*



Miriam Greenwald

# FEMINIST VISIONS

## A MESSIAH FOR WOMEN: HELPING GIRLS ESCAPE ABUSIVE MARRIAGE IN INDIA

by Madelyn Homuth, Heather Shimon, & Melissa A. Young

**PINK SARIS.** 96 mins. Directed by Kim Longinotto, 2010. Hindi with English subtitles. Distributed by Women Make Movies, 462 Broadway, Suite 500WS (at Grand Street), New York, NY 10013; phone: (212) 925-0606; fax: (212) 925-2052; website: <http://www.wmm.com>. DVD. Purchase: \$350.00 for universities, colleges, & institutions, \$89.00 for K-12, public libraries, & select groups; rental: \$120.00.

**R**ound Two: Last year, some of the staff of the Women's Studies Librarian's Office got together to watch and review a film from the Wisconsin Film Festival. We enjoyed the process so much that we decided to do it again. This year, we chose *Pink Saris*, a documentary about the Gulabi Gang (who identify themselves by wearing hot pink saris) from the Uttar Pradesh region of Northern India, a place of extreme poverty. The film focuses on the group's leader, Sampat Pal, a member of the Untouchable caste who broke free of her husband's abusive family and now works to help young girls trapped in similar situations. We all found the film powerful and moving, but some of us were left with questions about the Gulabi Gang and its leader's dependability.

**Heather:** What were your general impressions of the film?

**Madelyn:** I really liked it. I have a well-rounded background regarding the Gulabi Gang, so this film was a nice representation of them, as opposed to just information about them. I have seen the documentary that Al Jazeera English did on them, and it was more of a history rather than showing them interacting. I appreciated the unaltered images in *Pink Saris* of what they do.

**Heather:** I wish the film would have had some background about the Gulabi Gang as an organization: where the money came from, its structure and activities.

**Melissa:** I came into it without knowing much about the group, but I liked how complex and human Sampat Pal was. Seeing these girls come to her in the middle of the night — even though she couldn't fix everything — made a huge impression on me.

**Madelyn:** I wondered how people knew about Sampat. Even though the Gulabi Gang is a large organization in Ut-

tar Pradesh, and they have a hundred thousand members amongst a population of a few million, how do people find Sampat? It's unclear how that word-of-mouth transfer happened; how people knew to look for her or where to find her.

**Heather:** I wondered if Sampat's actions were influenced by the cameras.

**Madelyn:** Her partner, Babuji, talked about that. He said that Sampat had changed by getting into activism, and that she played to the media because she wanted the attention of the newspapers and cameras following her.

**Melissa:** I was suspicious, but there's definitely a genuine quality there. Sampat is definitely passionate. Sometimes she would become enraged at people and would forget the cameras were there.

**Madelyn:** She's actually less civilized and more violent in her everyday activities. The Gulabi Gang is famous for carrying giant sticks and fighting back.

**Melissa:** She even said if a man misbehaves, beat him. That surprised me.

**Madelyn:** I saw a news clip of the Gulabi Gang hitting a man for beating his daughter-in-law; they clearly are not "tame." Sampat was more words and less action in the film because she knew people were watching. But she is not a believer in non-violence.

**Heather:** This movie touched upon the status of women in India, especially the very poor, and it was quite disheartening.

**Madelyn:** It portrayed the child marriages and the expectation that a woman will kill herself if she loses her husband.

**Heather:** The women appeared to be hopeless and to have no options.

**Madelyn:** Sampat is their only option. No one has ever effectively challenged the status quo. There are female representatives in Parliament, but they do not pass laws that have teeth or that actually change the options women have. People still choose to have their daughters stay home while they send their sons to school, even though that might be disadvantageous or even against what the local authorities expect you to do. Girls do not have options.

**Heather:** How did you feel about the men in the movie?

**Melissa:** They were very passive.

**Heather:** They seemed scared of Sampat.

**Madelyn:** She has a reputation for exacting revenge, and she has sent men to jail, so people tread lightly around her.

**Heather:** How did you feel about the police in the movie?

**Madelyn:** I feel like they were portrayed as ineffective, just as they probably are.

**Melissa:** They asked Sampat to write a complaint, and I wondered if they ask everyone to do this — because most people can't write. That's a huge barrier for people.

**Heather:** Did you have any favorite scenes in this movie?

**Melissa:** Yes! The scene where a troubled girl's soon-to-be father-in-law threatens to have his god punish Sampat. She replies, "You and your *Baron Babas* go ahead and turn me to dust." I thought that was absolutely hilarious, and it made me love her instantly.

**Madelyn:** The most memorable scene for me was that same situation, where Sampat is negotiating the marriage, and the girl is crying because she does not want to get married. That is not the solution she wants, but to Sampat, that is the only option.

**Melissa:** Then the girl looks straight at the camera and asks the filmmakers to take her with them. That was hard to see, but necessary. Sampat is a mediator. She doesn't have the power to make people do anything, which is the limit to her resources.

**Madelyn:** It is also hard for Sampat to effect real change because she was once in a troubled situation too. So every girl who seeks her help reminds her of her own hardships, again and again. It must be hard for her not to do what she wished someone would have done for her instead of what might be best for each girl in need.

**Heather:** She appears to want to create change on a systemic level, but does not know how. That was heartbreaking for me to see.

**Madelyn:** Sampat's comment, "If girls spoke up, the world would change," might be part of the answer.

**Melissa:** But that puts a lot of pressure on girls, as though the girls are to blame for not speaking up.

**Heather:** Is this movie appropriate for a women's studies classroom?

**Madelyn:** Yes.

**Heather:** Especially if you present background information on the Gulabi Gang.

**Madelyn:** And include their constitution, which sets out their goals. It was created in partnership with their sister organization in France, which coordinates all of their funding. They also published a book, and its proceeds go to the projects they work on.

**Heather:** Who is a good audience for this movie?

**Madelyn:** It would be effective in everything from a survey class on India to undergraduate courses in women's studies.

**Melissa:** Or a global cultures class.

**Heather:** Even though I don't think the movie gives enough context, it is so moving and powerful that I would recommend showing it in a classroom.

**Melissa:** And it will prompt discussion. But I don't know if it should have been called *Pink Saris*.

**Madelyn:** It was more about Sampat than it was about the Gulabi Gang. Maybe it should have been called *Messiah for Women*.

**Melissa:** Yes, Sampat calls herself that in the movie, which confused me because it made her more important than the Gulabi Gang. Sampat is a complex woman with flaws.

**Madelyn:** I was amazed that she gave her niece back to the husband's family.

**Heather:** That was upsetting to me as well. It was sad to hear her niece tell her problems to the filmmakers and then become silent and hide her face in her sari when the men appeared. You know she's doomed. There's no answer for her.

**Melissa:** Sampat fought less for her niece, even though she said she would fight for her own family. It seemed as though she fought less for her niece because she was susceptible to the pressure from her own family.

**Heather:** It's a battle that Sampat is unable to fight.

**Madelyn:** I was also moved by the girl whose baby daughter died because her in-laws refused to seek medical attention.

**Heather:** The in-laws looked scared when Sampat confronted them, as if they had been caught doing something they knew was wrong. I couldn't tell if they were afraid of Sampat, the police, the cameras, or a combination of the three.

**Madelyn:** That fear stood out to me when Sampat was accusing one of the men of raping and beating his daughter-in-law. His response used the universal language of excuses for violence against women. He said, "It's her fault" and "She's asking for it."

**Heather:** Other excuses the in-laws gave for beating the girls were, "She's not doing her work," "She thinks she's better than us," and "She won't cook for us."

**Melissa:** That is where the real power of this movie lies: in giving a voice to these girls and exposing their hardships. Without this movie, these things remain unknown to the rest of the world.

*[Madelyn Homuth recently graduated from the University of Wisconsin–Madison and will attend Indiana University in the fall to study library and information science. Melissa A. Young graduated from the UW–Madison in 2010 and is working on her J.D. at the UW School of Law. Heather Shimon is the office operations associate in the Women's Studies Librarian's Office and is pursuing a master's degree in the UW–Madison's School of Library & Information Studies.]*



*Miriam Greenwald*

# OLDIES BUT GOODIES: ARCHIVING WEB-BASED INFORMATION

by Phyllis Holman Weisbard

As more and more information gravitates to electronic-only format, historians must have queasy feelings in their stomachs that their successors will never be able to do research as they have. They are right. On the positive side, research methods have been eased considerably by the availability of digital versions of so much print material from the past. But, perversely, the material that never had a print equivalent — the “born digitals” — are most in danger of disappearing when the eager e-zinesters or earnest organizations that gave birth to them lose their interest, time, or financial backing. Their Web domains lapse (and, in the case of women-focused sites, seem most often to be purchased by pornography purveyors); their efforts are lost to history. Librarians and archivists have realized this, too, but given the billions of Web pages, blogs, tweets, and other items that have ever existed, preserving what’s been distributed online is a Sisyphean undertaking. Even with several Big Players now in the picture, it is likely that only a small fraction of

what’s published online has been or is now being captured periodically.

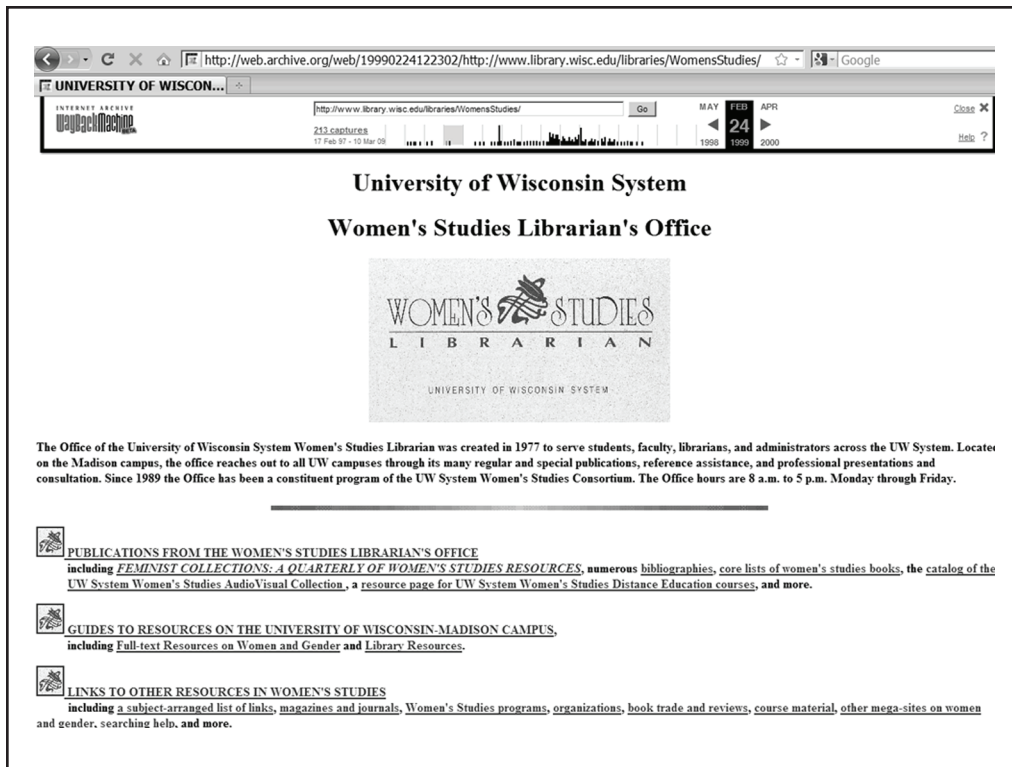
## The Internet Archive

Perhaps the biggest Big Player is the **Internet Archive** with its **Wayback Machine** (<http://www.archive.org/web/web.php>), which “crawls” through millions of Internet sites on a regular basis, saving the version it finds as of the crawl date. The Wayback Machine (using Alexa Internet software) has been doing this since 1996. The Wayback Machine accomplishes two purposes: it lets users see how a particular site has changed over its existence, and it preserves the site, even if it is no longer on the active Web. The entry point for the Wayback Machine is the URL of the website, blog, zine, or whatever you have reason to know existed at some point in the past, whether or not it still exists. You type in the URL and the Wayback Machine presents you with a calendar of the crawl dates for that site. You then click on a date



Figure 1

Figure 2



for which you'd like to see the site. If you've never used the Wayback Machine, give it a try by inserting any URL, past or present, and see what results. Here's an example using our office website: **Figure 1** shows the Wayback calendar of visits in early 1999, with a graph of visits over time, and **Figure 2** reproduces how our homepage appeared in January 1999.

