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FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES



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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
Website: <http://womenst.library.wisc.edu>

Editors: Phyllis Holman Weisbard, JoAnne Lehman

Illustrations: Cover and pp. 1, 2, 3, 8, 9, 10, 11, 15, 20, 22, 24, 25, 26, 27, 28, 29, 31, 35, 36: Miriam Greenwald

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Cover design and graphic design assistance: Daniel Joe

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

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

Feminist Collections

A Quarterly of Women's Studies Resources

Volume 29, Number 2, Spring 2008

*Dedicated to Feminist Collections Illustrator
Miriam Greenwald*

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FROM THE EDITORS

September 2008. This issue of our “quarterly of women’s studies resources” is dedicated to someone we cherish as a priceless resource: Miriam Greenwald, the artist who enlivens our pages with her pen-and-ink drawings. That’s her self-portrait on the cover, and here she is in a photo taken by her sister-in-law, Heleen Dubin Greenwald.

Unlike her Madison friend and interviewer Ellen Meyer, who was her fellow student in art school in the 1960s and has kept in touch since, I’ve never met Miriam — who lives in the Philadelphia area — in person or even spoken with her on the phone. And I wasn’t on board yet when she started contributing illustrations to *Feminist Collections* in 1993. But I consider her a friend and colleague, and my work and life have been enriched by her art.

I like the way Miriam communicates with us. These days, she and I often exchange email messages, but for many years, all correspondence was sent by regular mail, and that’s still the way her illustrations are delivered. The drawings arrive in small, hand-addressed manila envelopes, anywhere from every few weeks to every couple of months, marked “Fragile! Artwork!” and accompanied by handwritten notes. Sometimes the note is on a Post-It and says simply, “I hope you can use these.” Often there’s a comment about current events or the weather or a shared interest, and there is almost always a greeting to pass on to my partner, who is also an artist.

I have a cardboard box by my desk filled with photocopies of drawings Miriam has sent in over the years. There are hundreds. We have pub-

lished many of them, some more than once. My predecessor had developed somewhat of a scheme for organizing them, but I have failed to keep that up, although I sometimes think about instituting another system. To tell you the truth, though, I like to sift through this treasure box in a non-systematic way, waiting for the “right” picture to



grab my attention for a particular spot in the journal. Sometimes Miriam’s drawings are inspired by a specific topic we’re covering in *FC*, but they are not “illustrations” in any exact or simplistic way, and that is part of their appeal. They are pieces of art that provoke thought, evoke a mood, or create an atmosphere.

In the following pages we showcase twenty-one of Miriam Greenwald’s drawings — more than typically would be published in one issue — but sprinkled throughout the text of articles as usual. Some were selected for this issue by Ellen Meyer, and some by Miriam herself; I selected a few more as I did

page layout. Many have appeared in *FC* before, and as a group they are a good sample of the variety and scope of her work for us to date. We are so grateful for her commitment to the project of illustrating *Feminist Collections* for fifteen years and counting — a project she has always assured us is a joy, even though she does it entirely as a volunteer. In a note to us in 1994, she offered her opinion that *FC* was “a great publication and a sign the women’s movement is alive and well.” And lest we fear that she will tire of our dependence on her generous creativity, she has also said, “I *always* have the time available for art... It’s my first love.”

Fittingly, the topic of women’s art is also taken up in this issue by Helen Klebesadel in her review of four films, beginning on page 4. Following this is an engaging review, by Patricia Gott, of a favorite — and feminist — mystery fiction writer’s recent nonfiction book; an examination by Phyllis Holman Weisbard of a special issue of a librarianship journal; and then our standard columns reviewing Internet resources, periodicals, reference works, and “items” that don’t fit neatly into the other categories. See if you can find all twenty-one of Miriam Greenwald’s drawings within these offerings.

○ J.L.

P.S. The next issue of *Feminist Collections* will be a Summer/Fall combo with a hefty number of book review essays, including Melanie Herzog’s on art and the feminist movement and Claire Wendland’s on the business of birth in America. And, of course, it will be graced with more art by Miriam Greenwald.

ILLUSTRATING FEMINIST COLLECTIONS: AN INTERVIEW WITH MIRIAM GREENWALD

by Ellen Meyer

For the past fifteen years, Miriam Greenwald's drawings have been an integral part of this journal. She illuminates the pages with quiet figure studies of women, quirky still-lives, impressionistic cityscapes, and murky abstracts with hidden meanings. Sometimes her drawings are animated by a few sketchy lines or dense yet airy cross-hatching. It is impossible to read *Feminist Collections* without responding to her work.

For all her talent and time and generosity, the Women's Studies Librarian's Office is dedicating this issue of the journal to Miriam Greenwald, with deep appreciation.

When Miriam Greenwald and I entered art school in 1965, we were told that a fierce competitive drive was valued as much as talent. Of course, competition was understood to be a biologically male trait. Young women were just passing through art school on their way to marriage and motherhood. But Miriam and I had read Betty Freidan. Even Mary Cassatt was in our art history survey course! And what about Lee Krasner, Louise Nevelson, and Grace Hartigan?

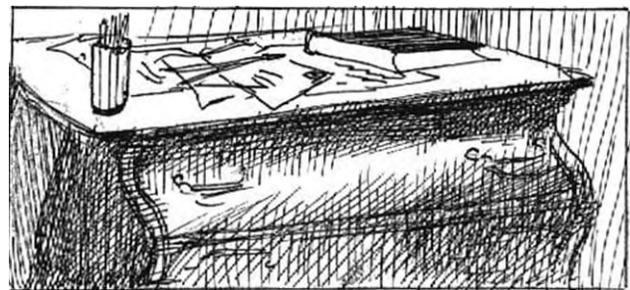
We were warned that the female artists of the New York School were still controversial. Besides, why would any "normal" woman sacrifice biological destiny just for space on a gallery wall? Did this mean we would have to become "abnormal" to make art that mattered? Miriam and I worried. Why were we being lied to? Did this justify those professors who dismissed our ideas or withheld their praise? We knew something was wrong, but we didn't have the power to change it. But a year after our graduation in 1970, a powerful group of female artists joined together to protest the male hegemony of established art museums, and things began to change, or at least the problem had been identified. (For more



Miriam Greenwald

about the happenings in the 1970s, a good source is Whitney Chadwick, *Women, Art, and Society*, 3rd ed. [Thames & Hudson, 2002], p.355).

Meanwhile, Miriam and I were grateful to find jobs as art teachers within the Philadelphia School System. Working at opposite ends of a large city, where we became overwhelmed by the Board of Education's institutionalized racism and indifference system, we soon lost contact with each other. Miriam remained home with her parents and welcomed their support. I left teaching, married, and moved to Madison.



Miriam Greenwald

It may have been a birth announcement for one of my three children that started up our correspondence. Our letters became a mélange of sleep-deprived streams of consciousness, high-school French, Miriam's garden journals, descriptions of the art we still managed to create in spite of not having time, and always the nagging question, why hadn't we become "liberated" from our stereotyped roles?

Over time, each of us found her answer. I went to graduate school in art history, and Miriam left teaching to become one of the rare proofreaders for the Philadelphia courts. Eventually, email became our more common means of communication, but nothing ever took the place of our playful marginalia, the familiar handwriting, or the occasional surprise of a wonderful little drawing by Miriam tucked inside an envelope. So when Phyllis Holman Weisbard asked me if I knew of an illustrator for *Feminist Collections*, I immediately thought of Miriam. It turned out to be a great match! In the fifteen years since then, it has

Miriam Greenwald Interview

been such a pleasure for me to open up each issue of *Feminist Collections* and see Miriam's work there. And I am now delighted to contribute the following interview, which was conducted through email and telephone conversations in March and April of 2008.

Ellen: Could you provide us with a short biography?

Miriam: I was born in Philadelphia in 1949, the third of four children and the second girl. I went to schools in West Philly and then on to Tyler School of Art. I drew very early. For a couple of summers, when I was nine and ten, I took art classes for children at the Philadelphia Art Museum; I then went to Saturday Art League in junior and senior high.

In the early sixties, I won a "Young in Art" award from the Philadelphia school system. I was only eleven, the youngest at that time to win. Much later I became a member of the Philadelphia Art Guild and Sketch Club, where I received awards in their juried shows. I taught art in the Philadelphia public school system for fifteen years, ending in 1985.

I also love dollhouses and miniatures, music, and aerobics, which I have to get back to one of these days.

Ellen: I know these aren't typical dollhouses. What are you doing with the latest one?

Miriam: I'm building an "alternative healing center" from a dollhouse kit, complete with healing crystals, a treatment table, and even a miniature Vermeer in the therapist's office! It's very feng shui!

Ellen: What type of work have you done since leaving the school system?

Miriam: I am the one and only proofreader for Center City Court Reports — although I feel much freer when I do art.

Ellen: When did you first become aware of the women's movement, and what personal meaning does it have for you?

Miriam: I first became aware of the feminist movement in the early sixties, from my own experiences of sex discrimination. I think the most important aspect of feminism is to be taken seriously as a person, as an intellect, as someone with ability; rather than being shrugged off as someone who is deluded about any gifts she might have.

Ellen: In the 1970s, did you see your friends gravitate toward feminism?

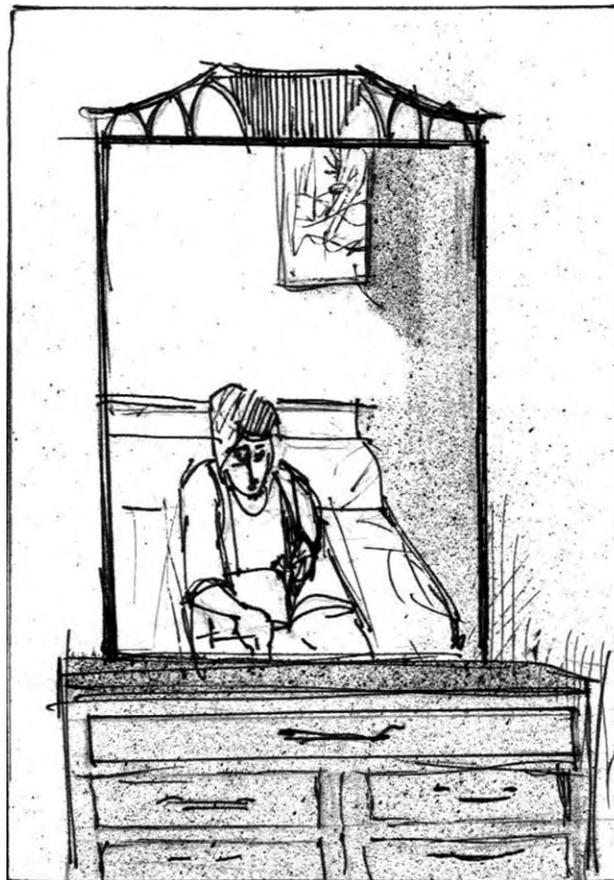
Miriam: I think people back then were pretty hidebound, at least among my friends. Or maybe they were more feminist than I realized. They liked the status quo. Sometimes when I visit Classmates.com I'm a little distressed that some things haven't changed.

Ellen: For you personally, what are the most important issues of the movement?

Miriam: Basically I believe that feminism should be about choice. It seems to me that there is always pressure to adhere to the current prevailing idea of womanhood. Women shouldn't be forced either to marry and be mothers or to pursue high-powered jobs and try to have it all. It's often either/or — as if feminists can't be slackers!

Ellen: Do you have any female role models?

Miriam: My mother's friend, Ruth Wolf, was an amazing first-grade teacher, very adventurous and resilient, courageous and outspoken, not to mention a world traveler. I do find it difficult to live up to her, though — I'm too much of a homebody and introverted. But I did go to Switzerland with her. She's in her eighties now and still independent.