The Internet Archive also offers a subscription service called "Archive-It" (<http://archive-it.org/>), currently employed by some 160 partner institutions,<sup>1</sup> through which partners can archive their own material. Virtually all of those libraries, historical societies, schools, museums, and NGOs have archived material on women. All this material becomes part of the Internet Archive's Wayback Machine, but at this time one needs to know the URL in order to use the Wayback Machine to find it. The Archive-It site instead provides entrée by words and phrases or by institution. It is also possible to search by collections within each institution. Putting in "women" as a general search across all institutions is about as useful as Googling "women." What does one do with, in this case, some *ninety million* hits? Well, there's one way to bring the number down considerably to guaranteed "aboutness." Just above the Archive-It result is a link to "Catalog Metadata Results," of which there are only about 200. These are, in effect, the items mounted with "women" in their subject description. At the top of the list is the Center for Egyptian Women's Legal Assistance (CEWLA, <http://www.cewla.org/>), which is archived as part of the Columbia University Libraries' Human Rights Web Archive. Thus far, CEWLA has been archived three times, in February, March, and June 2011. Many of the rest of the Catalog Metadata hits are also for women's organizations being archived by the Human Rights Web Archive. Another contributor is the IT History Society (<http://www.ithistory.org/>), a "world-wide group of over 500 members working together to assist in and promote the documentation, preservation, cataloging, and researching of Information Technology (IT) history," which archives "Past Notable Women of Computing and Mathematics." Other sites retrieved through this search include the Alabama Women's Hall of Fame, collected by the Alabama State Archives; the Maquila Women's Association Homepage and the Women's Studies Institute Twitter Feed, both collected by the University of Texas, San Antonio; Virginia Press Women, Inc., collected by the Library of Virginia; and Urban Outfitters Women's Apparel (!), part of a Teen Consumerism Collection from Miramonte High School. Trying out some other search methods on the Archive-It site, I found a Women's Ordination Web Archive from Marquette University; a collection of the Radical Women/Freedom Socialist Party, from the California Digital Library; "Ludology.org: women," a gaming blog collected by the Stanford Humanities Lab; and "Working Out Her Destiny: Women's History in Virginia 1600–2004," an exhibit of historical images and documents, collected by the Library of Virginia.

**Important E-Archiving Projects Wholly on Women**

Some projects have from the outset been wholly devoted to women, and do not use Archive-It software. Schlesinger Library, Radcliffe Institute, Harvard University, has two of them<sup>2</sup>:

(1) **Blogs: Capturing Women's Voices** (<http://nrs.harvard.edu/urn-3:RAD.SCHL.WAX:2222628>) consists of a sample of about twenty blogs selected by the library that “illuminate the lives of African-American and Latina women, lesbians, and women grappling with health and reproductive issues, and typically reflect their engagement with politics, their personal lives and philosophies, and their work lives.” Currently there are links to periodic archived versions of thirteen of these blogs, including *A Chronic Dose: A Chronic Illness Blog*, *Latina Liz*, and *SistersTalk: A Lesbian Blog with Liberal Tendencies*. *SistersTalk* may be of interest to Wisconsin readers in particular, as it was written by a woman in Beloit, WI.<sup>3</sup>

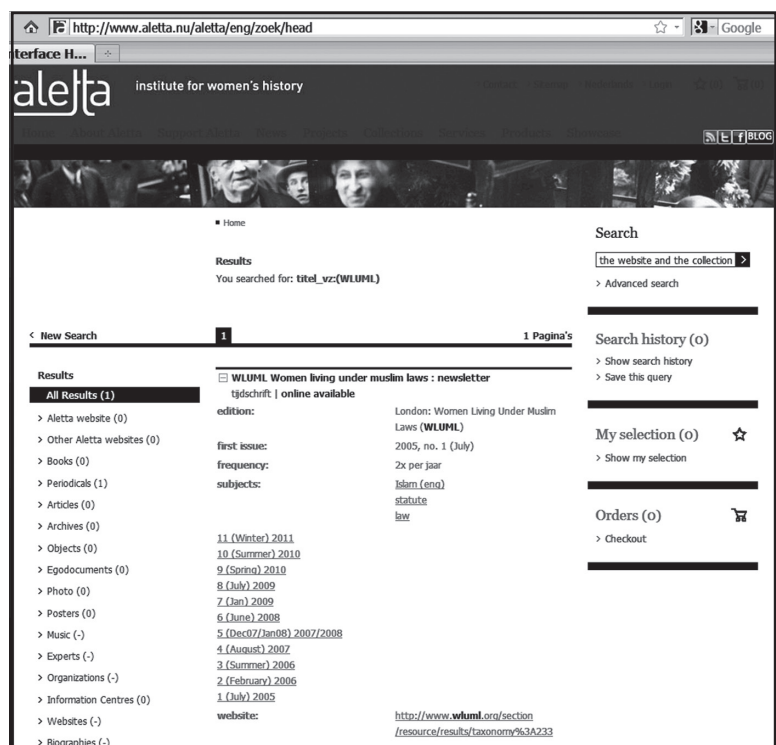
(2) In the case of **SL Sites: Archived Websites from Schlesinger Library Collections** (<http://nrs.harvard.edu/urn-3:RAD.SCHL:3922990>), Harvard is archiving websites related to the paper collections housed at Schlesinger, including the Boston Women's Health Book Collective (*Our Bodies, Ourselves*), Judy Chicago, and Holly Near.

Some Web archiving projects are not designed to do periodic captures of sites, yet fulfill a vital preservation role nonetheless. Such projects capture issues of online periodicals at time of issuance. If you've ever needed back issues of a web-based magazine or newsletter and found only very current issues on the website (or worse, that the magazine has ceased and no issues were available), you will appreciate such preservation efforts. Located in Amsterdam, **Aletta, Institute for Women's History** (formerly the International Archives for the Women's Movement), is home to one such project, which preserves digital periodicals ([http://www.aletta.nu/aletta/eng/collections/tijdschrift\\_digitaal](http://www.aletta.nu/aletta/eng/collections/tijdschrift_digitaal)). Aletta staff create or save PDFs of hundreds of women's e-magazines and newsletters published online or received by the library through email. Each issue saved is linked from the Aletta catalog record for the title (along with a link to the publication's homepage, if one exists) and is accessible to any user of the catalog. This collection is especially valuable for organizational newsletters — classic ephemeral “grey literature” on the border between library and archival material — which are primary sources for studying the organizations themselves as well as activist interests during a particular period.

*See It, Tell It, Change It!*, a newsletter from the Third Wave Foundation in the mid-2000s, is one such title that has come and gone online. The organization continues to exist, but communicates more recently through a blog, and

the older newsletters are no longer on the Foundation's website. Aletta has them. Issues of *See It, Tell It, Change It!* happen to be retrievable as well through the Wayback Machine, but one can't rely on the Machine to have all back issues of everything, and it is spotty for newsletters from organizations. Sometimes the Web crawler didn't burrow far enough into the website to find them (e.g., the newsletter from AWID [Association for Women's Rights in Development]); in other cases, the newsletters were locked behind “members only” walls. Some were never posted on websites because they were only sent through email (e.g., *Pink Link*, a Dutch gay and lesbian publication). It's also much faster to find the back issues in the Aletta collection than it is to poke around through the old versions of an organization's website using the Wayback Machine.

**Figure 3** shows the Aletta catalog record for another online newsletter, *WLUMI: Women Living Under Muslim Laws*. Note that each archived issue is separately linked to its



**Figure 3**

file on the Aletta server, and that Aletta also provides a link to the original, organizational home for the newsletter.

## LOCKSS and Portico

Another byproduct of the availability of electronic versions of periodicals (and, increasingly, books) — and of the

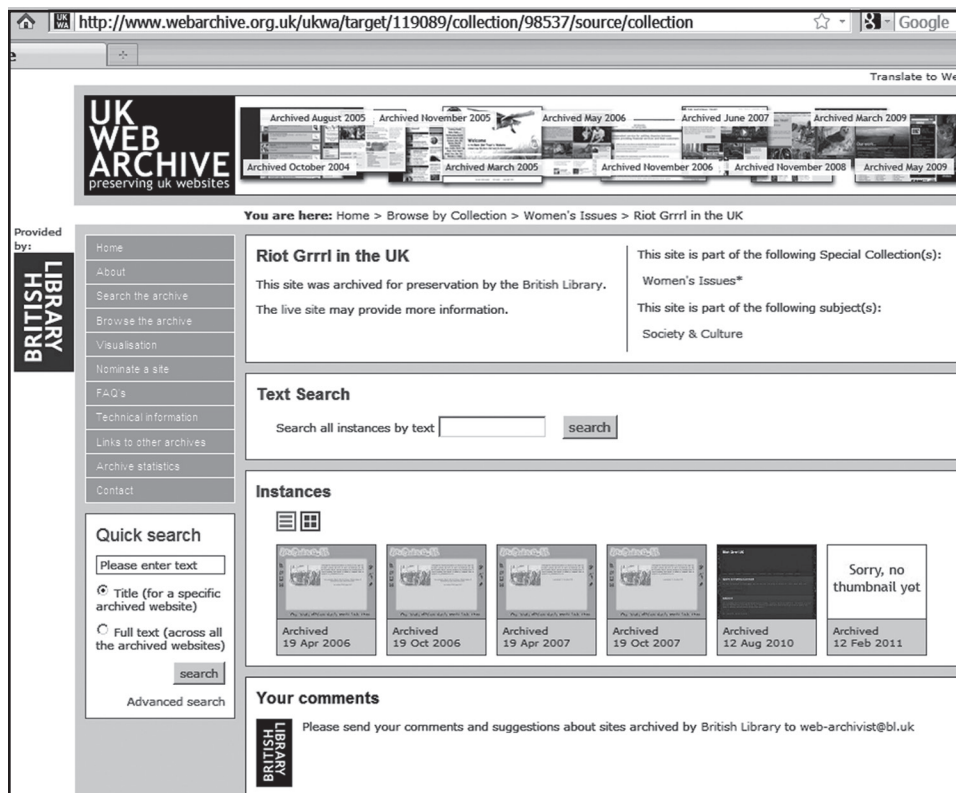
high cost of storing print materials — is that libraries have become less afraid to discard their print runs. At this point most still keep a “last copy,” perhaps stored offsite and in collaboration with other institutions, but many now question whether it is necessary even to do that. Maybe one print run per region of the U.S. or per other country should suffice “for old time’s sake,” if there’s a trusted cover-to-cover electronic version available. Enter projects that ensure that trusted e-copies are stored in perpetuity and attention is paid to format migration, as needed, with advances in technology (anyone try to use a floppy disc lately?).

**LOCKSS** (**L**ots of **C**opies **K**eeP **S**tuff **S**afe), the related project **CLOCKSS**,<sup>4</sup> and **Portico** are initiatives to assure permanence somewhere of electronic versions of periodicals and more. **LOCKSS** (<http://lockss.stanford.edu/>) is an international nonprofit alliance of libraries using digital preservation open-source software developed at Stanford University. With permission from publishers, LOCKSS member libraries sign up for titles for which they are willing to take archiving responsibility; but rather than have the files reside on just one server, the archived content is replicated across the network of LOCKSS members and is accessible to libraries subscribing to the particular title. To date, 7,100 e-journal titles from approximately 470 publishers are part

of the Global LOCKSS Network. Women-focused titles in LOCKSS include *Camera Obscura*, *Meridians*, *Journal of International Women’s Studies*, *Journal of Women’s History*, *Gender Issues*, *Gender, Place & Culture*, *Women in Management Review*, *WSQ: Women’s Studies Quarterly*, *Violence Against Women*, *Nashim: A Journal of Jewish Women’s Studies and Gender*, *Journal of Mideast Women’s Studies*, and *Feminism & Psychology*.<sup>5</sup>

The nonprofit **Portico** (<http://www.portico.org/digital-preservation/>), launched in 2002 by JSTOR with a grant from the Andrew W. Mellon Foundation, has a somewhat different model. Instead of a network that links copies mounted on library servers, Portico houses all e-copies itself and licenses its files to libraries. It is only invoked when a “trigger” event occurs, such when a publisher ceases publishing a title or goes out of business entirely. Portico currently has 129 publishers, over 12,000 e-journal titles, some 103,000 e-books, and 46 databases.<sup>6</sup> *Journal of Women and Minorities in Science*, *Journal of Midwifery & Women’s Health*, *Women’s Health Issues*, *Women’s Studies International Forum*, *Journal of Women & Aging*, *Journal of Women, Politics, & Policy*, *Gender & History*, and *Gender & Language* are all Portico journal titles in women’s studies. *Defining Gender* and *Women in the National Archives* are two databases preserved by Portico.

Figure 4



### National E-Archiving Activities

Several countries, including the U.K., Australia, and Canada, have invested in Web archiving at the national level. The **UK Web Archive** (<http://www.webarchive.org.uk/ukwa/>), provided by the British Library in partnership with several other libraries in Britain, has been capturing websites since 2004. Its aim is to preserve sites that “publish research, that reflect the diversity of lives, interests and activities throughout the UK, and demonstrate web innovation. This includes “grey literature” sites: those that carry briefings, reports, policy statements, and other ephemeral but significant forms of information.<sup>7</sup> It is not necessary to know URLs in order to search the UK

Web Archive, as it supports text searching of the site title or URL. Of more interest to women's studies is the fact that this archive has pulled together significant items into special collections, including one for "women's issues"<sup>8</sup> that is maintained in collaboration with the Women's Library, London Metropolitan University. There are currently more than 300 websites from women's organizations and campaigns, as well as research reports, women-focused government publications and statistics, blogs, and e-zines. Diverse examples include the Bedford Centre for the History of Women (eleven captures since April 2006), a blog called *Domestic Sluttery* (three captures since July 2010), the Older Feminist Network (seven captures since June 2006), and the governmental Women's National Commission (eleven captures since October 2005). Each entry has a link to what was the live site at the time of first capture, and most of these remain active at this time. The real value, though, for archival purposes, is preservation of what was — documentation of both how the site evolved over time and, if the live site disappears, its existence in the first place. An example is the blog *Riot Grrl in the UK*, which appears to have stopped being updated as of 2007 (see Figure 4).

Australia's effort is called **PANDORA**, an acronym for Preserving and Accessing Networked Documentary Resources of Australia (<http://pandora.nla.gov.au/>). It was started in 1996 by the National Library of Australia and has grown to include nine collaborating Australian libraries and cultural organizations. Like the UK project, PANDORA is selective, collecting "materials that document the cultural, social, political life and activities of the Australian community and intellectual and expressive activities of Australians."<sup>9</sup>

There are several ways to search PANDORA material; I recommend using the advanced search at <http://trove.nla.gov.au/website?q&adv=y>, where you can search by subject, title or keyword. The subject "feminism" has six results: *The Dawn Chorus: Fresh Australian Feminism Daily* (archived in July 2009 and again in August 2010), *Outskirts: Feminism Along the Edge* (23 issues of this periodical archived since 1996), and the National Foundation for Australian Women (annual captures since 2005), all visible in Figure 5; plus Women's Rights Action Australia (annual captures from 2004), the blog *Zero at the Bone* (captured once in November 2009), and the website of an Australian Broadcasting Company journalist named Virginia Haussegger (annual

Figure 5

The screenshot shows the Trove search results page for the query "subject:(feminism)". The page is from the National Library of Australia. The search results are categorized into "Archived websites (1996 – now)" and "Books".

**Archived websites (1996 – now)**

- 1 - 6 of 6 sites containing 5,779 page versions
- Sort by: Relevance
- Website: **The Dawn chorus : fresh Australian feminism, daily** [thedawnchorus.wordpress.com](http://thedawnchorus.wordpress.com)
  - Matching pages:
    - The Dawn Chorus - thedawnchorus.wordpress.com/index.html - 25/8/2010
    - ...The Dawn chorus : fresh Australian feminism, daily... thedawnchorus.wordpress.com/osd.xml - 25/8/2010
    - feminism « The Dawn Chorus - thedawnchorus.wordpress.com/ta...ge/2/index.html - 25/8/2010
  - View 4892 matching archived pages
- Website: **Outskirts : feminisms along the edge** [www.chloe.uwa.edu.au](http://www.chloe.uwa.edu.au)
  - Matching pages:
    - Chloe - Manifesting Literary Feminisms - www.chloe.uwa.edu.au/outskirts...lume18/bartlett - 13/1/2010
    - ...Feminism - Periodicals... Chloe - Manifesting Literary Feminisms - www.chloe.uwa.edu.au/outskirts...n=update\_notify - 13/1/2010
    - Page Information - Manifesting Literary ... - www.chloe.uwa.edu.au/outskirts...page\_info\_pages - 13/1/2010
  - View 591 matching archived pages
- Website: **National Foundation for Australian Women**

**Books**

view all 13,985 results

- Feminism / John Charvet Charvet, John [Book : 1982] At 35 libraries
- Feminism / edited by Susan Moller Okin and Jane Mansbridge Mansbridge, Jane J [Book : 1994] At 25 libraries
- Feminism / Kaye Stearman Stearman, Kaye [Book : 2003-2004] At 38 libraries
- Feminism : a very short introduction / Margaret Walters Walters, Margaret, 1938- [Book : 2005] At 27 libraries

**Refine your results:**

- Keywords**
  - Feminism (5,779)
  - People & Culture (5,779)
  - Australia (5,187)
  - Women (5,140)
  - Blogs (4,895)
  - Media (4,895)
  - wordpress (4,894)
  - Periodicals (591)
  - uwa (591)
  - Women in popular culture (591)
  - more...
- Decade**
- Site Type**

captures since 2010). A title search for “feminism” raises the number of results to 185 (12,678 page versions captured), while a keyword search for that concept ups the number to about 800 sites (more than 200,000 page versions captured.)

The Electronic Collection from **Library and Archives Canada (LAC)**, at <http://www.collectionscanada.gc.ca/electroniccollection/index-e.html> is not doing a period crawl for Canadian sites, blogs, and tweets. Instead it consists of Canadian e-books and e-periodicals collected and archived once. It also includes everything in the Web domain of the Federal Government of Canada (<http://www.collectionscanada.gc.ca/webarchives/index-e.html>). LAC’s general mandate is “preserving the documentary heritage of Canada for the benefit of present and future generations.”<sup>10</sup> See **Figure 6**.

Archived e-periodicals on women include *Women’sSpace* (several issues of this magazine on women and the Internet, until it ceased in 2000), the *Health Newsletter* of the Native Women’s Association of Canada (two issues and a supplement, 2009 and 2010), *Women in Judaism* (eight issues, 1997–2007 — this journal is still publishing at University

of Toronto; the archiving seems to be a bit behind), and numerous publications from Status of Women Canada. Examples of e-books include *Mother’s Voices: What Women Say About Pregnancy, Childbirth, and Early Motherhood* (Public Health Agency of Canada, 2009) and *Reality Check: How Rape Mythology in the Legal System Undermines the Equality Rights of Women Who are Sexual Assault Survivors* (by Kathryn Penwill, Action Ontarienne Contre la Violence Faite Aux Femmes, 2002). Books and periodicals published in Canada must be deposited with LAC according to the Library and Archives of Canada Act, which was extended to online publications in 2007; thus, this is a rich, ongoing source for Web archiving.

Web archiving projects differ in size (Wayback Machine compared to the Schlesinger Blogs collection), location (global compared to exclusively national efforts), and purpose (crawling and preserving “born digital” websites vs. “dark storage” of academic journals). But all share a desire for a goodly segment of e-productivity to be available for future generations. To date, quite a bit of material on women has been preserved, but mostly by-the-by rather than by

Figure 6



design. Women's studies scholars and their librarian and archivist allies may want to be more proactive and recommend publications and sites that should be preserved.

#### Notes

1. The Wisconsin Historical Society and the Stem Cell Research Archives Project at University of Wisconsin–Madison are the two current partners in Wisconsin. Most of the partners are U.S.-based. For a full list of partners, see <http://www.archive-it.org/public/partners.html>, accessed July 26, 2011.
2. Both Schlesinger projects use WAX: Web Archive Collection Service, a system developed at Harvard. The components of WAX include the Heritrix Web crawler, the Internet Archive's Wayback index and rendering tool, the Nutchwax indexing tool, and a scheduling tool called Quartz. See <http://hul.harvard.edu/ois/systems/wax/>.
3. Now a Twitter feed at [sistertalk.net/blog](http://sistertalk.net/blog); no longer crawled by the Schlesinger Project.
4. CLOCKSS (Controlled LOCKSS, at <http://www.clockss.org/clockss/Home>, accessed July 26, 2011) has aspects of both LOCKSS and Portico. As with LOCKSS, the copies are stored decentralized on library servers. Like Portico, CLOCKSS is a “dark” archive, only tapped when trigger events occur.
5. [http://lockss.stanford.edu/lockss/Publishers\\_and\\_Titles](http://lockss.stanford.edu/lockss/Publishers_and_Titles), accessed July 26, 2011.
6. <http://www.portico.org/digital-preservation/the-archive-content-access/archive-facts-figures/>, accessed July 26, 2011.
7. <http://www.webarchive.org.uk/ukwa/info/about>, accessed July 26, 2011.
8. <http://www.webarchive.org.uk/ukwa/collection/98537/page/1/source/collection>, accessed July 26, 2011.
9. <http://pandora.nla.gov.au/overview.html>, accessed July 26, 2011.
10. <http://www.collectionscanada.gc.ca/electroniccollection/index-e.html>, accessed July 26, 2011. The simple “Search All” box on the homepage for Library and Archives Canada (<http://www.collectionscanada.gc.ca/index-e.html>) can be used to find all editions held by LAC. E-collection items are labeled [**electronic resource**]. Put title phrases in quotation marks.

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



# 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.

## E-MUSEUM

**GIRL MUSEUM** is “dedicated to researching the unique experience of growing up female, and documenting this through telling stories and exhibiting historic and contemporary images and material culture related to this experience,” according to founder and “head girl” Ashley E. Remer (writing in *Girlhood Studies* v. 3, no. 2, Winter 2010, p. 140). Current online exhibitions at <http://girlmuseum.org> include “Across Time & Space: Multicultural Representations of Girlhood,” “Girl Saints,” “Hina Matsuri: Celebrating Girls’ Day in Japan,” “Girl for Sale...a collaborative exhibition about girl trafficking that interrogates and responds to the issues through poetry, art and education,” and “31 Heroines of March,” which includes a virtual quilt.

## E-PUBLICATIONS

David Cortright & Sarah Smiles Persinger, *AFGHAN WOMEN SPEAK: ENHANCING SECURITY AND HUMAN RIGHTS IN AFGHANISTAN*. Notre Dame, IN: Kroc Institute for International Peace Studies, University of Notre Dame, 2010. 34p. Download PDF at <http://www.nd.edu/~jfallon2/WomenAfghanistanReport.pdf>

*GLOBAL REPORT ON THE STATUS OF WOMEN IN THE NEWS MEDIA*. Washington, DC: International Women’s Media Foundation, 2011. 396p. ISBN 978-0615452708. Download PDF at <http://iwmf.org/pdfs/IWMF-Global-Report.pdf>

Maria Shriver et al., *THE SHRIVER REPORT: A WOMAN’S NATION CHANGES EVERYTHING*. Washington, DC: Center for American Progress, 2009. 439p. Download PDF at [http://www.americanprogress.org/issues/2009/10/pdf/awn/a\\_womans\\_nation.pdf](http://www.americanprogress.org/issues/2009/10/pdf/awn/a_womans_nation.pdf)

Cassandra Balchin, *TOWARDS A FUTURE WITHOUT FUNDAMENTALISMS: ANALYZING RELIGIOUS FUNDAMENTALIST STRATEGIES AND FEMINIST RESPONSES*. Toronto, Ontario: Association for Women’s Rights in Development (AWID), 2010. 115p. Download PDF from “Women Living Under Muslim Laws” website: <http://www.wluml.org/node/6839>

Garrine P. Laney, *VIOLENCE AGAINST WOMEN ACT: HISTORY AND FEDERAL FUNDING*. Washington, DC: Congressional Research Service, 2010. “CRS Report for Congress.” 20p. Download PDF at [http://assets.opencrs.com/rpts/RL30871\\_20100226.pdf](http://assets.opencrs.com/rpts/RL30871_20100226.pdf)

## HISTORY WEBSITE

**WOMEN IN SCOTTISH HISTORY**, easy to find at <http://www.womeninscottishhistory.org>, offers databases of documents, historical works, and biographies related to the history of women in Scotland, as well as a database of researchers in this field.

## ONLINE COMMUNITY/FORUM

**RH REALITY CHECK: Reproductive & Sexual Health and Justice News, Analysis & Commentary** serves “individuals and organizations committed to advancing sexual and reproductive health and rights” at <http://www.rhrealitycheck.org>. Topics include abortion, contraception, faith and ideology, maternity and birthing, race and class, sexuality, and violence; there’s an activism section and an archive, and you can follow the community on FaceBook, Twitter, and YouTube.

○ Compiled by JoAnne Lehman

# NEW REFERENCE WORKS IN WOMEN'S STUDIES

## ASIAN GENDER EQUITY

Mustafa F. Özbilgin & Jawad Syed, eds., *MANAGING GENDER DIVERSITY IN ASIA: A RESEARCH COMPANION*. Northampton, MA: Edward Elgar Publishing, 2010. 296p. index. \$165.00, ISBN 978-1847206442.

*Reviewed by Erin Fields*

Gender diversity in contemporary Asia, according to editors Özbilgin and Syed, has not been extensively researched and written about. Most studies of gender equality in the region, they say, have been “conducted in the realm of social policy or from a religio-political paradigm” (p. 1). This edited collection of reports, in contrast, attempts to distinguish itself from other scholarship by looking at issues of “heterogeneity of norms, beliefs and cultures, of gender equality” (p. 1) in the larger context of Asia — rather than primarily the Middle East — and from a management and organizational perspective.