Miriam Greenwald

Ellen: The idea of sisterhood has changed since we were in college. Do you notice a change in the reception of your art?

Miriam: I've had shows of my work and illustrations published in other magazines besides *Feminist Collections*. Among these are *The MacGuffin*, from Schoolcraft College in Livonia, Michigan; *The Listening Eye*, Kent State University; *Solaris: La Review Science Fiction et Fantastique*, from Montreal; and *California Quarterly*, University of California, Davis.

I think it was harder to have my work looked at before the feminist movement was in full swing. I remember, in my twenties, taking a portfolio of my work to a gallery in downtown Philadelphia (owned by women, no less). I was told to leave my artwork on a chair while they gave me a tour of their place, and that was it! My work was totally ignored. I don't know if this is true anymore; it's been ages since I trundled my paintings to an art gallery.

Ellen: How does time (or lack of it) affect your art?

Miriam: I try to make time for my art. A lot of times it's just a few minutes each day. Or I may be drawing while I'm watching television with my mother (she's ninety-two and likes company). I have to hold my ideas in my head since I don't do too much at a time. I figure it's better to go with the flow and let things suggest themselves to me as I'm drawing, rather than force things in the small amount of time I have to do this. Sometimes my work seems more spontaneous as a result.

Ellen: From an art historical perspective, do you think you would have been an artist if you lived before the twentieth century?

Miriam: I think I would always have drawn, no matter what. Maybe I would have been a children's book illustrator. Who knows?

Ellen: Who are your favorite artists? Does gender matter?

Miriam: Nope, gender does not matter to me when it comes to artists. And I have very eclectic tastes! I love the Renaissance and Old Masters, including Vermeer; and I love David Hockney, Mary Cassatt, and Manet.

Ellen: How do you make your figure studies? Do you have friends sit for you?

Miriam: It seems everyone is busy, so I usually don't use friends. Most of the time, I imagine my figures. I might

sometimes use myself as a model. Without the model, I try to plunge right in, although with pencil, and then see where the composition takes me. I try to draw on a mood.

Ellen: About how long does each of your illustrations for *Feminist Collections* take to complete?

Miriam: Sometimes I can do my drawings for *Feminist Collections* in a few minutes, other times in half an hour, or I do a little bit day to day.

Ellen: Some of your drawings are conceptual or abstract. Is there a different mental process involved when you make these?

Miriam: I think the conceptual or abstract drawings are just the other side of the (figurative) coin. I'm trying to get an idea across, one way or another, in the most concise way I can; so it's condensed or abstracted.

Ellen: Do you ever use your drawings from *Feminist Collections* for larger-scale work?

Miriam: That's a good idea. I don't think I ever have used my drawings for *Feminist Collections* for a larger-scale work, but maybe one of these days...

[Ellen Meyer received her B.F.A. from Tyler School of Art in 1969 and an M.A. in art history from the University of Wisconsin in 1998. She is a retired lecturer in art history and an active professional artist. She maintains a gallery of her work and a studio in her home and is affiliated with Creative Edge Gallery in Mazomanie, Wisconsin, and with Madison Area Open Artist Studios. She has written three book reviews for *Feminist Collections*.]



Miriam Greenwald

FEMINIST VISIONS

FEMINIST ARTISTS AND ART (STILL) WORKS: FOUR FILMS

by Helen R. Klebesadel

DECISIONS OF THE HEART: THE STORIES AND ART OF FUTURE AKINS. 90 mins. 2006. Produced by Doug Nelson & Armando Rodriguez, KTXT-TV, Texas Tech University, Box 42161, Lubbock, TX 79409-2161; website: <http://www.ktxt.org/productionFutureAkins.htm>. Sale (DVD or VHS): \$25.00, including shipping & handling.

GIRL HOUSE ART PROJECT: FEMINIST ART BY MIDDLE SCHOOL GIRLS. 16 mins. 2006. Film directed by Brooke Randolph. Project led by Kesa Kivel as part of the YWCA Santa Monica/Westside's community service programming; website: www.kesakivel.com. The complete video is viewable at <http://www.smywca.org/girl-house-art-project.html> (uses Windows Media Player). While supplies last, the DVD, as well as copies of *Girl House and Beyond: A Facilitator's Guide for Empowering Young Women*, is available from Kesa Kivel, 149 S. Barrington Ave., #132, Los Angeles, CA 90049; email: kesakivel@mac.com.

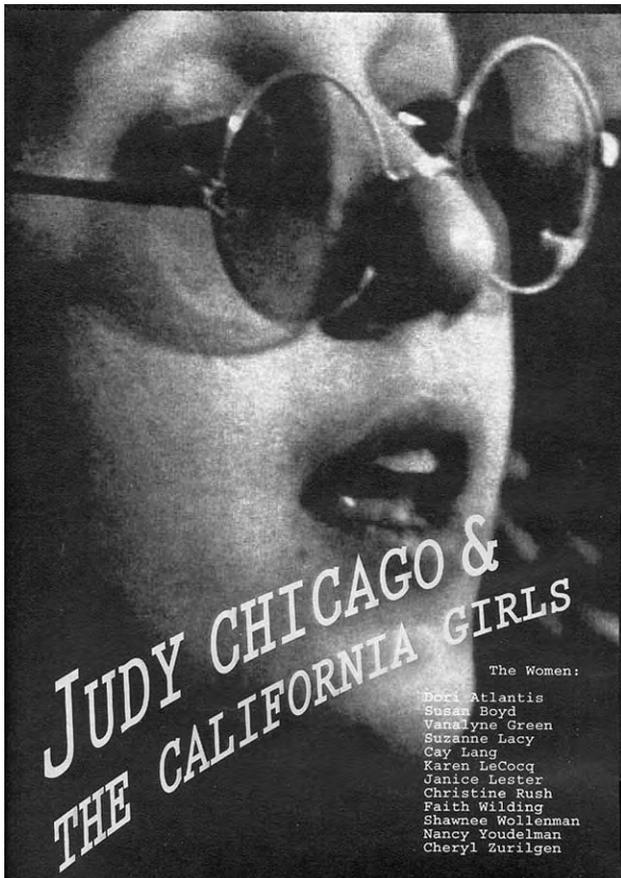
I CAN FLY, PART V: KIDS AND WOMEN ARTISTS IN THEIR STUDIOS. 28 mins. 2006. Created and produced by Linda Freeman; written and directed by David Irving. Distributed by L&S Video, Inc., 45 Stornoway, Chappaqua, NY 10514; phone: (914) 238-9366; fax: (914) 238-6324; email: videopaint2@msn.com; website: <http://www.landsvideo.com/vcat.shtml>. Sale (DVD or VHS): \$39.95.

JUDY CHICAGO AND THE CALIFORNIA GIRLS. 27 mins. 1971. Updated on DVD with improved sound quality and the addition of historical subtitles. Produced, directed, & edited by Judith Dancoff. Distributed by California Girl Productions, P.O. Box 412496, Los Angeles, CA 90041; phone/fax: (323) 225-5633; website: www.californiagirlproductions.com. Sale (DVD): \$250.00; student price \$50.00; (VHS): \$225.00; student price \$45.00. DVD or 16mm. rentals are available. Three percent of purchase or rental price is donated to Through the Flower (www.throughtheflower.org), a nonprofit feminist art organization founded by Judy Chicago.

The four films discussed in this review will be of interest to women's studies, girls' studies, and arts faculty who are looking at activist art; women in the visual arts; and anyone focusing on feminist art as an important part of the women's movement in the U.S. *Girl House Art Project* and *I Can Fly, Part V: Kids and Women Artists in Their Studios* are particularly relevant to the girls' studies series that was recently featured in *Feminist Collections*; they will also be useful resources in college-level courses that explore art as an activist process. *Decisions of the Heart: The Stories and Art of Future Akins* demonstrates how the phrase "the personal is political" is especially apt in regard to the visual arts, and reminds us that the feminist art movement has influenced American women artists everywhere and given them permission to make their lives and the lives of other women a force for understanding and for creating social change. The short film *Judy Chicago and the California Girls* reminds us of the radical work in arts education that started it all.

The women's movement in the United States is over forty years old, and the feminist art movement is the same age. The Feminist Art Project (TFAP), a collaborative national initiative based at Rutgers University (<http://feministart-project.rutgers.edu>), celebrates the aesthetic, intellectual, and political impact of women on the visual arts, art history, and art practice, past and present, and is a strategic intervention against the ongoing erasure of women — particularly women artists — from the cultural record. TFAP's website promotes current diverse feminist art events, education, and publications. Included is a useful timetable of historical events that identifies key occurrences in the U.S. women's movement since 1955 (starting with Rosa Parks's arrest in Montgomery, Alabama) and locates them on the timeline of important events in the feminist art movement. Documentation for the project is maintained in the Miriam Shapiro Archive at Rutgers.

As TFAP's timeline illustrates, contemporary feminist art originated in the late 1960s, inspired by the women's liberation movement and its demands for social, economic, and political change. In the art movement as in the larger movement, women joined together to demand greater representation and an end to their social, economic, and political marginalization. Women artists focused on the lack of representation of women artists in galleries and museums and their exclusion from the art history canon, and protested the dearth of women faculty in art schools while the majority of art students were (and still are) women. Women art faculty were (and still are) disproportionately found in temporary, non-tenure-track positions, despite making up more than half of the available teacher pool. Women visual artists, art educators, and art historians formed consciousness-raising groups, woman-centered art education programs, women's art organizations, and cooperative galleries to provide the visibility that they had been denied. Many feminist artists sought more than just equal representation for women artists, believing that feminist art could help bring about social and political change. The power of art to change the self and society is still central to many feminist artists' work.



Although its contributions are rarely acknowledged, the women's art movement has transformed contemporary art by introducing such significant concepts as nonhierarchical uses of materials and techniques and the multi-voiced, fluid subject. It has transformed the use of traditional fine art media, such as painting and sculpture, by introducing aesthetics, materials, and values from non-European traditions into our visual vocabulary. Feminist artists were among the earliest art practitioners to eschew object-making altogether in favor of performance art and video. The women's art movement championed the idea that gender is socially and not naturally constructed, questioned the cult of "genius" and "greatness," and emphasized creative perspectives that value pluralist variety rather than concepts of totalizing universalisms. Women artists sought to reclaim the female body by representing women's bodies and bodily experiences in ways that ran counter to the sexualized and idealized representations that dominated the media. Feminist artists explored — and still continue to expand on — aesthetics that emerged from female experience of female-coded labor, the female body, women's history, and individual autobiography. Many of the most significant shifts in thinking within the visual arts over the last forty years have their foundation in the work of feminist artists who have used the arts as a vehicle to think about and change the world.

The short film *Judy Chicago and the California Girls*, by then-student-filmmaker Judith Dancoff, shows how the arts and social critique merged in early feminist art. It is historical documentary by and about women in the arts at what some have called "the birth of the women's art movement" in Fresno, California. Judy Chicago and Miriam Schapiro founded the Feminist Art Program at the California Institute of the Arts (CalArts) in 1971. It was the first U.S. art program to focus exclusively on the education of women artists from feminist perspectives. Dancoff's film documents performance work, discussions, and interviews with Judy Chicago and the women students who worked with her during this time.

The creator of numerous large-scale art installations over the last three decades, Judy Chicago is best known for her significant feminist art installation *The Dinner Party*. The piece took five years and the volunteer support of hundreds of other artists to create. The triangular dinner table includes thirty-three place settings for significant women in Western history. At each setting there are table linens covered with traditional needlework as a base for unique ceramic dinner plates shaped into vulva-like forms. First presented at the San Francisco Museum of Modern Art in 1979, *The Dinner Party* has now been seen by more than a million people

at fifteen venues in six countries on three continents. The art piece that Chicago created to “end the ongoing cycle of omission in which women’s achievements are repeatedly written out of the historic record and a cycle of repetition that results in generation after generation of women struggling for insights and freedoms that are too often quickly forgotten or erased again” was itself out of sight in storage for almost twenty years. Arguably one of the most important artifacts of the feminist art movement, *The Dinner Party* is now a part of the permanent collection of contemporary art at the new Elizabeth A. Sackler Center for Feminist Art of the Brooklyn Museum of Art. The center maintains a database of contemporary feminist artists here: http://www.brooklynmuseum.org/eascfa/feminist_art_base/index.php.