Each of the fourteen chapters provides insight into a geographic area (e.g., Malaysia, the Arab Middle East, Pakistan, Japan) and gives specific examples of structural or organizational inequities that keep women from being empowered to develop financial stability through employment. Some reports address the larger legal infrastructure and its implications for gender equity in employment — for example, “Japanese Equal Employment Opportunity Law: Implications for Diversity Management in Japan” — while others look

at the involvement of nongovernmental organizations in advancing women, as well as at the patriarchal, religious, and social implications of gender diversity in the larger employment infrastructure.

The editors have recruited scholars from Asia, Europe, and North America as authors of this work, providing excellent representation of global scholarship in the field. The research presented addresses the “intersectionality of gender, ethnicity, disability and other salient categories” (p. 2) that affect employment, thus offering a holistic understanding of the inequities facing many women in Asian societies. This focus on intersectionality also allows room for assessing the scholarship from the standpoint of a variety of social science methodologies.

Diverse methodological tools for analyzing gender equity are represented here. A few of the scholars (e.g., Burke, Koyuncu, and Fikensbaum) use exploratory surveys to examine gender differences as they relate to quality of life and employment in the manufacturing sector of Turkey, while some others (e.g., Jamali and Abdallah) perform a content analysis of secondary literature as it relates to “diversity rhetoric” translating into action in Lebanese management. The variety of approaches is an excellent demonstration of the different ways researchers and students can approach the question of diversity and equal opportunity in their own scholarly work, and it encourages interdisciplinary scholarship.

This volume is an edited collection of separate contributions from highly specialized scholars and researchers; not

surprisingly, then, it does not provide the sort of basic, broad overview of the field that one might expect in a reference work. A few of the chapters, however — for instance, “Diversity and Inequality Among Women in Employment in the Arab Middle East Region: A New Research Agenda” — have broader scope than others.

*Managing Gender Diversity in Asia: A Research Companion* is thoroughly researched, as indicated by the huge number of citations for each chapter, and the table of contents and index should make the volume quite navigable. Although the necessarily narrow focus of each specialized chapter may make it difficult to envision this book in the same category as a typical reference work, this text is the most comprehensive one available right now about gender diversity in Asia in the field of management and organization.

[Erin Fields is the women's and gender studies librarian at the University of British Columbia.]

## BRITISH WOMEN ARTISTS

Sara Gray, *THE DICTIONARY OF BRITISH WOMEN ARTISTS*. Cambridge, U.K.: Lutterworth Press, 2009. 295p. pap., \$62.50, ISBN 978-0718830847.

*Reviewed by Nina Clements*

Women artists have a long history of receiving little or no acclaim during their lifetimes, and their work often languishes in the margins, out of sight.

Sara Gray's *Dictionary of British Women Artists* attempts to move some of these artists away from the margins and into the awareness of current students and scholars — no easy feat in just 295 pages.

In a brief historiographical discussion of prior studies of women artists, Gray makes a compelling case for the need for this work. She makes no claim of comprehensiveness in her own study but, instead, “offer[s] here as wide a cross-section as possible of individuals active over four centuries in order to reveal the steady, general, and consistent contribution made to British art by women” (p. 6). Artists still alive and working are not included in the entries describing 600 “of the most accomplished — though not necessarily the best known — artists ... who have left sufficient evidence of their activities and achievements for researchers to examine” (p. 6). Much of this evidence comes from their participation in women's associations of artists, many of which held regular meetings and exhibitions.

The volume's organization is straightforward: entries are arranged alphabetically by artists' last names. The entries are without ornament and range from a few lines to a few columns. When possible, they include biographical information such as birth and death dates, artistic medium, place of origin, and family; they also list memberships in societies, along with the titles of major works as well as published reproductions — for instance, “works reproduced in *The Studio*,” in Dorothy Adamson's entry (pp. 10–11). Entries also occasionally include mentions of artists in contemporary publications, such as in this note in Marion Adnams's entry: “The subject of an illustrated article in *The Studio* ...” (p. 12). Armed with this information, it is relatively easy for scholars and students to find more information in contemporary sources,

and that is partly Gray's intent.

The annotations are not totally neutral, which is not necessarily a flaw but something to be aware of. “Adams, Mrs.,” for instance, is described as “evidently a painter of note who has all but vanished after almost 200 years of neglect” (p. 10). The book also omits some significant artists, such as Dora Carrington. Perhaps she was not included because her work is now so well known, although other well-known artists from the period, such as Vanessa Bell, are included.

The book would be easier to use if a few different editorial decisions had been made. More cross-references, for one thing, would allow readers to make better connections between artists. For example, Dorothy Adamson's entry reports that she “[t]rained at Bushey, under Lucy Kemp-Welch” (p. 10), but there is no indication that Lucy Kemp-Welch has her own entry, on pages 157–158. Also, the organizations or movements in which the artists participated do not have entries of their own; the goal of the volume is to focus on individual artists rather than on collectives, but such entries would have been helpful. Furthermore, the volume is not indexed, so it is not easy to find artists who belonged to particular groups or attended particular schools, which also makes it difficult to connect artists.

While there are several black-and-white examples of the artists' work throughout the book, there are none in color, which would more completely resurrect the art, much of which has rarely been reproduced. Surprisingly, there is an illustration of at least one painting by a man: *Anna Alma-Tadema*, by her father (p. 18). It's strange that this was included in place of an example of her own work, given that “she died in relative obscurity and pov-

erty, always somewhat overshadowed by her famous father” (p. 18).

Despite these critiques, which have more to do with structure and editorial decisions than with scholarship, this book succeeds in the process of recovering these artists from the margins. Although other works focus on women artists or on British artists, not many recent studies aim specifically to do both. “Every one of the artists offered here deserves a more detailed and comprehensive study devoted solely to them,” Gray writes in the introduction. “[I]n an ideal world there would be no need to offer a separate volume detailing the work of women only. But centuries of neglect has made this essential” (p. 7). Perhaps this volume will inspire more scholarship to rectify this neglect.

[Nina Clements is the humanities librarian at Kenyon College in Gambier, Ohio.]

## HEALTH

Karen Bellenir, ed., **CANCER SOURCEBOOK FOR WOMEN**, 4<sup>th</sup> edition. Detroit, MI: Omnigraphics Press, 2010. (Health reference series.) 698p. glossary. index. \$95.00, ISBN 978-0780811393.

*Reviewed by Ann Marie Smeraldi*

Historically, women have been underrepresented in medical research and clinical trials. The study of disease and the development of therapeutic treatments have focused predominantly on white male subjects, forcing women to adhere to medical protocols that fail to consider their unique needs. Similarly,

many health handbooks, in an effort to be all-inclusive, offer only brief chapters addressing women's concerns. The *Cancer Sourcebook for Women* breaks this tradition by focusing on "gynecological cancers and other cancers of special concern to women" (p. xiii).

This easy-to-read handbook from the Omnigraphics *Health Reference* series offers basic information on breast, cervical, endometrial, ovarian, uterine, vaginal, and vulvar cancers and gestational tumors, in a condensed format. The book begins with a review of cancer and cancer risk factors, but quickly focuses its attention on gender-specific cancer risks, such as human papillomavirus (HPV) and hormonal medications. Gynecological conditions that are *not* associated with cancer are also briefly discussed, in an effort to dispel any misconceptions that these conditions are indicative of cancer. Throughout the book, a question-and-answer format successfully anticipates readers' concerns. Part IV includes a review of cancers responsible for the highest number of deaths among females; the information in this section is much briefer and more general than that in the others.

The *Cancer Sourcebook for Women* presents useful information on diagnosis and treatment. Readers will find helpful suggestions for being proactive and working with their health care providers during treatment. The book is written with the assumption that the audience has no prior knowledge of the subject matter; medical terms and tests are clearly explained, and concise descriptions are provided for surgical procedures commonly used to treat gynecological cancers. Treatment options from chemotherapy and radiation to biological and alternative therapies are discussed.

This work presents a holistic overview of cancer in women by including relevant information about psychological and emotional effects as well as physical. Part VI summarizes the physical side effects that can result both from the natural progression of the disease and from its treatment, and practical strategies for coping with these physical symptoms are offered. The final section begins with supportive information to help patients increase wellbeing and maintain life quality; tips for dealing with mental health issues such as depression and anger are given. Topics of special concern to female cancer survivors, such as sexuality, fertility, and pregnancy after cancer, are also discussed.

This volume's readability and organizational scheme make the content highly accessible. The table of contents provides a detailed outline, and the glossary, index, and layout enhance the book's usability. There is also a directory of information sources and support groups. The brevity of the entries tends to leave the reader wanting more, but overall this work provides an informative introduction, especially for the newly diagnosed, to a difficult topic. Intended for the layperson, this book is recommended for public libraries; academic libraries that include consumer health information in their collections may also wish to purchase it.

[Ann Marie Smeraldi is the first-year-experience and women's studies librarian at Cleveland State University.]

Dora Kohen, ed., **OXFORD TEXTBOOK OF WOMEN AND MENTAL HEALTH**. New York: Oxford University Press, 2010. (Oxford textbooks in psychiatry.) 352p. index. \$139.50, ISBN 978-0199214365.

*Reviewed by Janet S. Fore*

Editor Dora Kohen, who died before this volume was published, and to whom it is dedicated, aimed to increase understanding of the gender impact of mental health services and move public policy toward more effective and individualized mental health care and treatment. The *Oxford Textbook of Women and Mental Health* addresses a wide range of issues and psychiatric conditions that affect the mental health and well-being of women. The contributors make the case that mental health must be viewed more broadly than just as diseases and treatment, and that although women's and men's mental health are interconnected, some aspects of women's lives affect their mental health uniquely. John Cox's foreword sets this tone, calling on readers to consider the social, cultural, relational, and personal aspects of women's mental health.

The scholarly chapters are uniformly brief: eight to twelve pages each, with two to four pages of references. The scope is wide-ranging and includes theory, case history, and public policy. An index at the end provides subject keyword access. Much of the epidemiological data is cited from United Nations or World Health Organization sources, giving the book an international direction. However, of the fifty-six authors, forty-two are from the U.K., and most of the legislative and public-health policy information reflects the British authors' experience.

Readers in the U.S. should not be put off by the British context, however, since the issues and discussions bridge national boundaries.

Part I, "Fundamental Aspects: Women and Mental Health," includes chapters about different cultural or social situations that have an impact on women and mental health — for instance, gender-based violence, and caregiving by women. Parts II and III, which together make up more than a third of the volume, describe specific mental illnesses and disorders. Parts IV and V address special topics, such as parental disorders, the impact of a mother's mental illness on children and the family, and mental health issues in women with intellectual or learning disabilities. Part VI consists of just one final chapter, "Building On or Building In?," which calls for increased developments in public policy and legislation to provide better women's mental health provision.

The volume as a whole reflects current thinking and addresses a wide array of mental-health issues particular to women and their diverse social and personal situations. The references for each chapter are consistently from sources published in the past fifteen years. This work complements other, similar titles, such as *Women's Mental Health: A Life-Cycle Approach* (by Sarah E. Romans) and the massive 2004 edition of *Women's Mental Health: A Comprehensive Textbook* (edited by Kornstein & Clayton), but presents a more holistic view than either. It would be appropriate in a clinician's library as well as for use as a graduate or upper-level-undergraduate textbook.

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

Ellen Kuhlmann & Ellen Annandale, eds., *THE PALGRAVE HANDBOOK OF GENDER AND HEALTHCARE*. New York: Palgrave Macmillan, 2010. 512p. index. \$175.00, ISBN 978-0230230316.

*Reviewed by Nancy Nyland*

Editors Kuhlmann and Annandale have compiled twenty-six chapters on every possible aspect of healthcare that either affects women differently than men or is affected by gender. The forty-eight contributors are experts on the challenges of creating gender-sensitive healthcare. These professors and researchers are from the U.S., the U.K., Canada, Australia, Mexico, South Africa, India, Germany, the Netherlands, and Scandinavia, and they write from a global perspective. Five sections cover healthcare policy, social patterns, access to healthcare, organization of healthcare, the healthcare professions, and how these variables intersect with the social inequalities that affect women. Each chapter concludes with a brief summary and, for those who wish to pursue additional sources, suggestions of supplemental "key reading" on the chapter's topic.

The organizing theme of the book is "gender mainstreaming," the idea that systems (health care in this case) must have an awareness of gender issues built in from the beginning. Strategies to address gender issues cannot be add-ons to healthcare policies, organizations, or programs, where the effects of gender on health care are only considered in the middle or at the end of a project's development. Integration of gender awareness into the curriculum of any kind of medical training is one example provided of gender mainstreaming, as contrasted with treating gender issues as supplemental.

Themes that recur across the healthcare spectrum include the distinction between socially constructed gender and biological sex and the limitations of the binary male/female view; the medicalization of healthcare and how that affects both women and men; and the need to see patients as individuals with unique needs, no matter what group they may belong to. Healthcare providers and researchers need to be aware of how the heterosexual male point of reference has often been normalized as the standard, resulting in women being defined as other than the norm and rendering "non-heterosexuals' experience" of healthcare as "largely invisible" (p. 256). Gender equity includes "the intersections between gender and a wide range of social inequalities, such as, for instance, 'race,' age, sexual orientation and place" (p. 2). "It is clear that gender and culture do not operate in isolation but that differences other than gender, such as ethnicity, age, socio-economic status (SES) and sexual orientation interact with gender differences and impact in health" (p. 406).

The healthcare issues discussed span the gamut: national and international health policies, the effect of cost on outcomes, violence against women, mortality rates, reproduction, heart disease, mental health, HIV/AIDS, healthcare utilization rates, men's health, gay/lesbian patients, mothers and children, rural healthcare, old age care, prevention, maternal health care, women's health centers, nursing, women doctors, health and medical research, complementary and alternative medicine, and gender-sensitive training of health professionals.

This summary of well-documented research should be in every library that supports a medical training program. Students and researchers can easily

make use of any one chapter in their area of interest. While the format and documentation meet scholarly standards, as would be expected of any reference work, the prose is still accessible to college-level students and the non-medical public.

[Nancy Nyland is a librarian at the Germantown campus of Montgomery College in Montgomery County, Maryland.]

## INTERSECTIONALITY

Nina Lykke, **FEMINIST STUDIES: A GUIDE TO INTERSECTIONAL THEORY, METHODOLOGY AND WRITING**. New York: Routledge, 2010. (Advances in feminist studies and intersectionality.) 258p. bibl. notes. gloss. index. \$125.00, ISBN 978-0415874847.

*Reviewed by Juliann Couture*

Scholars writing about feminist or gender studies often focus specifically on one theoretical aspect, leaving gaps in coverage of the whole subject. Nina Lykke distinguishes herself in this reference work by serving not just as an author, but also as a reader's guide "who shows readers around in a diverse landscape of feminist theories, methodologies, ethical reflections and writing practices" and "give[s] explanations, tips and ideas as to how readers may further explore the landscape on their own" (p. 4). Intended as a textbook, and part of Routledge's *Advances in Feminist Studies and Intersectionality* series, this volume provides an in-depth overview of feminist/women/gender studies.

Part I provides a survey of feminist studies, situating it as a "post-disciplinary discipline," meaning, Lykke says, "that the area is seen *both* as an independent field of knowledge production...and as a transgressive field" (p. 209). In Part II, Lykke summarizes theories of gender, sex, and feminism, illustrates how the theories intersect, and discusses their limitations. Part III delves into the methodology used in various feminist approaches, and, in Part IV, Lykke provides examples of intersectional writing framed by feminist studies and interpretive practice.

Lykke's writing is heavy with feminist-theory jargon; thankfully, she also provides a glossary — extensive and cross-referenced — that covers many of the unfamiliar terms. A thorough index will direct readers to specific sections of the book, but this volume is actually meant to be read as a whole: frequently the text refers back to earlier sections or briefly discusses a theory or aspect that will be covered more fully in later chapters.

This resource need not be located in a reference collection; it will do quite well in circulation. It provides a thorough overview of feminist and gender theory that will work best for graduate students, faculty, researchers, and some advanced undergraduates. General users with no prior knowledge of feminist theory, on the other hand, will find it dense and overwhelming.

[Juliann Couture is a social sciences librarian at Arizona State University and serves as the women and gender studies liaison.]

## QUEERING RESEARCH

Kath Browne & Catherine J. Nash, **QUEER METHODS AND METHODOLOGIES: INTERSECTING QUEER THEORIES AND SOCIAL SCIENCE RESEARCH**. Burlington, VT: Ashgate Publishing, 2010. 320p. bibl. index. \$119.95, ISBN 978-0754678434; e-book (contact publisher for pricing), ISBN 978-0754696636.

*Reviewed by Evan Boyd*

Editors Kath Browne and Catherine Nash originally envisioned a work that would examine whether or not a queer conceptual framework can be used in traditional social science methodologies. They as well as the other contributors to this volume interpret "queer," in its broadest sense, to mean non-normative frameworks, rather than merely LGBT/sexuality-focused research. Initially they hoped to examine how research methods can be complicated when the focus is on non-normative communities and epistemological frameworks. In the resulting edited collection, however, well-known and emerging social science researchers examine either their misgivings about the social-science methodological approach itself — and its assumption of an objective, knowing, distant researcher — or critique ways in which the academy has promoted certain forms of research as integral while considering alternative and queer approaches to be methodologically problematic.

This essay collection is a good companion to the feminist research methods texts that are currently available, particularly Hesse-Biber and

Leavy's *Feminist Research Practice (FRP)*.<sup>1</sup> While *FRP* takes the approach that methods themselves are not feminist but are *used* by feminists, many of the contributors to *Queer Methods and Methodologies* question that view, suggesting that the methods themselves — as *well* as how they are used — make a methodological approach feminist/queer or not.

Sadly, the power of institutional review boards (IRBs) and their influence on what is considered acceptable research is only briefly mentioned here; for instance, Mathias Detamore notes that IRBs curtail “the nature of the relationships that researchers engage in with their participants” (p. 181). Nor does any other essay in the collection give more than a passing glance at these entities — the reader is left only with a sense of the IRB “looming” over the world of queer research. Researchers looking for a clear critique of the IRB process as it pertains to queer research methodology will be left wanting more.

Although they examine the theories behind various research methods, the essays here are also highly personal. Jamie Heckert, for instance, in reflecting on his own dissertation research project, notes that research itself turns the desire to be both a good activist and a good academic into a feeling of “the imposter syndrome — characterised by the worry that one isn't *really* an academic or an activist, that one is not good enough, and imagining that others will realize and see through this charade” (p. 51).

*Queer Methods and Methodologies* would be valuable to nearly any social science researcher (feminist/queer or not), particularly graduate students and their advisers, and would be a great addition to any graduate-level research methods course.

Note

1. Sharlene Nagy Hesse-Biber & Patricia Lina Leavy, *Feminist Research Practice: A Primer* (Thousand Oaks, CA: SAGE Publications), 2007.

[Evan Boyd is a bibliographer for anthropology, computer science, mathematics, philosophy, Portuguese, world religions, Russian, and Spanish at the University of Northern Iowa.]

## QUOTING WOMEN

**THE WORDS OF EXTRAORDINARY WOMEN**, sel. & intr. by Carolyn Warner; fwd. by Justice Sandra Day O'Connor. New York: Newmarket Press, 2010. 163p. \$18.95, ISBN 978-1557048561; pap., \$12.95, ISBN 978-155704857.

*Reviewed by Bernice Redfern*

Carolyn Warner has here collected and organized brief quotations by well- and not-so-well-known women from all walks of life, from all over the world, and from various times. Her book will appeal to a large and wide-ranging audience. It can be used as a reference for finding a quotation by a particular woman or on a particular topic (e.g., family or education), but reading it from cover to cover is equally enjoyable. Many of the quotations are laugh-out-loud funny.

The quotations are organized into eleven topical groups — the arts, character, education, faith, family, humor, leadership, politics, self-image, success, and women — each beginning with a brief introduction to the topic. The biographical index at the back of the book gives birth and death dates for each woman who is quoted and a brief description of her profession. This index is useful for identifying less-well-known women. It is very easy to flip

back and forth between the main text and the biographical index.

The purpose of this collection is to give speakers and writers a source of inspiration for introducing a point in a speech or article and for enhancing communication. Ms. Warner says in her introduction that she has been collecting quotations since she was a teenager; in this volume, however, she focuses only on the quotations of women, because she believes there is a dearth of such works.<sup>1</sup> This inexpensive title will enhance private as well as public and academic libraries, and is appropriate for circulating collections.

Note

1. For more comprehensive reference works of quotations by women, see the following titles: *The New Beacon Book of Quotations by Women*, compiled by Rosalie Maggio (Boston: Beacon Press, 1996), and *The Quotable Woman: The First 5,000 Years*, compiled by Elaine T. Partnow (6<sup>th</sup> revised edition, New York: Facts on File, 2010).

[Bernice Redfern is a social science librarian at San Jose State University.]

## SAME-SEX MARRIAGE

David E. Newton, **SAME-SEX MARRIAGE: A REFERENCE HANDBOOK**. Santa Barbara, CA: ABC-CLIO, 2010. (Contemporary world issues.) 295p. bibl. gloss. index. \$55.00, ISBN 978-1598847079.

*Reviewed by Kari D. Weaver*

David E. Newton clearly lays out his purpose in the prologue to this reference on same-sex marriage: “to review the current status of same-sex marriage and similar institutions in the United States and other parts

of the world" (p. xiv). The volume, part of ABC-CLIO's longstanding *Contemporary World Issues* series, meets this goal, almost to a fault.

The book deals well with the dichotomies that exist around the issue of same-sex marriage, clearly discussing differences in religious beliefs, public opinion, and historical experience. Newton's credibility is underscored by his previous authorship of numerous other titles, including another classic in this series, *Gay and Lesbian Rights: A Reference Handbook*. The sources consulted include a wide variety of research materials, news stories, and public opinion polls, and citations are to electronic as well as print sources, increasing the book's value as a modern reference tool. The second chapter is a particular high point, as it offers a delicately balanced treatment of the pros and cons in the debate, making the book ideal for students who need to write speeches or argumentative papers on same-sex marriage. The 22-page index is also superior and increases the book's ease of use for reference work. If this work suffers, it does so in its limited coverage of material that is better researched elsewhere anyway, such as information about legislative developments and pro-and-con organizations. However, the rapidly changing nature of such information generally limits its usefulness in the print format.

Despite these drawbacks, however, the book is consistently researched and well written, offering much useful content to both patrons and librarians. The work's clear organization and the exceptionally balanced coverage provided by the early chapters make this a good choice for an audience of novice researchers who need basic

information on the legal and social issues surrounding the same-sex marriage debate.

[Kari D. Weaver is an assistant professor of library science and the library instruction coordinator at the University of South Carolina Aiken in beautiful Aiken, South Carolina.]

## SEX & ESPIONAGE

Nigel West, *HISTORICAL DICTIONARY OF SEXSPIONAGE*. Lanham, MD: Scarecrow Press, 2009. 400p. bibl. index. \$85.00, ISBN 978-0810859999.

Reviewed by Rebecca Tolley-Stokes

Using sex to obtain information is a trick as old as the Bible. In this volume from Scarecrow's *Historical Dictionaries of Intelligence and Counterintelligence* series, author Nigel West even mentions Sampson's Delilah specifically as an early practitioner of "sexspionage" (p. xxvi).

Actually, few of the entries in the *Historical Dictionary of Sexspionage* have anything to do with sex per se (that is, the act of sexual intercourse), but many feature a woman as an agent of intrigue. West writes that "love and sex are often cited as factors in the transformation of an otherwise conscientious public servant into a traitor," but in many of the accounts here, sex itself is merely implied or sexual overtones seem vaguely present in the background (p. xxiv).

West, whose specialization is British intelligence history and whose extensive writing experience and global interests are evident in the breadth and depth of the entries, sums up the motivations, techniques, and results of

sexspionage in each case history. Rather than relying on tired stereotypes of "type A" men having mid-life crises, lonely spinsters, lovelorn secretaries, or isolated bachelors, he delves into complexities of character to explain events. Aldrich Ames, for instance, engaged in sexspionage after his divorce left him unable to support his second wife; he offered to sell the CIA's secrets to the Russians for \$50,000. Some of the entries in this volume also spotlight questionable characters whose interactions with strippers or prostitutes resulted in their arrest and "outing" to intelligence agencies.

Terms like "Honeytrap" (a staged encounter in which one participant is sexually compromised in order to blackmail him into sharing information or becoming a double agent) and "Bra Camera" are defined and cross-referenced to entries about individuals who have been ensnared by such means. The "James Bond" entry highlights Ian Fleming's use of sexual entrapment as a recurring theme in his books featuring the fictional character. President Kennedy's entry lists names of women with whom he had affairs (a suspected Nazi spy, a mafioso's mistress, an East German call-girl, and the wife of a senior CIA officer), as well as a notation about the Addison's disease that may have accounted for his extreme promiscuity and left him, "probably more than any other American president, susceptible to coercion" (p. 145).

The value of this reference work for women's studies collections may lie partly in its coverage of the role of gender in counterintelligence agencies. Use of the pejorative term "spinster" to describe unmarried women, however, may irk keen readers. The entries provide historical evidence of women's work in this area and support the belief that women operating under cover

engaged in such activities for a variety of reasons – for instance, coercion, patriotism, professional advancement, and financial exigency are indicated in many cases.

Entries are arranged alphabetically, as is the rule for dictionaries, and are cross-referenced. Source citations are not provided for individual entries, but a six-page bibliography lists other works readers can consult for further information. The index is standard, except that it distinguishes code names with all caps: ROSEWOOD, DERBY HAT, GOLDFINCH, etc. (but note that index entries in all caps do *not* signify that full entries about those operations appear in the dictionary).

This work will appeal to a scholarly audience with interests in intelligence or military history.