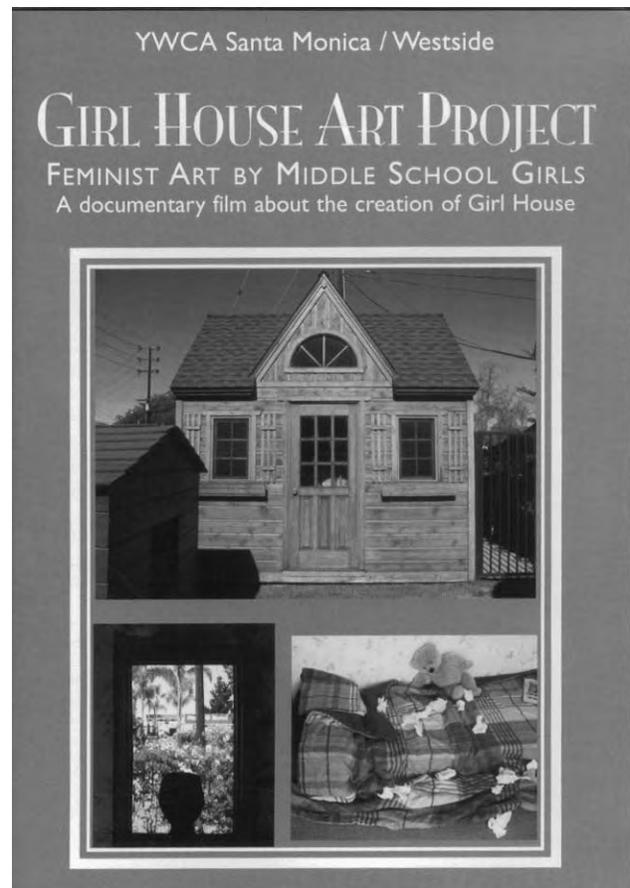
As an artist and an educator, I approached Dancoff’s film eager to see examples of Judy Chicago’s early feminist teaching context. Some of the footage in *Judy Chicago and the California Girls* has been included in other films featuring archival footage from the era, but in Dancoff’s updated DVD version, the sound has been improved, and there is subtitling to help viewers understand what they are seeing. The footage includes early exercises and performance work of women students focused on content generated from consciousness-raising techniques. Much of the performance work is raw and emotional for both participants and audiences. Energy and a sense of forging new paths are palpable in the film. It was in the early seventies that Chicago began to formulate the feminist philosophy that would shape such works as *The Dinner Party* and *Womanhouse* (which will be discussed later). In a significant film clip, Chicago discusses the intersection between female identity and the significance of the “cunt” image she is known for: “What we have to do is we have to seize our own cunt, grasp it firmly in our hands, and proceed to announce what it is.”

Many works in this film illustrate the emergence in the late sixties and early seventies of performance art, which is often shaped by strong political and social messages. Such works as “Cunt Cheer” emerged collaboratively or through spontaneous improvisation, as did the impromptu performance piece by the filmmaker and Judy Chicago on “gun-play,” as well as the heated debate between Chicago and visiting critic and radical theorist Ti-Grace Atkinson. Atkinson, an advocate for political lesbianism as a positive alternative choice to heterosexuality, argues that there is no place for men in the feminist movement or in the lives of women who call themselves feminists, while Chicago argues in opposition to this proscriptive position.

As an artist viewer, it was impossible for me to ignore the film’s personal significance. I was a beginning art student

myself the year this footage was shot, but I was at a small private art school in Milwaukee, Wisconsin. In my first year of college I was taught neither by nor about a single woman artist. To judge by my personal educational experience, women artists did not exist. Left with a sense of unnamable hollowness, I would actually drop out after a year of college, despite a scholarship to continue, and not return for a decade. The then-young women featured in this film — who participated in these classes and in the Feminist Art Program at Cal Arts — had a very different experience. They were empowered to see themselves as women artists with something to say. Many, like Suzanne Lacy, Faith Wilding, Judith Dancoff, Vanalyn Green, Cay Lang, and others, have gone on to build significant art and academic careers.

A decade after the California Girls began their Feminist Art Program, I had the opportunity to return to college and complete my art education, and then to become an artist and an educator in art and women’s studies myself. In my profession I am always looking for good feminist materials to use in and recommend for the classroom. I first came across *Girl House Art Project* when it was shown at the 2006 National Women’s Studies Association Conference, in a



session sponsored by the NWSA Girls and Their Allies Caucus (<http://www.nwsa.org/communities/girls.php>). The caucus, which is for girls in pre-kindergarten through high school, the educators, activists, and community members who work with them; and the scholars who study them and issues relevant to their lives, highlighted the film as a model for best practices in engaged pedagogy, using feminist art strategies.

The short film traces the last month of a ten-month project inspired by the 1972 feminist art project *Womanhouse*, which was first conceived by Paula Harper and then created in 1972 by twenty-one students of the Feminist Art Program at CalArts under the direction of Judy Chicago and Miriam Schapiro. The purpose of *Womanhouse* was for students to examine the limitations of female gender roles and express their thoughts artistically. The project enabled participating women students to expand their individual skills and experience collaborative art-making. Consciousness-raising circles that encouraged dialogue, debate, and the sharing of experiences were an integral part of the learning process. Ultimately, each young woman was given a room or space of her own to alter in a soon-to-be-demolished seventeen-room mansion in Hollywood, California. From January 30 to February 28, 1972, thousands of people came to see *Womanhouse*. The project was preserved in a documentary film of the same name by Johanna Demetrakis.

Girl House Art Project documents how volunteer Kesa Kivel, in 2005–2006, offered an interactive, hands-on feminist curriculum to a small group of middle-school girls at the YWCA Santa Monica/Westside. Drawing on the idea of creating spaces that deal with feminist issues, and imagining how a contemporary “girl house” might be conceived, Kivel created a curriculum addressing adolescent girl issues. Over ten months, the Girl House Art Project gave a small group of middle-school girls the opportunity to explore gender issues, women’s history, the wage gap, and media literacy. As Kivel and an assistant facilitated, the four participating girls, ages twelve to fourteen, explored feminist issues and decided which were most significant in their lives at that time. Kivel’s broad-based feminist curriculum was presented in an interactive format with numerous art exercises. The girls chose to research the issue of sexual harassment and collaborated to create an art installation focused specifically on the sexual harassment of girls. Guest speakers and artists shared their expertise and supported the project in a variety of ways. The girls expressed their findings through art, empowering themselves in the process, by transforming an onsite house/shed into the bedroom of an imaginary young woman named Crystal who had been sexually harassed. The installation was

made up of visual imagery that artistically expressed Crystal’s worries and fears and the potential consequences of such harassment.

Kesa Kivel is to be applauded for having the wherewithal to document this activist art project as a film that can be used by others who want to replicate the program. *Girl House Art Project* is a model for institutional collaboration (in this case, within the larger programming of the YWCA) that brings feminist art strategies for activism into the core of empowerment work for and by girls. The film documents the value of the project for the young women lucky enough to participate, but its real power is in the vision it offers for a concise and useful tool that can be replicated. Kivel offers the film and the accompanying facilitator’s guide free to interested activists while supplies last. The film is also viewable in its entirety on the website (<http://www.smywca.org/girl-house-art-project.html>).

The focus on girls continues in the film *I Can Fly, Part V: Kids and Women Artists in Their Studios*, created and produced by artist and curator Linda Freeman for kids of all ages. This is the fifth and most recently completed in a series of award-winning “I Can Fly” videos by Freeman. Short interviews with six prominent diverse American women artists are connected by brief introductory segues in which young girls quiz artist Faith Ringgold about art, women artists, and the activities that take place in an art studio. Along with Ringgold, artists Jackie Winsor, Flo Oy Wong, Grandma Moses, Jennifer Bartlett, and Elizabeth Catlett are interviewed and shown working in their studios, exploring, and speaking about what matters most to them, including their families, their medium, their art, and their identities as women artists. The interviews will be of interest to feminist educators who work with girls or with college-age students. Several of the interviews are also used in another new Freeman video more specifically geared toward adult populations — *Mixed Media Masters: Alison Saar, Al Loving, Flo Oy Wong* — which focuses on artists of color who employ paint, thread, and metal in artworks examining their cultural heritage. Both films allow the artists to speak for themselves through interview and action.

Feminist art and artists are everywhere, and that has been true throughout the last thirty years of the feminist art movement. Outside of major urban centers and the two coasts, however, art and artists have a greater challenge gaining visibility, documenting their work, and developing a national presence. The longest video under review here (90 minutes) takes an in-depth look at the creative work of one west-Texas woman artist, Future Akins. *Decisions of the*

Heart: The Stories and Art of Future Akins introduces us to a Lubbock, Texas feminist artist and educator and explores the major themes that have merged in her life and art. Akins, who grew up as a military brat in an alcoholic home, demonstrates how art saves lives. This candid portrait of the artist as a creative and complex woman shows how her commitment to art helped her survive young widowhood, two failed marriages, and numerous jobs, relationships, and new starts. As an arts educator, Akins demonstrates how to rethink how we learn art, how we teach art, and how we approach art and artists.

In this film, *Future Akins* and her art embody the phrase “the personal is political” as Akins explores the personal and creative effects of restrictive cultural norms on herself and on the women in her family. Named after a Lubbock-born aunt named Wanda May, who left town for New York at 18 and changed her name to “Future,” the artist shows how the core of her creativity is grounded in her experiences as a woman. With expertise in such arts media as fibers, ceramics, book arts, and printmaking, Akins demonstrates how she really has always made art out of the material of her life. Themes of gender role expectations,

memory, alcoholism, breast cancer, disappointed dreams, and the possibilities of hope combine in her work and life. As someone who celebrates the erotic, Akins is articulate in explaining how her art has become her research into woman, self-image, and aging in a visual culture that celebrates idealized and sexualized youth. In this film we are introduced to a smart, funny, and humane woman whose personal losses and public triumphs define her as an artist and a teacher.

This film and the others discussed above show us the beginnings of the feminist art movement and trace its expansion across geography and time to a present where feminist art can be an investigation into political, social, and cultural identity that leads to healing and empowerment. They remind us that feminist art is an activist tool that has changed the world and can continue to do so.

[Helen R. Klebesadel, a visual artist, is also the director of the Women's Studies Consortium of the University of Wisconsin System. A past national president of the Women's Caucus for Art, she also served two terms on the governing council of the National Women's Studies Association. Her watercolor paintings exploring woman-centered and environmental subjects can be seen at <http://Klebesadel.com>.]



Miriam Greenwald

BOOK REVIEW

SARA PARETSKY: WRITING IN PERILOUS, PARANOID TIMES

by Patricia A. Gott

Sara Paretsky, *WRITING IN AN AGE OF SILENCE*. London: Verso, 2007. 138 pp. \$22.95, ISBN 978-1-84467-122-9.

In *Writing in an Age of Silence*, mystery novelist Sara Paretsky, most famous for penning the V.I. Warshawski thrillers, provides readers with an open and inviting doorway into the writing process and indeed into her life as a whole. Her larger purpose involves the writing of both a memoir and a manifesto. The result, both absorbing and frustrating, stands as an example of the difficulties feminist writers face as they write against the backdrop of a political culture that is often openly hostile to their message.