[Rebecca Tolley-Stokes is an associate professor and faculty outreach librarian at East Tennessee State University. Her book reviews appear in *Choice: Current Reviews for American Libraries*, *Food & Foodways*, *Gastronomica: The Journal of Food and Culture*, *Library Journal*, and *Tennessee Librarian*.]

## SEXUALITY RESEARCH

Peter Aggleton & Richard Parker, eds., **ROUTLEDGE HANDBOOK OF SEXUALITY, HEALTH AND RIGHTS**. New York: Routledge, 2010. 484p. bibl. index. \$210.00, ISBN 978-0415468640; e-book (contact publisher for price), ISBN 978-0203860229.

*Reviewed by Susan Wood*

With an ample introduction, sixty-six contributors, eight topical sections, and forty-seven chapters, the *Routledge Handbook of Sexuality, Health and Rights* offers a sweeping view of the landscape of sexuality research in

the social sciences. The editors' aim is to provide "a scholarly yet accessible overview of the diverse and rapidly developing field of sexuality studies today" (p. 7). This collection certainly demonstrates the diversity of scholarly approaches and topics in sexuality studies, but in doing so, it fails to provide a succinct explanation of the field as a whole, as suggested by "handbook" in the title. Nevertheless, it is a rich and useful resource.

The interdisciplinarity of the field of sexuality studies in the twentieth century is well-represented in this collection, which includes research on and conceptual views of sexuality from the fields of anthropology, public health, sociology, history, philosophy, and psychology. Topics covered include reproductive and sexual health, sex work and tourism, sexual behaviors and pleasures, identities and subcultures, political and social movements for sexual minority rights, regulation and education around sexuality, and sexual violence. The work is global and multicultural, with pieces on Indonesia, South Africa, India, Brazil, Senegal, San Francisco, New York, Iran, the Dominican Republic, Mexico, Namibia, Argentina, and Uganda. Section IV is devoted entirely to essays about the HIV/AIDS epidemic.

Although it is called a handbook, this work presents more like a broad-based anthology in which the field of sexuality studies is represented by wide-ranging accounts of specific studies, as well as overviews of selected concepts and trends both in sexuality research and in socio-cultural and historical understandings of sexuality and sexual behaviors. For example, Chapter 9, "Hidden Love: Sexual Ideologies and Relationship Ideals in Rural South Africa," presents the results of a qualitative, interview-based study by Abigail Harrison; while Chapter 27, "Tourism and the Body: Embodiment and Sexual

Performance among Dominican Male Sex Workers," presents the findings of a three-year ethnographic study by Mark B. Padilla. Other chapters provide explanations of trends and concepts, such as Chapter 30, "Sexual and Intimate Partner Violence," by Claudia Garcia-Moreno, which reviews statistics and studies on global sexual violence; and Chapter 15, "From Sexology to Sexual Health," by Eli Coleman, which traces the emergence of the focus on sexual health in the field of public health.

Several of the pieces would make excellent, if challenging, introductory course readings, for example, Chapter 6, "The Social Reality of Sexual Rights," by Ken Plummer, which approaches the concept of sexual rights through the lens of symbolic interactionism; and Chapter 4, "The Importance of Being Historical: Understanding the Making of Sexualities," by Jeffrey Weeks, which examines the late-twentieth-century transformation of global cultural understandings of sexuality, sexual mores, and sexual regulation. These essays stand in counterpoint to those reporting on specific studies, providing the reader with a useful paradigm-level view of "the category of the sexual itself" (p. 29).

Chapters are brief, at about ten pages each, and each concludes with bibliographic references. The ten-page index is adequate, although not robust, and helps to make the work accessible for a cherry-picking style of information-seeking. Overall, this collection is a useful resource for a spectrum of readers, from advanced undergraduates to seasoned researchers.

[Susan Wood is the interlibrary loan librarian and subject liaison for women's and gender studies at the University of Memphis.]

## TEEN LITERATURE

Carlisle K. Webber, *GAY, LESBIAN, BISEXUAL, TRANSGENDER AND QUESTIONING TEEN LITERATURE: A GUIDE TO READING INTERESTS*. Santa Barbara, CA: Libraries Unlimited, 2010. (Genreflecting advisory series.) 132p. indexes. \$45.00, ISBN 978-1591585060.

*Reviewed by Matthew Harrick*

This well-organized volume in the *Genreflecting Advisory* series, written by a former youth-services librarian, is a comprehensive guide to the reading needs of the teenaged GLBTQ community and to the current state of GLBTQ teen readership and culture, as well as to appropriate resources for this community. The book aims neither to be a critical queer theory text nor “a primer on library or educational services to GLBTQ teens” (p. xi), but to assist in collection development and reader’s advisory, focusing mainly on fiction (while including some non-fiction) published in English in the past decade.

The text begins with definitions of the terms initialized in GLBTQ, relating to the reader issues of identity, relationships, and community and describing genre-specific terms that are used throughout. Webber also explains some special concerns that will be familiar to readers who do GLBTQ-related scholarship but that all librarians should take note of: that people who are interested in GLBTQ materials are sometimes reluctant (for a multitude of reasons) to ask for materials; that GLBTQ materials have historically been underrepresented or misrepresented by libraries; and that many communities are resistant or even violently opposed to the GLBTQ community and the inclusion of its

materials in libraries. Webber wants librarians to keep these concerns in mind when selecting GLBTQ materials.

The works of literature listed in this volume are organized not just by mainstream themes, but also by issues common to GLBTQ and GLBTQ-friendly readers; thus, we have, for instance, not only “Teen Romance,” “Family,” and “Abuse,” but also “Coming Out,” “Outcasts and Outsiders”: Discrimination, Homophobia, and Bullying,” and “GLBTQ Voices and Life Stories” as categories. Each listing is briefly annotated with salient plot points, as well as the assumed best audience (gay males, lesbians, etc.); if appropriate, works are also flagged as having won awards or as being especially noteworthy. However, unlike Ellen Bosman and John P. Bradford’s *Gay, Lesbian, Bisexual, and Transgendered Literature: A Genre Guide* (also in the *Genreflecting* series, 2008), this guide mentions no “Read-Alikes,” and keywords are supplied for relatively few entries. Also, while the focus is admittedly on teen literature, it seems shortsighted not to mention that some teens might be interested in classic literature and other “non-teen-specific” reading material. Finally, librarians might also want to consult *The Heart Has Its Reasons: Young Adult Literature with Gay/Lesbian/Queer Content, 1969–2004* (by Michael Cart & Christine A. Jenkins; Scarecrow Press, 2006), which goes into more critical and analytical depth.

Webber tries to give equal attention, as much as possible, to each identity represented by the letters in “GLBTQ.” Users looking for a section devoted solely to lesbian works will not find one, as Webber places lesbian-themed works alongside works for gay, bisexual, and trans readers. The author uses “L” to denote lesbian texts, and a

quick scan of the entries will find many “L” designations throughout. The “Terms and Acronyms Used” section also describes woman- and lesbian-centered fiction such as Femslash/Femmeslash and Yuri (the “Japanese word meaning ‘lily,’” p. xv), and refers to “original as well as fan-created works” (p. xv) focusing on “romantic relationships between two women” (p. xv).

Webber also discusses online and other print resources that may be helpful to teens as well as to librarians, and, wisely, addresses ways to handle patron or community challenges to GLBTQ materials in the library — an important topic to cover, since many of these books do get protested or challenged.

This is a well-indexed, readerly text recommended for public as well as some academic libraries.

[Matthew Harrick is an adjunct reference librarian at Brooklyn College (City University of New York).]

## WOMEN’S RIGHTS

Michele A. Paludi, ed., *FEMINISM AND WOMEN’S RIGHTS WORLD-WIDE*. Santa Barbara CA: Praeger, 2010. 3 vols. bibl. ill. index. \$154.95, ISBN 978-0313375965; eBook set (contact publisher for price), ISBN 978-0313375972. Vol. I, *Heritage, Roles, and Issues*. 280p. ISBN 978-0313375989. Vol. II, *Mental and Physical Health*. 290p. ISBN 978-0313376009. Vol. III, *Feminism as Human Rights*. 292p. ISBN 978-0313376023.

*Reviewed by Susan Bennett White*

Because women’s work is never done and is underpaid or unpaid or boring or repeti-

tious and we're the first to get fired and what we look like is more important than what we do... And for lots of other reasons we are part of the women's liberation movement. (vol. I, p. ix)

In three volumes totaling some 862 pages, Michele Paludi has drawn together an encyclopedic body of research, analysis, and finely drawn conclusions to paint a remarkably detailed picture of the place and circumstance of women in the world today. Although the title includes the term "feminism," which can imply women having a degree of freedom and power, this work shows not just the opportunities but also the limitations and challenges women face globally, and it does so with remarkable clarity and, at times, aching honesty.

Each volume begins in the same way: a series introduction, acknowledgments, and an introduction to the volume. Each then focuses on a different central theme; is made up of signed chapters, each with a solid bibliography; and concludes with biographies of its own contributors and an index. Each of the first two volumes also has an appendix: "Women's Studies Programs in the United States" in Volume I and "Feminist and Women's Rights Organizations Worldwide" in Volume II.

Although many chapters focus on feminism in the United States, the "worldwide" promise of the title is fulfilled in detailed surveys from many countries. Reference is also made to the work done and standards established by many international organizations — information that can otherwise be difficult to locate. Of particular note is Chapter 8 of Volume II, "Prejudice and Discrimination against Sexual Minorities: A Brazilian Perspective."

Perhaps the set's greatest strength is that it organizes and gathers into a coherent whole the extensive global literature on feminism produced over roughly the last decade. And yet it goes beyond being a bibliography (as which it could also serve) to create a context for and a summary of the findings in that literature. Future editions could be strengthened by overall subject and contributor indexes, but this is not a serious flaw.

Michele Paludi has created a trio of well-documented texts in clear and direct language, suitable for any broad treatment of feminism, and, by extension, for women's studies at the college and university level. This resource would also be suitable for advanced high-school classes. Each volume has been structured to stand alone so that it can be acquired as an individual work, which could be helpful in some settings, but the modest price for the set and the carefully parallel structure of the volumes are an argument for acquiring the complete set if at all possible. This is an accessible but outstanding reference work, in a field where issues are so important and harm so egregious that such a calm but thorough treatment is both rare and welcome.

*[Susan Bennett White is the sociology librarian at Princeton University Library, where she provides materials and research support for the program in lesbian, gay, bisexual and transgender studies. She has been a senior research librarian at Princeton for more than twenty-five years.]*

Clare Cushman, ed., ***SUPREME COURT DECISIONS AND WOMEN'S RIGHTS: MILESTONES TO EQUALITY, SECOND EDITION***, fwd. by Assoc. Justice Ruth Bader Ginsburg; spons. by Sup. Ct. Hist. Soc. Washington, DC: CQ Press/Sage, 2010. 351p. bibl. index. \$65.00, ISBN 978-1608714063; pap., \$55.00, ISBN 978-1608714070.

*Reviewed by Amanda Swygart-Hobaugh*

At the 1848 Woman's Rights Convention, Elizabeth Cady Stanton said, "The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her." She then delineated the various laws of the day that propagated this tyranny.<sup>1</sup> This reference work enumerates the key U.S. Supreme Court decisions from the 1800s to the present that have eroded the legal instruments of tyranny over women.

This revised edition retains the organization and largely the same content as the original 2001 publication, to which various authors contributed; new content in this edition is provided solely by the editor, Clare Cushman. The work opens with a discussion of how the notion of "romantic paternalism," wherein women were viewed as inherently vulnerable and thus in need of protection, prescribed the unequal treatment of women in the legal arena. Throughout the remaining chapters on sex discrimination (in jury duty, the family, education, the armed forces, the workplace), sexual harassment, and reproductive rights, the presented Supreme Court decisions illustrate the slow chipping away of this paternalistic conception and consequent achievements of equality for women under the law. While the work's title implies that "women's rights" is of primary concern,

several cases elucidate how the legal codification of traditional gender role assumptions infringed on men's rights as well.

The topical groupings of cases fittingly illustrate the precedential process by which the Court, when making new case decisions, draws on past decisions from cases with similar circumstances. Likewise, the interspersed discussions of key legislation aptly reveal the reflexive relationship between judiciary actions and law: Chapter 7's presentation of the Court's applications of Title VII of the Civil Rights Act of 1964 and the Equal Pay Act of 1963, and the Court's role in the development of the Lilly Ledbetter Fair Pay Act of 2009, is particularly strong. The boxed inserts with illustrations detailing key individuals engagingly bring the abstract issues down to a personal level — for instance, the backstory of *McCorvey*, of *Roe v. Wade* fame, told on pages 210–213, is a must-read. The book's timelines of major cases and events further ground the work in a historical procession.