Paretsky sums up her own message succinctly when she says that “[e]very writer’s difficult journey is a movement from silence to speech” (p.111). This philosophy is in keeping with her deeply rooted activist (specifically feminist and civil libertarian) stance. The aftermath of 9/11 and America’s resulting paralysis is both chilling and deeply personal for Paretsky. As she notes,

“The old hates that poured into streets from Chicago to Birmingham have eased, in some cases even disappeared, but in parts of the country they have only taken new names, forming a new nexus of hatred — anti-gay, anti-woman, and ferociously nativist” (p.49). Foregrounding endless examples of the lost rights and liberties endured by Americans in the post-9/11 landscape,

Paretsky employs righteous outrage and wide-ranging insights to rouse more than just her usual audience of mystery novelists, civil libertarians, and feminists.

Clearly troubled by the loss of rights threatening all Americans — not just liberals and writers — Paretsky fills many pages teasing out what she sees as the extreme degree of hypocrisy occurring under the Bush presidency. One memorable quotation manages to inject a bit of humor into her discussion:



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“When the government tells me there’s a code orange alert, to wrap myself in duct tape and plastic, but go shopping — as long as I don’t buy anything French — because it’s my patriotic duty to buy and run up my debt but I mustn’t have bankruptcy protection, I become just about speechless from the disconnect between truth, lies — and

well, duct tape” (p.135). Interestingly, Paretsky seems to have had to protect this book itself from potential speechlessness by working with a British publisher, Verso. This is a significant symbolic departure for Paretsky, all of whose other books were published by American publishing houses.

Paretsky notes that during her formative years, the process of becoming a writer was a “difficult journey” (p.xiii). Perhaps her chief obstructions

were her parents, who informed her that her mind was “second-rate” (p.11).¹ Recounting her struggles growing up in rural Kansas and then making her mark as a literature graduate student at the University of Chicago, Paretsky spends a good deal of time on the personal, but makes it political all the while. This conflict — the rift between her introspective writer self and her more external or activist-oriented desires,

and her need to reconcile this difference to make her own mark in a palpable and lasting way — has certainly been instrumental in Paretsky’s finding of her voice. She notes that she’s felt a definite affinity for the underdog; as she puts it, time spent in working-class Chicago “made the raw neediness of

underdogs palpable to me” (p.39). This was a galvanizing time personally for her: “I had been a believer in equality, but in the winter of 1971, I became a feminist. I became angry at my powerlessness — my personal powerlessness, in my patriarchal family, and my patriarchal history department — and the powerlessness that society bestowed on all women” (pp.57–58). For this reader, the most reprehensible example of patriarchal control and silence writ large is in Paretsky’s account of a friend whose male instructor at Washington University told his female students, on the first day of class, to cross their legs: “When they did so, puzzled, he said, ‘Good: now that the gates to hell are shut, we can proceed’” (p.58)!!! This attempt to circumscribe women’s sexuality affects Paretsky’s characters’ formation: “V.I. has lovers, but her sexuality does not prohibit her from making clear moral decisions and acting on them” (p.62). Some cause for hope prevails; as she notes with evident satisfaction, “Today [women] make up almost fifty percent of active U.S. crime writers” (p.69).

Paretsky’s eponymous “age of silence” is an apt and timely organizing principle for this work. Other female/feminist writers before her reference this concept, most notably Tillie Olsen, author of *Silences*,² and Adrienne Rich, in her groundbreaking essay collection *Of Lies, Secrets and Silence*.³ Olsen and Rich, like some other feminist writers, appear to regard silence and a writer’s recourse to it as a sort of survival strategy, one that allows subterfuge to flourish even as women

have been denied their voice for generations. Paretsky, however, tends to see the concept of silence in negative terms, insofar as silence works to alienate writers from themselves and distance them from notions of com-



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munity. For writers like Rich and Olsen, sometimes silence allows the nesting of ideas, the respite that we all seek. But Paretsky’s larger point is that silence isn’t always a positive means of disengagement from the larger culture, especially if the silence is externally

imposed and predicated out of fear, as has increasingly been the case under George Bush’s regime.

Paretsky’s focus is not limited to the contemporary age and its troubles, however. She expands her reach by interspersing her impressions with anecdotes of the struggles faced by writers from earlier time periods, such as Kate Chopin and Anna Ahkmatova. The challenges faced by Chopin were particularly onerous; she was repeatedly censured for her frank approach to sexuality and the conditions faced by *fin de siècle* women writers who refused to bow to convention and silence their voices.

Although Paretsky’s interweaving of the stories of her predecessors is intriguing, her wide-ranging approach both to recounting her triumphs and deeply criticizing the current political climate sometimes renders the organization of this book rather scattered. Fortunately, this freewheeling approach is offset by her accessible, jargon-free style. Indeed, the doubling-back, recursive nature of the piece may well be perceived as liberating.

For those readers who haven’t had yet experienced the pleasure of reading a Paretsky novel, a brief mention of her heroine and mouthpiece, Chicago detective V.I. Warshawski, is in order. In recent bestsellers like *Ghost Country*⁴ and *Blacklist*,⁵ the fiercely independent, gritty detective stands as the sort of fearless creature Paretsky appears to aspire to be. Paretsky’s contribution to the mystery pantheon is embodied in her success at reinventing the role that women play in the mystery novel. She essentially attempts to rewrite the noir fiction of Raymond Chandler even as

she pays homage to it: “It was through Chandler that I met the staple of noir fiction, the sexually — very — active woman who is the cause of all that goes wrong in the world around her” (p.54). And the first soundings of her voice emerge as she gradually understands the negative impact that such narrow views of women convey: “I began to understand... that I was being told over and over, by many books, most movies, much advertising, by history, my family... that I existed *only in the body*” (p.56) (emphasis added).

As an avid mystery reader, I find that Paretsky’s aims and approach in her crime dramas differ markedly from those of Sue Grafton, whose Kinsey Millhone is the other bestselling female gumshoe protagonist. Overall, Paretsky is a far more political writer than Grafton, dealing with topics like the Patriot Act and critiques of racial and gender norms far more directly than Grafton and certainly than most writers working outside a directly feminist arena. Some reviewers have criticized Paretsky for this, but when one understands her larger purpose, it is easier to forgive her for her sometimes didactic approach.

Readers glean from Paretsky’s latest foray some sense of what it is like to live her turbulent and never-boring life. Perhaps Paretsky’s highest praise comes from another mystery writer, her esteemed British colleague P.D. James. James’s review of *Writing in an Age of Silence* reveals what Paretsky’s gift embodies: “No other modern crime writer has so powerfully and effectively combined a well-crafted detective story with the novel of social realism and protest... This small book is both a testimony and a polemic. It is one woman’s voice among many, but it is a powerful one.”⁶

Notes

1. See also Sara Paretsky, “Refusing to Allow Pressure to Silence a Critical Voice,” *Chicago Tribune*, April 1, 2007, reprinted at http://saraparetsky.com/essay_RefusingToAllowPressure.html.

2. Tillie Olsen, *Silences* (New York: Delacorte Press/Seymour Lawrence, 1978).

3. Adrienne Rich, *Of Lies, Secrets and Silence: Prose 1966–1978* (New York: W.W. Norton, 1995).

4. Sara Paretsky, *Ghost Country* (New York: Delta, 1999).

5. Sara Paretsky, *Blacklist* (New York: Putnam Adult, 2003).

6. P.D. James, “*Writing in an Age of Silence: Fearless Freedom Fighter*,” *American Spectator*, 24 May 2007, <http://www.spectator.co.uk/the-magazine/books/31063/fearless-freedom-fighter.shtml>.

[Patricia A. Gott is an associate professor of British literature and women’s studies at the University of Wisconsin–Stevens Point. Her current research interests include postcolonial issues and feminist concerns in the works of Edna O’Brien and Jean Rhys. Her chapter on Irish-American writer Mary McGarry Morris recently appeared in *Too Smart To Be Sentimental: Contemporary Irish American Women Authors*. Patricia also writes poetry for the pleasure of it.]



PROFESSIONAL READING

GENDER ISSUES AND LIBRARIES

by Phyllis Holman Weisbard

Cindy Ingold & Susan E. Searing, issue eds., "Gender Issues in Information Needs and Services," special issue of *LIBRARY TRENDS*, v. 56, no. 2 (Fall 2007), ISSN 0024-2594. Published by Johns Hopkins University Press. Subscriptions (4 issues): \$128.00, institutions; \$78.00, individuals; \$45.00, students. Foreign postal surcharges: \$8.00, Canada and Mexico; \$16.60, outside North America. Single copy rate: \$38.00, institutions; \$23.00, individuals.

In the competition for time in the life of a practicing librarian (this one, at any rate), an area that often gets short-changed is keeping up with new research in Library and Information Studies. I was therefore delighted to pick up this special issue of *Library Trends*, since I hoped that in addition to focusing on the subject matter of my responsibilities in librarianship, it would provide a convenient forum to see what's been happening in library research. It certainly does so, across a broad spectrum of issues, from assessing the needs of adults, youth, and children as library users and analyzing resource tools to pushing the boundaries of the meaning of information literacy, subject cataloging, and the activist researcher — all, of course, with women and gender as the central concern. One theme that leaps out from many of the essays is how groundbreaking they are in addressing gender-specific factors in libraries, as witnessed by statements such as these (emphasis added in each quotation):

[F]or the most part,... *public librarians are silent on women library users.* (Cassell & Weibel, p. 307)

[L]ittle extensive work has been done on women's interactions in libraries. (Fidishun, p. 329)

Gender differences in children's attitudes about and

use of computers have been the focus of many studies since the mid-1980s. Most of the research on this topic has come from the fields of computer science, education, women's studies, psychology, sociology, and the gaming industry. Researchers in the field of library and information studies (LIS) *have conducted few studies on the subject.* (Dresang, Gross, & Holt, pp.360–61)

While the effects of gender on youth behavior has been an area of considerable interest in related disciplines, such as education...and computer science..., it has received *surprisingly little attention* in library and information science research. (Agosto, Paone, & Ipock, p. 387)

Each of those essays does its part in identifying and beginning to fill in the yawning gaps in the literature. We learn from Cassell and Weibel that although public libraries often offer programs that would be of interest to women readers or that deal with women-related issues, the activities — with the exception of Women's History Month — rarely target women specifically. Cassell and Weibel think all users would benefit from conscious attention to their needs. Fidishun reports the

answers adult women give when they are asked why they have come to the public library: obtaining books to read, bringing their children to children's programming (and encouraging them to enjoy reading), seeking authoritative information on a variety of topics, having librarians help them, and finding some moments of quiet respite from their harried lives. The last two reasons are especially important findings, documenting the continuing value placed on librarian expertise and on "the library as place."

Dresang, Gross, and Holt detail how supposed gender differences no longer hold true among "net generation" youth in use of and attitudes toward computers. Both boys and girls of this generation continue to use the library and its computers, especially when they are able to choose their activities.

Likewise, Agosto, Paone, and Ipock find no significant gender differences in the adolescents they surveyed with respect to library use, except that girls valued more what the authors call "female-friendly spaces."

It is customary for research articles to conclude with questions for further research; in line with the groundbreaking nature of the research, the essays in this volume end with *major* additional questions awaiting attention. After having surveyed publishing trends in biographical reference works on women over four decades, Searing notes

that “no user studies of these works have been published” (p.490, emphasis added). Stauffer also uses a historical approach in analyzing children’s reading interests, evidencing caution toward writings that stereotype boys as non-readers and girls as readers, in part because “research has yet to reveal why some boys read and read well and why some girls do not” (p.418). Mehra and Braquet offer a series of actions library professionals can deploy to promote the needs of LGBTQ individuals, based on the findings of their “action research.” Yet they, too, ask basic follow-up questions: “How can we as LIS professionals apply action research principles to partner efforts with other disadvantaged constituencies and their local allies and agencies involved in social justice work? How can we use action research to further community action in the process of creating progressive social change on behalf of other marginalized groups?” (pp. 562–63).