My primary criticisms involve the added content for the updated edition. Aside from Cushman's discussion of the two cases and legislation involving the controversial "partial-birth abortion" procedure, the case additions come off as afterthoughts in their limited treatments. Similarly, alongside the biographical sketches of Justices Sandra Day O'Connor and Ruth Bader Ginsburg (duly lauded for her longtime involvement in women's rights advocacy), those of Sotomayor and Kagan are scant. However, these shortcomings may reflect less on Cushman's efforts than on the scarcity of landmark cases

in the past decade and on the newest Supreme Court appointees having yet to establish a legacy. Finally, while Justice Ginsburg's foreword and the introduction by Leon Silverman (Chairman of the Supreme Court Historical Society) adequately contextualize the work's scope and aim, the volume would benefit from a concluding chapter synthesizing the many accomplishments (and noted setbacks) in the realm of the law and women's/gender rights, as well as offering some speculation about the future, particularly in relation to the ever-evolving Supreme Court membership.

I would highly recommend this accessible and comprehensive work as a text for an undergraduate course on women/gender and law. It would also be a welcome addition to a library's circulating or reference collection. *Supreme Court Decisions and Women's Rights* deftly illuminates just how far removed we are from Elizabeth Cady Stanton's "tyranny" of 1848.

#### Note

1. Elizabeth Cady Stanton, "Call to the Woman's Rights Convention and a Declaration of Sentiments," in *The First Convention Ever Called to Discuss the Civil and Political Rights of Women, Seneca Falls, N.Y., July 19, 20, 1848*, ed. Elizabeth Cady Stanton, Lucretia Mott, Martha C. Wright, Mary Ann McClintock, & Jane C. Hunt (Seneca Falls, NY: 1848), pp.1–4.

[Amanda Swygart-Hobaugh is the librarian for sociology, anthropology, and gerontology at Georgia State University.]

## WOMEN'S ROLES

Jennine Hurl-Eamon, *WOMEN'S ROLES IN EIGHTEENTH-CENTURY EUROPE*. Denver, CO: ABC-CLIO/Greenwood, 2010. (Women's roles through history.) 171p. bibl. index. \$55.00, ISBN 978-0313376962.

*Reviewed by Melissa A. Young*

Through an array of keenly chosen excerpts, illustrations, and narratives, Jennine Hurl-Eamon illustrates the state of flux that existed in Europe in the 1700s regarding ideals about femininity, gender roles, and women's rights, as defined by the public and domestic spheres of family, work, politics, law, art, science, religion, and war. Women across Europe, from the Russian Empire to Portugal and from Finland to Italy, are included in this discussion of royalty, domestics, Salonnières, urban craftswomen, revolutionaries, midwives, military wives, and more.

Hurl-Eamon acknowledges the inherent difficulty in looking at women of the period as a whole, as if they all fit neatly into a homogenous group, when in reality their lives were uniquely affected by societal norms, demographic change, expansionist wars, and revolutions. On the other hand, she has (and we have) the gift of hindsight, which allows us to recognize the truth that eighteenth-century ideals tended to differ sharply from women's actual experience. Even as the Enlightenment broadened the European view of femininity, the eighteenth century remained a time of mixed opportunity and of contradiction, during which many women were subject to the same burdens that had plagued their forbears. The average woman was

poor, not middle-class or an aristocrat. She was occupied with the immediate issues affecting her, such as the availability of work and food, and was often limited in her role to domestic servant, child-bearer, and dependent. Most women experienced the ideals of the Enlightenment only from the periphery.

The stories of these women do not end there, however. *Women's Roles in Eighteenth-Century Europe* shows clearly the unpredictable nature of women's roles during a time when they were defined at once as "man's equal" and as "a failed man," and depicts the significance of the average as well the extraordinary woman of those times quite intriguingly. One chapter discusses how the emergence of new ideas about the biology of sexual difference led to both innovation and stagnation in the education of women. Women were given enough education to teach their children, but were kept from directly pursuing research and education on their own unless they lucked out and found a man (usually a husband) willing to share his expertise. Hester Chapone, an English author, even encouraged women to study science as a way to find a husband or at least to become more attractive to the opposite sex. This reference also highlights the infamous women of eighteenth-century Europe, and it does so in a way that makes even Marie Antoinette seem newly dynamic.

Readers at the high-school level and beyond with even a slight interest in eighteenth-century history or women's roles in European society will find a chapter of *Women's Roles* to suit their intellectual curiosity. The book includes a helpful chronology that begins at the year 1700 and ends at the year Maria Dalla Donne received her medical degree (1799), identifying numerous dates, including when

the Spanish government began to offer pensions to officers' wives and children (1760) and when the Swiss courts executed Anna Göldi, the last person to be convicted of witchcraft in Europe (1781). Ultimately, this volume will be valuable to anyone who wants to understand women's experience in the context of history.

[Melissa A. Young graduated from the University of Wisconsin–Madison in 2010 with a B.A. in psychology and French and is now working on her J.D. at the UW-Madison Law School. She was a student assistant in our office for three years.]

Ruth Margolies Beitler & Angelica R. Martinez, **WOMEN'S ROLES IN THE MIDDLE EAST AND NORTH AFRICA**. Santa Barbara, CA: ABC-CLIO/Greenwood, 2010. (Women's roles through history.) 225p. notes. bibl. index. \$55.00, ISBN 978-0313362408; e-book (call publisher for pricing), ISBN 978-0313362415.

*Reviewed by Aryana Bates*

*Women's Roles in the Middle East and North Africa* locates women squarely at the center of the original schism between Shiites and Sunnis in Islam (p. 105). For this claim as well as for all others in this text, authors Beitler and Martinez give factually grounded and nuanced explanations in a straightforward, easy-to-absorb style. Readers learn about major players, female and male, in early Muslim communities and see how women influenced the core and competing principles of religious and political legitimacy in the development of Islam.

The book's six chapters focus on work, family, religion, the law, politics, and culture, respectively, and each

provides an overview scaffolded around multiple examples. Each chapter includes a series of chronological and/or topic-specific subsections, followed by a set of discussions about specific countries in the Middle East and North Africa. Not every chapter addresses every country, but together they offer insights into women's participation in society across twenty-one different countries, from Algeria to Yemen.

Chapter 1, the most comprehensive in terms of regional coverage, touches on women's work as it has evolved from the late eighteenth century through the present, and in fifteen countries across the region. Like Chapter 1, Chapters 2 and 5 comprehensively cover specific periods in history, including the Islamic Period, the Golden Age of Islam, the Turkish and Mongol Period, the Ottoman Period, and WWI and its aftermath. The remaining chapters, although they do refer to historical periods, focus on select topics, such as marriage, divorce, inheritance (Ch. 4), literature, regional customs, rites of passage (Ch. 6), and perceptions of women in religious texts and practices (Ch. 3). Chapter 6 focuses on women's perpetuation of culture through oral tradition and written media, varying in means and intensity depending on time period, country, and genre of cultural creation. Every chapter ends with notes and a list of suggested further readings.

This reference work provides an enticing overview of complex lives, cultures, and social patterns and will leave interested readers wanting more. Chapter 3, for example, illustrates the varied patterns of women's involvement in religion and participation in unorthodox versus orthodox communities, suggesting several explanations for women's historically active role in Sufism (p. 114) and discussing women's comparatively restricted agency

in Wahhabism, the puritanical state religion of Saudi Arabia (p. 119). This chapter does not dedicate much coverage to specific countries, and so feels somewhat abrupt in its closing. The final paragraphs, however, describing Israel as a magnet for Jewish, Christian and Muslim women throughout history and highlighting Hindiyya Ujaymi, founder of an early Maronite holy order in Lebanon, serve as a perfect invitation to readers to delve into the notes and suggested readings at the end of the chapter (pp. 121–123).

In keeping with the intent of its parent series, *Women's Roles through History*, this text offers “sound scholarship in an accessible manner” (p. x). The eight pages of bibliographic entries include primarily scholarly books and articles ranging in publication date from 1903 through 2009, but most were published within the last fifteen years. Interestingly enough, neither

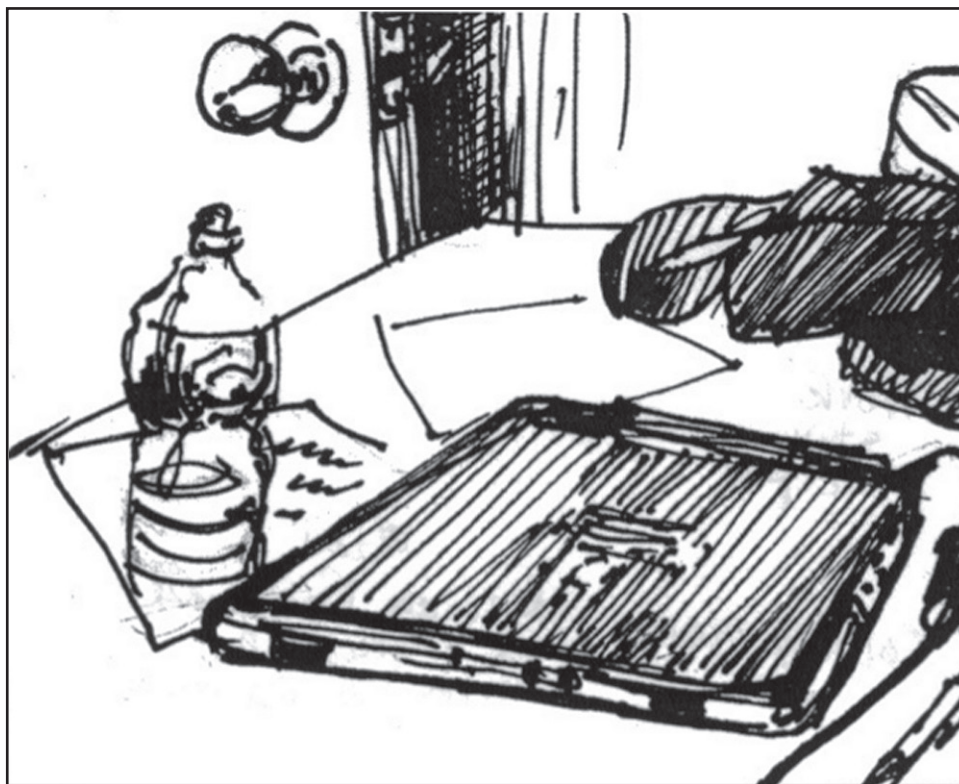
the Qur'an nor the Bible is included in the bibliography or the endnotes, even though the authors quote the Qur'an in their discussion of women's piety and the veil — a contested subject about which readers could benefit from having guidance to specific Suwar (p. 117). This may simply be an editorial oversight, like the several typographical errors scattered throughout the text.

*Women's Roles in the Middle East and North Africa* stands out in its comprehensive coverage of a large region, a vast expanse of time, and the multi-dimensional reality of women's lives and participation in society. Other useful reference sources exist, but most focus on more singular aspects of women's roles in the region.<sup>1</sup> This carefully written text provides an anchor from which to understand and pursue greater complexities. Recommended for collegiate and public library audiences alike.

Note

1. Of related interest are Roudi-Fahimi Farzaneh, Valetine Moghadam, & Population Reference Bureau, *Empowering Women, Developing Society: Female Education in the Middle East and North Africa* (Washington, DC : Population Reference Bureau, 2003); James Sanchez, *Women in the Middle East and North Africa: A Bibliography* (Seattle, WA: Reference Corp., 1997); and Sanja Kelly & Julia Breslin, eds., *Women's Rights in the Middle East and North Africa* (Lanham, MD: Rowman & Littlefield, 2010) (available in paperback, as a CD-ROM, and online at <http://www.freedomhouse.org>).

[Aryana Bates works as an instruction and reference librarian for the social sciences at North Seattle Community College. She also teaches courses in anthropology, religion, and philosophy.]



Miriam Greenwald

# PERIODICAL NOTES

## NEW ONLINE JOURNAL

The online-only *JOURNAL OF WOMEN'S AND INTERCULTURAL LEADERSHIP* has just one issue (two articles in PDF) up so far at <http://www.centerforwomeninleadership.org/jwil/>, but wants to publish more, with your help: "JWIL focuses on women's studies, leadership development, and intercultural education (including international and domestic multicultural) and the complex interdisciplinary intersections among these disciplines to yield a distinctive, interconnected synthesis of ideas and best practices. We welcome manuscripts from academics, independent scholars, practitioners, community leaders and activists, and students." Subscriptions appear to be free: just sign up with an email address on the "Subscriptions" page (under "About JWIL").

In the first issue: Tania Giordani, "Advocates for All Children: Mothers Fighting for Educational Reform"; Bonnie Bazata et al., "Leadership for Social Change: the Women's Intercultural Leadership Model."

## SPECIAL ISSUES OF PERIODICALS

*CAMBRIDGE JOURNAL OF ECONOMICS* v. 34, no. 6 (November 2010): Symposium: "Post-Keynesian and Feminist Economics." Section editors: Irene van Staveren & Colin Danby. Publisher: Oxford Journal, on behalf of the Cambridge Political Economy Society. ISSN: 1464-3545 (online); 0309-166X (print).