Four of the articles seem especially novel. Broidy reports on co-teaching “Gender and the Politics of Information,” a credit course that goes far beyond the traditional bounds of bibliographic instruction, or even of information literacy, to probe the gendered nature of information itself. Those of us who cram as much as we can about doing research into “one shot” instruction sessions only dream about such an opportunity for the most part, but it is a great example of something to strive for. Perhaps we could at least raise the issues of knowledge production and distribution when we gain entrée into master’s-level methods courses. Mason and Zanish-Belcher discuss how archives can be creative and proactive in reaching out to women who are not well-documented in collections. Olson critiques the underlying hierarchical structure of classification and subject analysis and offers new, feminist-in-

spired ways to connect knowledge. Allison also stresses connection. She creates a new role for librarians: that of “social entrepreneur” connecting users of medical information to evidence-based research in the new field of gender-specific medicine. (One small error in her otherwise excellent article: she lists “Gender differences” as an existing Library of Congress Subject Heading (LCSH) useful for identifying titles on gender-specific biology and medicine. Alas, it’s still only a “See” reference to “Sex differences,” although we can always hope that someday the Library of Congress will catch up with the literature.)

The article dearest to my heart is probably Ingold’s painstaking comparison of three databases of core journals in women’s and gender studies (*Women’s Studies International* [WSI], *GenderWatch*, and *Contemporary Women’s Issues* [CWI]). Ingold finds, with some caveats, that WSI does by far the best job of indexing the field, and that *GenderWatch* is a better fulltext choice for libraries that cannot afford both it and CWI. She makes the point that with the availability of linking technology, such as SFX, an index goes a lot further than it used to. She uses *Feminist Collections* (FC) as one of her comparison journals, noting that WSI indexed only 42 articles over eleven years, whereas *GenderWatch* included 845 in fulltext over a twelve-year period and CWI, 790. Ingold and, we hope, others will be glad to learn that since we have a relationship with NISC, the WSI vendor (because we supply records to the WSI database from our *New Books on Women, Gender, & Feminism*), we recently sent to WSI data for articles in *Feminist Collections* from 1994 to the present. As of this writing, there are a total of 895 records in the database, most of which also include a link to the fulltext version of the FC issue as

found in our electronic institutional repository (<http://minds.wisconsin.edu/handle/1793/254>). Ingold also advocates (p. 466) inclusion of *Feminist Periodicals: a Current Listing of Contents* (FP) in WSI, because it is a “key resource for librarians.” As she points out, however, it would be “difficult to index in any database.” I would add that WSI is not set up as a fulltext product, although it includes links to fulltext objects. We, too, recognize how much more valuable FP could be as a searchable online product, and we are happy to let Ingold and others know that we are doing two things ourselves to rectify the situation: (1) as of volume 28, no. 1 (Winter 2008), FP is an electronic publication; and (2) we are scanning back issues and putting them, in searchable format, into our electronic institutional repository. At this point most of the back issues have been uploaded into the repository (<http://minds.wisconsin.edu/handle/1793/259>); as a result, Google searches now turn up listings from tables of contents in FP.

Two of the contributors point to websites directly related to their articles. Allison discusses <http://GenderBiology.net>, which she describes as a gateway and “living bibliography” (pp. 442–43). Searing provides a link (p. 473) to <http://www.library.uiuc.edu/lx/BiogRefWorksAboutWomen.htm>, which lists works from 1966 through the present. This is an excellent model for researchers to keep their research ongoing and current.

Whether you read just one article that piques your interest or the whole issue through, your experience with “Gender Issues in Information Needs and Services” will be a rewarding one.

[Phyllis Holman Weisbard is the women’s studies librarian for the University of Wisconsin System and 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.

ARCHIVE

The International Information Centre and Archives for the Women's Movement (IIAV), Amsterdam, is archiving issues of online periodicals (currently 593 titles), including email newsletters. With permission of the publishers, most archived issues are stored on an IIAV server and are accessible, even if the publisher takes some down or the publication ceases. The periodicals are listed at <http://www.iiav.nl/online-periodicals/>, along with all issues that have been archived. Each ongoing title is also linked to its actual website. Examples include *ARTLINES*, from Women's Caucus for Art; *GLOBEWOMEN NEWS*, from the Global Women's Business Network; the newsletter of *GRANDMOTHERS FOR PEACE INTERNATIONAL*; *KOSOVAR'S WOMEN'S VOICE*, from the Kosovar Women's Network; and *NINETEENTH-CENTURY GENDER STUDIES*. There are also many women's periodicals in European languages. In addition, the IIAV separately archives selected online articles at <http://www.iiav.nl/online-articles/> (currently there are 1,567 of them). All records for the online periodicals and articles are also in the IIAV catalog (<http://www.iiav.nl/eng/databases/catalogus/index.html>), along with records for print holdings.

ONLINE DOCUMENTS

The supplement to the *ANNOTATED BIBLIOGRAPHY AND GUIDE TO ARCHIVAL RESOURCES ON THE HISTORY OF JEWISH WOMEN IN AMERICA* has been updated through early 2008 and posted at <http://womenst.library.wisc.edu/jewwom/jwsupplement.html>. The main bibliography is at <http://womenst.library.wisc.edu/jewwom/jwmain.html>. An updated version of the main bibliography and supplement through 2004 are also on the CD-ROM *JEWISH WOMEN: A COMPREHENSIVE*

HISTORICAL ENCYCLOPEDIA, edited by Paula E. Hyman and Dalia Ofer (Jerusalem: Shalvi Publishing, 2006).

The NCAA's *GENDER EQUITY IN INTERCOLLEGIATE ATHLETICS: A PRACTICAL GUIDE FOR COLLEGES AND UNIVERSITIES* (undated) at http://www.ncaa.org/library/general/gender_equity/gender_equity_manual.pdf is a 248-page manual meant to "convey the complex and evolving landscape of gender-equity law, while also providing practical advice and real-life examples to assist the membership in its efforts to alleviate inequalities in its intercollegiate programs." It attempts to explain the laws surrounding Title IX and intercollegiate sports in a way that is "accessible to those seeking to understand the law, to incorporate gender-equitable policies into existing athletics programs and to evaluate their implementation."

WOMEN'S HEALTH AND HUMAN RIGHTS: MONITORING THE IMPLEMENTATION OF CEDAW at http://www.who.int/reproductive-health/publications/womenhealth/womenhealth_hr_cedaw.pdf is a 79-page report, published in 2007 by the Department of Gender, Women and Health (GWH) and the Department of Reproductive Health and Research (RHR) of the World Health Organization (WHO). It deals with the issues of human rights and health in the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW). The report "provides information on how WHO can assist countries in complying with their treaty obligations for women's rights, including the elimination of discrimination against women in the area of health care."

INDIGENOUS WOMEN AND THE UNITED NATIONS SYSTEM: GOOD PRACTICES AND LESSONS LEARNED (2007) at <http://www.un.org/esa/socdev/publications/Indigenous/indwomen07.htm> provides links to the text of the publication, as well as the link to purchase a print copy of this work (United Nations Publication Sales No. E.06.I.9). The publication uses case studies from Africa, Asia, and Latin America to "show how important it is to strengthen local initiatives by systematically building solidarity, alliances and partnerships within and across borders while respecting the point of view of the poor and the underserved. The case studies show that indigenous women have succeeded in building on the victories of other human rights movements and are moving forward with the conviction that development can be theirs without sacrificing dignity, human rights and justice."

WOMEN IN INTERCOLLEGIATE SPORT: A LONGITUDINAL, NATIONAL STUDY: THIRTY-ONE-YEAR UPDATE, 1977–2008 at <http://webpages.charter.net/womeninsport> gives an introduction to the study as well as a link to the latest update, a 41-page PDF. The report itself includes 2008 data representing all NCAA member schools that offer women's athletics. "Among many other things, the 2008 data show the highest ever participation by women in our nation's intercollegiate athletics programs. On the other hand, the data also continue to show a depressed representation of women as head coaches both of women's teams and of men's teams." The report is mostly statistics presented as bold and colorful graphs and charts.

The ALF-CIO Department for Professional Employees' 2008 Fact Sheet **PROFESSIONAL WOMEN: VITAL STATISTICS** at http://www.dpeaflcio.org/programs/factsheets/fs_2008_Professional_Women.htm gives statistical information on working women, the jobs and degrees they hold, the continuance of the wage gap, the effect on families, the state of caregiving by women, and how unions can give an advantage to professional working women.

QUESTIONS FOR A NEW CENTURY: WOMEN'S STUDIES AND INTEGRATIVE LEARNING (2007) at <http://www.nwsa.org/nwsaction/?q=node/31> is a 45-page report to the National Women's Studies Association by Amy K. Levin. It is intended for "directors and chairs of Women's Studies programs assessing student learning in their units, preparing self-study documents for program reviews, and justifying requests for resources." It aims to answer some questions about the purpose and direction of women's studies programs at American universities and "chart a process for finding answers to the others." The report and its two appendices must be downloaded separately.

Alexandra Spieldoch's **A ROW TO HOE: THE GENDER IMPACT OF TRADE LIBERALIZATION ON OUR FOOD SYSTEM, AGRICULTURAL MARKETS AND WOMEN'S HEALTH RIGHTS** (2007) at <http://www.igtn.org/pdfs/texto%20zan%20ultima%20versao%20ingles.pdf> is a 28-page "preliminary research paper [that] fills a gap in the body of literature around food and agriculture in relation to gender. It draws together analysis of recent trends in food and agriculture from a gender perspective with the wider literature on how trade and investment have

affected food security and agricultural development." The report, part of a collaboration between the Institute for Agriculture and Trade Policy and the International Gender and Trade Network, and published by Friedrich-Ebert-Stiftung in Germany, includes colorful graphs and charts as well as photographs to illustrate the points of the text.

The book **SEX POLITICS: REPORTS FROM THE FRONT LINES** at <http://www.sxpolitics.org/frontlines/book/pdf/sxpolitics.pdf> is a 412-page "comparative study of the politics of sexuality, sexual health and sexual rights" in Brazil, Egypt, India, Peru, Poland, South Africa, Turkey, Vietnam, and within the United Nations and the World Bank. The work, edited by Richard Parker, Rosalind Petchesky and Robert Sember, was "developed under the auspices of Sexuality Policy Watch (SPW), a global forum composed of researchers and activists from a wide range of countries and regions of the world."



"No society is free from rape, and China is no exception," begins the executive summary of **SEXUAL VIOLENCE AGAINST WOMEN AND CHILDREN IN CHINA** (2007), a 56-page report by the Sexual Violence Research Initiative at <http://www.svri.org/chinese.pdf>. The report "documents current literature on gender based violence with a particular focus on sexual violence and assault in China, including Mainland China and Hong Kong. The prevalence of and risk factors for various types of sexual violence are reviewed. Women's responses to sexual violence and how cultural beliefs affect reporting and help-seeking behavior of sexual violence survivors are discussed. Existing intervention and prevention strategies are examined and recommendations on future research are made."

The Center for Women's Policy Studies has published its **REPORT CARD ON STATE ACTION TO COMBAT INTERNATIONAL TRAFFICKING** at <http://www.centerwomenpolicy.org/documents/ReportCardon-StateActiontoCombatInternationalTrafficking.pdf>. The 112-page document, dated May 2007, gives a "state-by-state analysis of state legislatures' efforts to confront international trafficking of women and girls into the United States." The report gives grades to each state's laws in five areas related to trafficking: "criminalization, victim protection and services, statewide interagency task force, regulation of international marriage brokers, and regulation of travel service providers

that promote sex tourism. Each state's individual report card includes a brief analysis of the state's legislation and includes recommendations for improvements."

From the Hunt Alternatives Fund: ***INCLUSIVE SECURITY, SUSTAINABLE PEACE: A TOOLKIT FOR ADVOCACY AND ACTION*** (2004) (http://www.huntalternatives.org/pages/87_inclusive_security_toolkit.cfm) is meant to "provide a resource for women peacebuilders and practitioners to engage effectively in peace and security issues." The toolkit and its 2007 update can be downloaded by section from a table of contents on the site. This document "outlines the components of peace building from conflict prevention to post-conflict reconstruction, highlights the role that women play in each phase, and is directed to women peace builders and the policy community." Issues addressed include "Conflict Prevention, Resolution and Reconstruction," "Security Issues," "Justice, Government and Civil Society," and "Protecting Vulnerable Groups."

UN REFORM: WHAT'S IN IT FOR WOMEN? a 93-page report by the Heinrich Böll Foundation and the Women's International Tribune Center, is intended to educate and engage women's groups and gender equality advocates about the ongoing debate on UN reform of gender structure, including how this process differs from initiatives in the past. Contributors "take a detailed look at various components of the UN reform package and make analysis and recommendations on how women could engage these emerging structures." Online at http://www.iwtc.org/reform_report.pdf.

WOMEN AND NATION-BUILDING, at http://www.rand.org/pubs/monographs/2008/RAND_MG579.pdf, is a 213-page monograph published in 2008 by the RAND Center for Middle East Public Policy within the RAND National Security Research Division (NSRD) and sponsored by the Government of Qatar. The study imparts and assesses the findings of the RAND Corporations' Women and Nation Building Project, "which is designed to assess the multilayered development of women's diverse roles in the post-conflict context." The report is meant to be "useful and interesting to policymakers, practitioners, and scholars concerned with both the academic and the pragmatic implementation of a more engendered approach to nation-building."

WEBSITES

EUROMED WOMEN'S RIGHTS: A PROGRAMME FUNDED BY THE EUROPEAN UNION (<http://www.roleofwomenineconomiclife.net>) "aims at enhancing the

role and involvement of Mediterranean public governmental and non-governmental institutions to facilitate and expand opportunities for women's economic participation. The three-year programme (January 2006–January 2009), covering ten countries in the MEDA region, is funded by the European Commission and managed by the British Council in partnership with the Mediterranean Institute of Gender Studies in Cyprus." The site provides information and news about the program, archives of the newsletter, and links to program publications.

The **GENDER PSYCHOLOGY** page on **AMOEBAWEB: PSYCHOLOGY ON THE WEB** (http://www.vanguard.edu/faculty/ddegelman/amoebaweb/index.aspx?doc_id=861) provides links to other sites offering information about the psychology of sexual orientation, gender, sex, eroticism, and their places and perceptions in society. It includes links to the American Psychological Association and the Kinsey Institute. The website is maintained by Douglas Degelman, Ph.D., a professor of psychology at Vanguard University of Southern California.

Newcastle University's **GERTRUDE BELL WEB SITE** at <http://www.gerty.ncl.ac.uk> provides a short introduction to the life of the Oxford-educated historian who fell in love with the Middle East, worked for British Intelligence during the First World War, and came to wield great power in the newly created state of Iraq. The site contains photos, diaries and letters, and detailed instructions on how to navigate the archives.

The **GIRLS HEALTH** website at <http://girlshealth.gov> works to "promote healthy, positive behaviors in girls between the ages of 10 and 16. The site gives girls reliable, useful information on the health issues they will face as they become young women, and tips on handling relationships with family and friends, at school and at home." The site is developed and maintained by the Office on Women's Health in the Department of Health and Human Services, and provides information on body, fitness, nutrition, illness & disability, drugs, smoking and alcohol, emotions, relationships, bullying, safety, and planning for the future.

The University of Michigan's **GLOBAL FEMINISMS PROJECT**, which maintains a website at <http://www.umich.edu/~glblfem/en/index.html>, "is a collaborative international project that examines the history of feminist activism, women's movements and academic women's studies in China, India, Poland, and the United States." The project involves videotaping oral histories from ten women in each country.

RESEARCHING VIOLENCE AGAINST WOMEN ONLINE at http://new.vawnet.org/category/index_pages.php?category_id=748 “offers guidance that is meant to enhance skills and confidence on the Web, teaching ways to efficiently produce meaningful, relevant results” when searching for resources about violence against women. The site includes a table of contents dividing the information into four categories: “How To: Tips and Tools for Finding Information Online,” “Starting Points: Where to Look,” “Evaluating Resources: Credibility, Validity, and Quality,” and “Related Special Collection & Resource Pages,” as well as background and directions for navigating the site.

“Do you ever feel overwhelmed by pornography?” **STOP PORN CULTURE!** (<http://stoppornculture.org/home.html>) provides resources for those “no longer willing to accept the ways the pornography industry has pushed its way into our lives, distorting our conceptions of sex and sexuality.” The organization “is dedicated to challenging the pornography industry and an increasingly pornographic pop culture. Our work toward ending industries of sexual exploitation is grounded in a feminist analysis of sexist, racist, and economic oppression. We affirm sexuality that is rooted in equality and free of exploitation, coercion, and violence.” The site includes links to online resources for research and teaching, lists of suggested readings, and information on statistics and studies on pornography.

The University of Minnesota’s **TUCKER CENTER FOR RESEARCH ON GIRLS & WOMEN IN SPORT** is an “interdisciplinary research center leading a pioneering effort to examine how sport and physical activity affect the lives of girls and women, their families, and communities.” The Center’s website at <http://cehd.umn.edu/tuckercenter/default.html> provides a history of the Center, as well as information about its current projects, information on its lecture series, an archive of the Center’s newsletter, and links to resources useful for further research in the field.

The **WOMEN IN CONGRESS** website at <http://womenincongress.house.gov/index.html> offers a plethora of information on current and past Congresswomen. Based on the book *Women in Congress, 1917-2006*, this site includes five historical essays; biographical profiles of past and present female Representatives and Senators, which can be sorted by current or past membership, position and party affiliation; images of campaign posters, cards and more; historical data, including which women served in which Congress; a list of women of color in Congress; an interactive map that allows

visitors to see current Congresswomen by state; and educational resources, including lesson plans in PDF format, “Fast Facts,” and links to other online resources. The interactive map and profile page require Adobe Flash to view.

The library page of the **UNITED NATIONS INTERNATIONAL RESEARCH AND TRAINING INSTITUTE FOR THE ADVANCEMENT OF WOMEN (UN-INSTRAW)** (<http://www.un-instraw.org/en/index.php?option=content&task=blogcategory&id=72&Itemid=104>) offers a summary of INSTRAW’s publications, as well the “New Voices, New Perspectives” series (contributed papers by graduate students), and “The Beijing Review,” a series of “Beijing+10” reports on “Women and Poverty,” “Women and Armed Conflict,” and other topics designated as critical areas in the Beijing Platform of Action. The publications, all of which are available for free download, include “Women’s Political Participation at the Local Level in Latin America,” “Lend a Caring Hand: Tips for Home Health Care,” “Content Discontent: Towards a Fair Portrayal of Women in the Media,” “Indigenous Women’s Participation in Governance Processes and Local Governments: Bolivia, Colombia, Ecuador, Guatemala and Peru,” and “Crossing Borders: Gender, Remittances and Development.”

WOMEN IN REFRIGERATORS at <http://www.unheardtaunts.com/wir> provides a list of women in comics who have been “killed, raped, depowered, crippled, turned evil, maimed, tortured, contracted a disease or had other life-derailing tragedies befall [them].” The list is compiled by self-proclaimed superhero “addict” Gail Simone, who became curious about and troubled by the trends she saw. The website includes the list itself, responses and commentary from both the creators and the fans of the women, an exploration of possible motives for this trend, and discussion about what the future might bring.

The **WOMEN’S HEALTH NEWS BLOG** at <http://womenshealthnews.worldpress.com>, written and maintained by a medical librarian, is intended to “provide information and commentary on current women’s health topics, including policy, legislation, news, and events, as well as to point readers to additional useful resources online,” to an adult audience. It includes an archive organized both by date and by category (e.g., “Abortion,” “Advertising/Marketing,” “Midwifery”).

○ Compiled by Elzbieta Beck, Amy Dachenbach,
& Phyllis Holman Weisbard

NEW REFERENCE WORKS IN WOMEN'S STUDIES

FILMMAKERS

Rebecca Hillauer, *ENCYCLOPEDIA OF ARAB WOMEN FILMMAKERS*. Trans. by Allison Brown, Deborah Cohen, & Nancy Joyce. Cairo, Egypt: American University in Cairo Press, 2005. 484p. \$39.95, ISBN 978-9774249433.

Reviewed by Diana King

Academic interest in global cinema outside of the United States and Western Europe has increased rapidly over the last few years, but the availability of substantive published works of reference, history, and criticism in English remains spotty at best. Rebecca Hillauer's *Encyclopedia of Arab Women Filmmakers* attempts to fill part of the gap by documenting the work of sixty-seven filmmakers associated primarily with nine places — Egypt, Iraq, Lebanon, Palestine, Syria, Yemen, Algeria, Morocco, and Tunisia. Short descriptions are also provided on the work of women filmmakers in countries with less developed film industries, including Jordan, Kuwait, Saudi Arabia, and United Arab Emirates.

This 2005 edition of the encyclopedia is actually an updated and revised translation of Hillauer's 2001 German-language edition, and it says much about the distribution patterns of the films themselves and about the geographic dispersal/displacement of many Arab women filmmakers that the book includes an index of film titles in Arabic, English, French, German, and Dutch. Hillauer has carefully compiled filmographies, biographical informa-

tion, country and regional profiles, and valuable interviews and essays by featured filmmakers. In doing so, she has created a reference work that should facilitate an increase in further scholarship and, by extension, broader dissemination of the actual films.

Although it is technically termed an encyclopedia, this book functions equally well as a traditional reference work or as a readable text of narrative scholarship. This is partly due to the non-alphabetical arrangement of content. A short history and analysis of women filmmakers in the Arab world is followed by introductions for each country, filmmaker profiles, and a range of interviews and essays. Some countries are also grouped regionally as Maghreb (Arab countries of North Africa) or Mashreq (Arab-speaking countries east of Egypt). This arrangement by country of origin is not particularly unusual; other books on regional film do something similar. However, more general reference works rarely provide the additional content that Hillauer has compiled, including the text of translated international film reviews, interviews, and essays.

Some of the profiled filmmakers, such as Assia Djebar and Heiny Srour, may be known already to American audiences. The films of many of them, however, have had little distribution outside of film festivals, some European venues (particularly in France), and their own countries. Defining and complicating ethnic and regional identity proves a major theme in much of the book, with many female filmmakers leaving their home countries or travelling back and forth between Europe and the Arab world. While some

discussion of the technical aspects of production and general industry information takes place, the focus of the encyclopedia is more centered on the biographical experiences of the filmmakers as interwoven with the narratives and documentary images of their subjects.

The Encyclopedia of Arab Women Filmmakers includes a long list of films, as well as information on original format and length. One quickly realizes how poorly distributed and documented many of these works are in North America; the book could have been made even more useful for scholars with information about international distributors of the films or institutional archives that house them. The bibliographies of books, articles, and reviews in a variety of languages provide a good deal of documentation, although most citations are from the 1990s or earlier and do not include more recent work. And although the multilingual indexes help readers find specific references throughout the book, no true subject index exists, beyond names and titles.

For college and university libraries supporting programs in film studies, women's studies, and Middle Eastern studies, Hillauer's affordable book is one of the best introductory sources of information on women filmmakers in the Arab world. In addition to the *Companion Encyclopedia of Middle Eastern and North African Film* (edited by Oliver Leaman, 2001) and, to a lesser extent, a relatively short entry on Arab cinemas in the older *Women's Companion to International Film* (edited by Kuhn and Radstone, 1990), libraries may also be interested in *The Encyclopedia of Women & Islamic Cultures* (edited by Suad Joseph, 2003—

2007). The fifth volume of Joseph's series includes chapters on film directors and stars, as well as representations of women on the screen. Its scope is also broader than that of Hillauer's work, since it includes non-Arab countries like Iran, Tajikistan, and Senegal. However, for substantive information on specific Arab women filmmakers, the *Encyclopedia of Arab Women Filmmakers* is the most comprehensive text available in English.