Partial contents: Siobhan Austen & Therese Jefferson, "Feminist and Post-Keynesian Economics: Challenges and Opportunities"; Irene van Staveren, "Post-Keynesianism Meets Feminist Economics"; S. Charusheela, "Gender and the Stability of Consumption: A Feminist Contribution to Post-Keynesian Economics"; Colin Danby, "Interdependence through Time: Relationships in Post-Keynesian Thought and the Care Literature."

*THEATRE JOURNAL* v. 62, no. 4 (December 2010): Special issue: "Contemporary Women Playwrights." Issue editors: Penny Farfan & Lesley Ferris. Publisher: Johns Hopkins University Press. E-ISSN: 1086-332X.

Partial contents: Forum essays: Judith Thompson, "That Stinking Hot Summer"; Caridad Svich, "A Dream of Making"; Yan Haiping, "Turning Points: Women Playwrights in Contemporary China"; Elin Diamond,

"We Keep Living"; Tiina Rosenberg, "Still Angry after All These Years, or Valerie Solanas under Your Skin"; Catherine Filloux, "Hair on a Ribbon That Got Away"; Kathy A. Perkins & Sandra L. Richards, "Black Women Playwrights in American Theatre"; Brandi Wilkins Catanese, "Taking the Long View"; Janelle Reinelt, "Creative Ambivalence and Precarious Futures: Women in British Theatre"; April De Angelis, "Troubling Gender on Stage and with the Critics"; Jill Dolan, "Making a Spectacle, Making a Difference"; Sarah Schulman, "Supremacy Ideology Masquerading as Reality: The Obstacle Facing Women Playwrights in America"; Julie Crosby, "It's All About You: The March Toward Parity in the American Theatre." Articles: Elaine Aston, "Feeling the Loss of Feminism: Sarah Kane's *Blasted* and an Experiential Genealogy of Contemporary Women's Playwriting"; Sharon Friedman, "The Gendered Terrain in Contemporary Theatre of War by Women"; Amelia Howe Kritzer, "Enough! Women Playwrights Confront the Israeli-Palestinian Conflict"; Nehad Selaiha & Sarah Enany, "Women Playwrights in Egypt"; Katherine E. Kelly, "Making the Bones Sing: The Feminist History Play, 1976-2010."

○ Compiled by JoAnne Lehman

*Celebrating Samizdat Since 1979!*

EXILED FOUNDER OF THE RUSSIAN WOMEN'S MOVEMENT  
**TATYANA MAMONOVA'S**  
**Woman and Russia**  
*is Now* **Woman and Earth**  
INTERNATIONAL ECOFEMINIST ALMANAC  
IN ENGLISH AND RUSSIAN

**Literary Writings, Poetry, Personal Notes,  
Art, Music, Film and Dance News and Reviews,  
International Reports, Russian Women's History  
and Current Reports, Travel, Economy,  
Health, Environment, Recommended Reading and More!**

*Special Kind of Russian Aid*

**\$10 US; \$2 Shipping (US, Canada); \$4 Shipping (Abroad)**  
Free copies sent to women in Russia/CIS/NIS  
To Order: Send Check or Money Order  
Payable to "Woman and Earth" to:  
Woman and Earth Press  
467 Central Park West, Suite 7F  
New York, NY 10025  
Tel/Fax NYC: 212-866-8130  
Tel. CT: 860-233-6487  
E-Mail: [womearth@dorsai.org](mailto:womearth@dorsai.org) OR [womearth@metconnect.com](mailto:womearth@metconnect.com)  
[www.dorsai.org/~womearth/](http://www.dorsai.org/~womearth/)

Celebrating 10 Years as Woman and Earth  
by Returning to Our Original 6" x 9" Format  
130 Pages, Annual, Fully Illustrated

# Books Recently Received

BODY SHOTS: HOLLYWOOD AND THE CULTURE OF EATING DISORDERS. Fox-Kales, Emily. State University of New York Press, 2011.

BOOMER: RAILROAD MEMOIRS. Niemann, Linda Grant. Indiana University Press, 2011. 2nd ed.

CALIFORNIA WOMEN AND POLITICS: FROM THE GOLD RUSH TO THE GREAT DEPRESSION. Cherny, Robert W. and others, eds. University of Nebraska Press, 2011.

EATING DISORDERS SOURCEBOOK. Judd, Sandra J. ed. Omnigraphics, 2011. 3rd ed.

ENCYCLOPEDIA OF WOMEN IN TODAY'S WORLD. Stange, Mary Zeiss and others, eds. Sage, 2011.

FATSHAME: STIGMA AND THE FAT BODY IN AMERICAN CULTURE. Farrell, Amy Erdman. New York University Press, 2011.

FEMINIST LEGAL HISTORY: ESSAYS ON WOMEN AND LAW. Thomas, Tracy A. and Boisseau, Tracey Jean, eds. New York University Press, 2011.

GENDER AND WOMEN'S LEADERSHIP: A REFERENCE HANDBOOK. O'Connor, Karen, ed. Sage, 2010.

INTERCULTURAL COUPLES. Bystydzienski, Jill M. New York University Press, 2011.

AN ISLAM OF HER OWN: RECONSIDERING RELIGION AND SECULARISM IN WOMEN'S ISLAMIC MOVEMENTS. Hafez, Sherine. New York University Press, 2011.

THE JACKETS. DeJesus, Liz. Arte Público, 2011.

LOVE, SEX AND DISABILITY: THE PLEASURES OF CARE. Rainey, Sarah Smith. Lynne Rienner, 2011.

MARCUS OF UMBRIA: WHAT AN ITALIAN DOG TAUGHT AN AMERICAN GIRL ABOUT LOVE. van der Leun, Justine. Rodale, 2010.

NEOLIBERALIZATION AS BETRAYAL: STATE, FEMINISM, AND A WOMEN'S EDUCATION PROGRAM IN INDIA. Sharma, Shubhra. Palgrave Macmillan, 2011.

OUR LADY OF CONTROVERSY: ALMA LOPEZ'S "IRREVERENT APPARITION." Gaspar de Alba, Alicia and López, Alma, eds. University of Texas Press, 2011.

PANSY'S HISTORY: THE AUTOBIOGRAPHY OF MARGARET E. P. GORDON. Bushman, Claudia, ed. Utah State University Press, 2011.

RAPE-REVENGE FILMS: A CRITICAL STUDY. Heller-Nicholas, Alexandra. McFarland, 2011.

READING WOMEN'S WORLDS FROM CHRISTINE DE PIZAN TO DORIS LESSING: A GUIDE TO SIX CENTURIES OF WOMEN WRITERS IMAGINING ROOMS OF THEIR OWN. Jansen, Sharon L. Palgrave Macmillan, 2011.

ROLLING AWAY THE STONE: MARY BAKER EDDY'S CHALLENGE TO MATERIALISM. Gottschalk, Stephen. Indiana University Press, 2011.

THE STRONGER SEX: THE FICTIONAL WOMEN OF LAWRENCE DURRELL. Nichols, James R. Farleigh Dickinson University Press, 2011.

THROUGH FEMINIST EYES: ESSAYS ON CANADIAN WOMEN'S HISTORY. Sangster, Joan. Athabasca University Press, 2011.

TRANSFORMING MEMORIES IN CONTEMPORARY WOMEN'S REWRITING. Plate, Liedeke. Palgrave Macmillan, 2011.

TRANSFORMING SCHOLARSHIP: WHY WOMEN'S AND GENDER STUDIES STUDENTS ARE CHANGING THEMSELVES AND THE WORLD. Berger, Michele Tracy and Radeloff, Cheryl. Routledge, 2011.

TRANSNATIONAL BORDERLANDS IN WOMEN'S GLOBAL NETWORKS: THE MAKING OF CULTURAL RESISTANCE. Roman-Odio, Clara and Sierra, Marta, eds. Palgrave Macmillan, 2011.

UNHITCHED: LOVE, MARRIAGE, AND FAMILY VALUES FROM WEST HOLLYWOOD TO WESTERN CHINA. Stacey, Judith. New York University Press, 2011.

WOMEN AGING IN PRISON: A NEGLECTED POPULATION IN THE CORRECTIONAL SYSTEM. Aday, Ronald H. and Krabill, Jennifer J. Lynne Rienner, 2011.

WOMEN AND ECONOMIC ACTIVITIES IN LATE MEDIEVAL GHENT. Hutton, Shennan. Palgrave Macmillan, 2011.

WOMEN & CATHOLICISM: GENDER, COMMUNION, AND AUTHORITY. Zagano, Phyllis. Palgrave Macmillan, 2011.

A XICANA CODEX OF CHANGING CONCIIOUSNESS: WRITINGS, 2000–2010. Moraga, Cherrie L. Rodriguez, Celia Herrera, illus. Duke University Press, 2011.



# Women's Studies Librarian

430 Memorial Library, 728 State Street  
Madison, Wisconsin 53706  
(608) 263-5754  
wiswsl@library.wisc.edu  
<http://womenst.library.wisc.edu>

## Feminist Collections: A Quarterly of Women's Studies Resources

### Feminist Periodicals: A Current Listing of Contents

### New Books on Women, Gender, & Feminism

(All three publications are included in one subscription.)

2011 Publications of the Women's Studies Librarian

Print journals:

*Feminist Collections*

(ISSN 0742-7441)

Vol. 32, No. 1, Winter 2011

Vol. 32, No. 2, Spring 2011

Vol. 32, No. 3, Summer 2011

Vol. 32, No. 4, Fall 2011

*New Books on Women, Gender, & Feminism*

(ISSN 1941-7241)

No. 58, Spring 2011

No. 59, Fall 2011

Electronic journal:

*Feminist Periodicals*

(ISSN 1941-725X)

Vol. 31, No. 1, Winter 2011

Vol. 31, No. 2, Spring 2011

Vol. 31, No. 3, Summer 2011

Vol. 31, No. 4, Fall 2011

*Feminist Periodicals* is available free of charge at:

<http://womenst.library.wisc.edu/publications/feminist-periodicals.html>

Subscribers receive email notification of each new issue.

Mailing Address

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

Country: \_\_\_\_\_

Contact Information

Contact Name: \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

E-mail: \_\_\_\_\_

#### 2011 Subscription Rates

(Prices are in U.S. funds and include shipping & handling.)

	Individual/Non-profit Women's Program	Institution/Library
In Wisconsin: University of Wisconsin affiliated	<input type="checkbox"/> \$10	<input type="checkbox"/> \$20
In Wisconsin: Not University of Wisconsin affiliated	<input type="checkbox"/> \$20	<input type="checkbox"/> \$30
Elsewhere inside the U.S.	<input type="checkbox"/> \$35	<input type="checkbox"/> \$65
Canada/Mexico	<input type="checkbox"/> \$50	<input type="checkbox"/> \$80
Elsewhere outside the U.S.	<input type="checkbox"/> \$55	<input type="checkbox"/> \$85
Back Issues: \$10		

Total Amount Enclosed:

We may occasionally sell our mailing list to noncommercial publications/groups whose missions serve our subscribers' information needs. If you do NOT wish your name to be included, check here ☐

Checks payable to: UW-MADISON

Mail payment & form to: UW System Women's Studies Librarian  
430 Memorial Library  
728 State Street  
Madison, WI 53706



## Women's Studies International

Women's Studies International™ covers the core disciplines in Women's Studies to the latest scholarship in feminist research. Coverage includes more than 594,000 records and spans from 1972 and earlier to the present. This database supports curriculum development in the areas of sociology, history, political science & economy, public policy, international relations, arts & humanities, business and education. Nearly 800 essential sources include: journals, newspapers, newsletters, bulletins, books, book chapters, proceedings, reports, theses, dissertations, NGO studies, web sites & web documents and grey literature. Over 2,000 periodical sources are represented.

Women's Studies International includes the following database files: Women Studies Abstracts, Women's Studies Bibliography Database, Women's Studies Database, Women's Studies Librarian, Women of Color and Southern Women: A Bibliography of Social Science Research, and Women's Health and Development: An Annotated Bibliography.

Women's Studies International contains:

- Books and Book Chapters
- Bulletins
- Dissertations
- Grey Literature
- Journals
- Newsletters
- Newspapers
- NGO Studies
- Proceedings
- Reports
- Theses
- Web Sites & Web Documents

**"First, WSI is the best database for indexing of women's studies journals in terms of number of titles covered, dates of coverage, and number of citations available for each title. Even though the database does not provide full text coverage, Women's Studies International is a superior database that indexes a large percentage of women's studies core journals." *Project Muse — Scholarly Journals Online*, citing Cindy Ingold's review in *LIBRARY TRENDS*, Vol. 56, No. 2, Fall 2007 ("Gender Issues in Information Needs and Services," edited by Cindy Ingold and Susan E. Searing), pp. 449–469. ©2007 The Board of Trustees, University of Illinois.**

EBSCO Publishing, 10 Estes Street, Ipswich, MA 01938 USA.  
U.S. & Canada: 800-653-2726; International: 978-356-6500; Fax: 978-356-6565  
E-mail: [information@epnet.com](mailto:information@epnet.com)

**[www.ebscohost.com](http://www.ebscohost.com)**