[Diana King is the librarian for film, television, theater, and women's studies at the University of California, Los Angeles.]

GAY/LESBIAN CULTURE

Luca Prono, *ENCYCLOPEDIA OF GAY AND LESBIAN POPULAR CULTURE*, Westport, CT: Greenwood, 2008. 310p. \$85.00, ISBN 978-0-313-33599-0.

Reviewed by Nancy Nyland

The term "encyclopedia" in a title creates a set of standard expectations. Unfortunately, this slender tome is not encyclopedic in its coverage, nor does it meet the criteria for a reference volume. Since the content makes a much-needed contribution in several fields, the title-format mismatch is unfortunate. This is a collection of medium-length essays on the stated topic, mainly in the areas of visual media, music, and writing in the United States and Britain in the last hundred years.

As biography, some of the stories are extremely poignant. No ruse was too extreme to maintain a public career in the face of public prejudices. Gay film stars went so far as to get married, sometimes to partners selected by their movie studio, to maintain a heterosexual image. Jack Kerouac camouflaged

his bisexuality so well that it only began to be discussed thirty years after his death. Many artists kept their sexual preferences hidden from a disapproving society, making it more difficult to identify some of the gay and lesbian contributors to popular culture.

Barbara Streisand is included due to her status as one of several "gay icons" (p.250.) Madonna is also described as a gay icon on page 100, but she does not rate her own entry. Judy Garland is here, but her daughter, Liza Minnelli, does not make the cut as a gay icon. The actress Agnes Moorehead is included, but not Tallulah Bankhead. Barbara Stanwyck is included, again because the author sees her as a lesbian role model or icon, but Marlene Dietrich and Greta Garbo are overlooked in both categories.

A history of extreme discrimination creates an inherently political topic, but an encyclopedist must present facts, resisting the temptation to put forward personal conclusions. Some entries resemble essays — for example, when the author opines that the athlete Billy Bean's autobiography "constructs Bean as a role model for other closeted homosexuals to follow" (p.29). In the entry on Leonard Bernstein, the author posits that "Bernstein continued to have homosexual relationships throughout his married life, probably with his wife's full knowledge." Speculation about what the parties in an intimate relationship knew or thought about their sex lives does not belong in a real encyclopedia.

There are also small problems in the writing that beg for a good editor. A female editor might have noticed the gender imbalance in the entries: more than three men for each woman, even including the women who did not self-identify as lesbian. It would have been nice, especially for readers who work in a visual medium such as film or televi-

sion, to have a photograph of every person featured in the volume, not just some of them. It is regrettable that some of these weaknesses were not addressed, because much of the content fills a gap. This title seems to be unique in addressing gay and lesbian contributions from the specific perspective of popular culture. The unvarnished historical and factual information is inherently rich, when it can be discovered, and requires no authorial amplification.

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

GIRLS' STUDIES

Claudia Mitchell & Jacqueline Reid-Walsh, eds., *GIRL CULTURE: AN ENCYCLOPEDIA*. 2 vols. 744p. Westport, CT: Greenwood, 2008. \$185.00, ISBN 978-0313339080; ebook, \$203.50 single user, \$305.25 multiple user, ISBN 978-0313084447.

Reviewed by Sherri L. Barnes

When I was consulted by a colleague about whether to buy a \$700 encyclopedia of popular culture in print, I said that I couldn't justify that type of expense when we're trying to get away from print reference books that languish on the shelves unused because so much encyclopedic information (basic, easily accessible, widely accepted knowledge) is available free online and being published in electronic formats. I added that we have many other reference sources, both print and electronic, that cover the same subject. However, some reference books are still a necessary and valuable contribution to certain fields of study, especially emerging ones. This is the case with

Girl Culture: An Encyclopedia, which is also available electronically.

I came to this resource with minimal experience with or knowledge of girl culture, let alone girl culture studies as an academic field. Not that I hadn't noticed the increasing number of publications on the topic. My interest in the topic stemmed primarily from my personal bewilderment at the raunchy phenomenon of "girls gone wild" and how provocatively many very young girls represent themselves. I now know that my anxiety over this is connected to what marketers and social observers refer to as "age compression" or KGOY — kids getting older younger. For researchers with no background in girl culture studies, the encyclopedia is a remarkable, well-written source of basic background information on many aspects of girl culture (material culture, social practices, bodies, people, theoretical and social concepts, space, rites of passage, etc.), as well as a review of the scholarship in the field, by the top scholars in the field.

The encyclopedia is arranged in two parts. Part 1, "Studying Girl Culture: A Readers Guide," contains a collection of scholarly essays concerning critical issues in girlhood studies (social

constructions of girlhood, femininity, methodology, race and representation) and analyses of practices in girl culture (e.g., dolls, style, literacy, digital culture, ballet, etc). Part 2 contains the entries in alphabetical order. The tone of the text is consciously theoretical and feminist. The editors don't shy away from terms like *heteronormativity*, and the "Compulsory Heterosexuality" entry can be found between the lighter topics "Coming-of-Age-Memoirs" and "Cootie Catcher." Before discovering that the chronological limits of the encyclopedia are the early 1920s to the second half of the first decade of the twenty-first century, I was a bit puzzled by the "Evans, Dale" entry. What do girls today know about Dale Evans and what is the significance of Dale Evans to girl culture? Nonetheless, Dale Evans gets an entire entry, while Hannah Montana only warrants mention in "Disney and Childhood" and in "Tween."

Girl Culture claims and seems to be comprehensive in subject coverage. I wish the index was as comprehensive. Unfortunately, the essay portion, which accounts for twenty-five percent of the content, is poorly indexed. When

I wanted to return to what I had read about topsy turvy dolls, there was no reference to them in the index, not even under *dolls* where there's a cross-reference to "see also individual dolls." If dolls weren't so central to girl culture, I could understand omitting the index entry, but there are numerous references to dolls, including an essay on dolls and one on Barbie. But then again, the essay on dolls, "Doll Culture," is not indexed page by page, only by the beginning

and ending page numbers. More admirable aspects of the arrangement are the alphabetical and topical list of all the entries. For instance, using the topical list or the "Guide to Related Topics," one can see all the entries related to "Identities and Stereotypes."

The references make this a worthy purchase for academic libraries. Most of the essays cite numerous sources. A separate bibliography section (good for collection development) is also included. It would have been nice to see more of the periodical literature cited, but the editors do a good job in the essay portion of covering the scholarship and emphasizing the importance of theory in studying girl culture. All entries are signed and include suggestions for further reading.

Girl Culture: An Encyclopedia is a serious and scholarly presentation of a rapidly growing field that has been as devalued as girls and their culture have been. If you ignore the glossy pink cover, which seems more suitable for school libraries, you'll discover a reference source I'm certain you'll enjoy, learn from, and have an opportunity to recommend.

[*Sherri L. Barnes is the women's studies librarian at the University of California, Santa Barbara.*]

POLITICS

Lynne E. Ford, *ENCYCLOPEDIA OF WOMEN AND AMERICAN POLITICS*. New York: Facts on File, 2008. 636p. \$85.00, ISBN 978-0816054916.

Reviewed by Jessica Hagman

As the historic race between Hillary Clinton and Barack Obama for the Democratic nomination for President played out under the bright lights of



Miriam Greenwald

intense media scrutiny this year, how many of those watching were aware of the long road that had led to this moment in U.S. history? Facts on File's new *Encyclopedia of Women and American Politics* is a useful reference tool for those who seek to reflect on the past and future of women in the American political landscape.

This single-volume work by Lynne Ford, Associate Professor of Political Science at the College of Charleston, includes more than five hundred entries on individual women, significant events, organizations, movements, issues, and Supreme Court decisions. The majority of the entries end with suggestions for further reading, most of which are monographs and journal articles that are compiled in a final bibliography. The appendices include a set of relevant primary documents ranging from Elizabeth Cady Stanton's address to the Women's Rights Convention in 1848 to Clinton's 1995 remarks to the United Nations Conference on Women in Beijing. The collection of tables and statistics includes lists of all women to occupy seats in Congress and the U.S. Senate through 2007, a timeline of political firsts for women, percentages of women and women of color in Congress and state legislatures, and even a list of the fifteen nations with the highest percentages of women in national legislatures (and compared with the U.S., which has the sixty-sixth highest).

Compared to its 1999 predecessors, the *Encyclopedia of Women in American Politics* (Oryx) and *From Suffrage to the Senate: An Encyclopedia of American Women in Politics* (ABC-CLIO), this new volume provides not just updated content (including entries on all women serving in the 109th Congress) and a lower price, but also significantly more substantial biographical entries for major figures such

as Eleanor Roosevelt, who warrants five full pages, and Elizabeth Cady Stanton. Although the biographical entries are repetitive in structure, they are engagingly written, and those with an interest in the topic may find themselves browsing the book for some time.

Despite the book's thorough coverage, it suffers from a lack of clear organization and navigational aids. While the alphabetical list of entries at the front of the volume is welcome, it lacks page numbers, a seemingly simple addition that would make locating individual entries much easier. The same can be said of the list of contents that precedes each appendix. The list of entries would be more useful if it were organized by major topic, such as "women in the workplace" or "reproductive rights," so that readers could draw connections between entries.

In spite of these shortcomings, this encyclopedia is still a useful tool for the audience for which its publisher intends it — high-school and junior-college students. The current generation of these students may be accustomed to turning first to Google and Wikipedia when they need information, but they would likely find this reference tool a valuable alternative.

[Jessica Hagman is a reference and instruction librarian at Ohio University.]

Rosemary Skaine, **WOMEN POLITICAL LEADERS IN AFRICA**. Jefferson, NC: McFarland, 2008. 206p. \$49.95, ISBN 978-0786432998.

Reviewed by Nancy M. Lewis

The political leadership of women is a topic much in the U.S. news these days. But American popular awareness doesn't necessarily extend beyond our borders. How many of us, for example,

are aware of the increasing numbers of women leading political change in African countries?

Rosemary Skaine's *Women Political Leaders in Africa* addresses this gap in public awareness. This thoroughly researched and comprehensive volume brings together data and analysis with profiles of selected African women. The work provides the historical background of African women's political leadership, introduces eleven current political leaders, includes a country-by-country overview, and offers a perspective on this leadership within an international framework.

Although the compilation of so much information in one work is a definite strength, it also makes the text hard to follow in some spots. A glossary of phrases casually used but not explained (such as "first past the post") would be a beneficial addition. More careful editing of sentence structure would also have made for easier reading.

Of the eleven women individually highlighted in this work, only two, Ellen Johnson-Sirleaf of Liberia and Wangari Maathai of Kenya, can be easily researched elsewhere; information on the other nine is not as widely available. Therefore, this section of the book is particularly valuable. It would be even more useful, though, if Skaine had included the criteria she used to select the women profiled here. Also, the writing style varies greatly from one profile to the next. For example, the emphasis on personal beauty in the entry on South Africa's Baleka Mbete seems at odds with the tone of the rest of the work.

Although other sources of similar information exist, no single work is as comprehensive. *The Political Handbook of Africa* (2007) has very little to say about women's political leadership. *The Almanac of Women and Minorities in*

World Politics (2000) includes statistical data and some names of individuals, but is dated. *Women in African Parliaments* (Bauer, 2006) provides a good framework, but goes into detail for only six African countries. *The Historical Dictionary of Women in Sub-Saharan Africa* (2005) includes just four of the women profiled in Skaine's work. And the International Institute for Democracy and Gender's website provides information only for those African countries that have enacted gender quotas for leadership positions. Therefore, I highly recommend this work for all academic reference collections.

[Nancy M. Lewis is the women's studies librarian and the head of reference at the Raymond H. Fogler Library, as well as adjunct faculty in the Women's Studies Department, at the University of Maine.]



Miriam Greenwald

PSYCHOLOGY

Florence L. Denmark & Michele A. Paludi, eds., *PSYCHOLOGY OF WOMEN: A HANDBOOK OF WOMEN AND THEORIES, 2ND EDITION*. Westport, CT: Praeger, 2007. 786p. index. \$135.00, ISBN 978-0275991623.

Reviewed by Erin Gratz

The second edition of *Psychology of Women* proves to be as much of a "definitive" resource in women's psychology as the original 1993 edition. It includes "more than 50 percent" new content, with chapters on women of color, international psychology of women, women and leadership, courses in psychology of women, and women's sexualities. The twenty-two chapters represent the distinct issues of the psychology of women and together provide a thorough overview.

Part I gives the historical development of the psychology of women from Darwin and Freud through the feminist psychology of today. A new chapter on women of color focuses on how adoption of a multicultural perspective and consideration of an individual's multiple identities are essential to feminist psychology. Next, the international psychology of women is explored in the



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context of organizations, publications, and the Women's Worlds congresses.

Part II offers an overview of feminist perspectives on research methods and a new chapter on creating courses in the psychology of women. Janet S. Hyde and Shelly Grabe provide meta-analysis as a tool for evaluating gender differences. Part III considers women's social and personality development in terms of existing theories, stereotypes, stages of a woman's lifespan, and friendships and romantic relationships.

Part IV concentrates on women's physical and mental health, examining the health care system's impact on women's health, the menstrual cycle, and women's sexualities. The focus of Part V is the victimization of women and the issues of rape, partner violence, and sexual harassment. Women and work are at the center of Part VI, which looks at the psychology of achievement, family roles, career development, and leadership. Each chapter concludes with an extensive bibliography, and the book includes an index.

There is a foreword by Bernice Lott and an introduction by the editors. As in the first edition, the editors

and Lott are calling this handbook a “catalyst of change” for future research, the psychology of women, and social change. I highly recommend it for academic and research libraries as well as organizations specializing in areas of women’s psychology.

[Erin Gratz is a librarian and an assistant professor at the University of La Verne and serves as the reference team lead and primary liaison to the College of Arts & Sciences.]

QUEER THEORY

George E. Haggerty & Molly McGarry, eds., *A COMPANION TO LESBIAN, GAY, BISEXUAL, TRANSGENDER, AND QUEER STUDIES*. Malden, MA: Blackwell, 2007. 496p. \$174.95, ISBN 978-1405113298.

Reviewed by Eric W. Trekell

It would be misleading on my part if I didn’t confess that I not only dread but actively avoid picking up volumes on theory, whether queer or otherwise. I’ve comfortably settled on the belief that, unlike some people’s brains, mine simply isn’t hardwired for what I think of as the density of thought often presented in such volumes, and I see myself as much more a politically minded “practitioner” than a theorist. That makes it dangerous for me to agree to review a text without seeing it in advance, but fortunately (for me), Haggerty and McGarry have produced an accessible collection of essays. There are indeed meaty theoretical discussions here, but this well-balanced volume seeks to cast a wide net to survey the current status and the future of LGBTQ studies, and thus also offers discussions of politics and current events as well as explorations of

our queer history, culture, and sense of community. The editors’ express goal was to blend very new works from a few established voices with essays from emerging new scholars, so if names like Judith Halberstam, Judith Butler, and David Halperin, along with Haggerty’s, are known to me, they will surely be familiar friends to those in the classroom.

Haggerty and McGarry took as their guiding principle the most fundamental of questions: “Is queer inquiry still relevant?” They wonder whether or not representations of LGBTQ people in the U.S. have achieved enough visibility and representation to be rather normal, and thus for queer studies no longer to be very relevant. The result is that they express some surprise at the variety of reasons that support an emphatic answer of “yes” by contributing essayists. The essays, Haggerty and McGarry conclude, offer up proof that sexuality studies remain crucial to the issues of politics, war, society, and everything that “changed after September 11th.”

Making multiple plays on typical gay stereotypes, George W. Bush, and the politics of 9/11, the first section of *A Companion* is titled “Queer Politics in the Time of War and Shopping or Why Sex? Why Now?” Given my self-confessed political junkie tendencies, it should be no surprise that I found two of the essays in this section (Janet R. Jakobson’s “Sex, Secularism and the ‘War on Terrorism’: The Role of Sexuality in Multi-Issue Organizing” and David L. Eng’s “Freedom and the Racialization of Intimacy: *Lawrence v. Texas* and the Emergence of Queer Liberalism”) much to my liking. Jakobson’s premise, that “sexuality has remained central to both electoral politics and U.S. public discourse” (“values voters,” anyone? “Don’t Ask,

Don’t Tell”?), is only highlighted by the most recent rash of sex scandals — too late to be included in this essay — featuring Idaho senator Larry Craig, Florida congressman Mark Foley, and evangelical minister Ted Haggard (not to exclude, mind you, the spectacular, if heteronormative, implosion of New York governor Elliot Spitzer and the correspondingly hypocritical non-implosion of Louisiana senator David Vitter). Because, of course, it goes beyond gay sex: justification for the war in Afghanistan, Jakobson reminds us, was based partly on trotting Laura Bush out to display her distress at the oppression of Afghan women. When the Bush administration’s WMD argument regarding Iraq was found to be lacking, Jakobson pointedly tells us, the gay conservative political gadfly Andrew Sullivan (along with many others, of course) conveniently made the case that sexual regulation in Islam (polygamy on the part of Osama bin Ladin, the veiling of women, etc.) proves the lack of freedom in Muslim worlds, and that the Global War on Terror is actually a War for Freedom. Jakobson uses this discussion to place the activities and photos of prisoners at Abu Ghraib in context — a context that is unequivocally homo-sexualized, despite suppression of that conversation and context in American media and the American psyche.

In his essay, Eng explores the concept of “queer liberalism,” noting a trajectory of events that he sees as the normativization of queers in America — the attitude that “we’re just like everyone else, we will behave like everyone else and we expect to be treated like everyone else” — in short, that heteronormativity is homonormativity. Those who believe in holding on to our queer culture, however one chooses to

define that, will surely decry this trend. We ought not to be surprised to also find an essay (Martin F. Manalansan IV, “Queer Love in the Time of War and Shopping”) offering up an interpretation of Brokeback Mountain, placing it in context of ’90s media representations of LGBT folk. It’s fairly clear on which side of the “homonormativity” debate Manalansan does battle: we don’t need “a romance like any other.”

One other essay of note in this section, in part because it offers local flavor, is Richard Meyer’s “Who Needs Civil Liberties?” Among the multiple examples in this piece, Meyer shares the story of then UWGB Chancellor Bruce Shepard’s censorship (and the student reaction) to a piece of art titled “Patriot Act,” by Chicago artist Al Brandtner. The work, which Shepard ordered removed from the campus gallery, was a postage-stamp depiction of George W. Bush with a gun held to his head. Shepard charged that the work represented “advocacy of assassination.”

There’s so much more here, of course, than my favorite essays, and my focus reflects my biases, but the remaining sections offer a little something for everyone. In “Histories, Genealogies and Futurities,” David M. Halperin’s essay is historically intriguing; he explores the history of what he refers to as “deviant teaching,” from Dante to various tribal initiations of young boys, and connects it to the challenges, faced daily, by homosexual teachers. Valerie Traub (“The Present Future of Lesbian Historiography”) adds the lesbian voice and rejects the historical binary — her term is “alterity or continuism” — between the pre-modern identity of those who engaged in same-sex acts and the case of the moderns, who claimed sexual identities. Discussions on gender, although pervasive throughout *A Companion*, also have a section of their own. Robyn

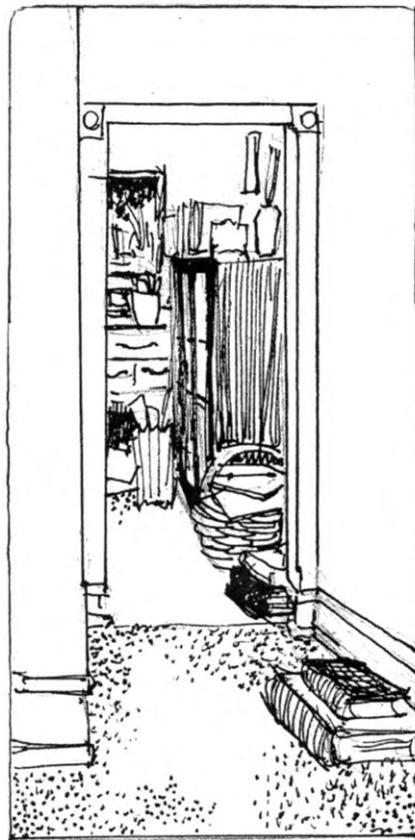
Wiegman’s “The Desire for Gender” offers one suggestion for the future direction of queer studies: Wiegman makes the case that academic inquiry is turning away from a focus on sexuality and toward gender.

Theory-minded folk will likely find the last section of *A Companion* to be of particular interest. “Performing Theory or Theory *In Medias Res*” (literally, “in the middle of things”) makes the direction of these essays very clear, and gives the most emphatic answer to Haggerty’s and McGarry’s question about whether queer inquiry is still relevant. Of course it is: the task is unfinished. One of the highlights is Jordana Rosenberg’s dialogue with Judith Butler (“Serious Innovation: A Conversation with Judith Butler”), in which Butler lays out the goal of reclaiming the Religious Right’s framing of “life” from a culture of life to a cul-

ture of living — by performing life, we transform society. There’s no denying that Butler is one of the scholars I was thinking of when I confessed earlier that I struggle with theory; she’s often been criticized for a difficult and obscure writing style. Indeed, even one of her good friends and colleagues, Nancy Fraser, has said of Butler’s use of language that it is removed from “everyday ways of talking and thinking about ourselves” (in *Feminist Contentions: A Philosophical Exchange*, Routledge, 1995, p. 67). Rosenberg, by conducting a dialogue with Butler, makes her more accessible without sacrificing the impact of her ideas.

The aim of edited collections of essays, I suppose, is two-fold: to offer as wide a sampling as possible, while giving the reader the option of focusing only on those issues of most interest. *A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies* certainly accomplishes both. In some cases, themes also run across sections (for example, discussion and analysis of LGBT representations in media appear in three different sections). In that regard, Haggerty and McGarry could have structured the volume differently than they actually did, but I doubt it would have made for a stronger or more cohesive work — just a slightly different one.

[Eric W. Trekell is the director of the Lesbian, Gay, Bisexual and Transgender Campus Center at the University of Wisconsin–Madison.]



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REPRODUCTIVE RIGHTS

Dorothy E. McBride, *ABORTION IN THE UNITED STATES*. Santa Barbara: ABC-CLIO, 2008. 303p. bibl. index. \$55.00, ISBN 978-1-59884-098-8.

Reviewed by Jeanne Armstrong

“Debate. Controversy. Argument. Conflict. Struggle. Clash. Battle. War. All of these terms have been used to describe the status of the abortion issue in American society and politics” (p.xiii). With this opening statement in her preface, Dorothy McBride introduces the reader to her *Contemporary World Issues* reference handbook, *Abortion in the United States*. McBride, who is an emeritus professor of political science at Florida Atlantic University, founder of the women’s studies program there, and coeditor of *Abortion Politics: Public Policy in Comparative Perspective* (1996), is well qualified for this project. Published in 2008, *Abortion in the United States* covers the topic of abortion from the early nineteenth century to 2007. McBride states

that her purpose is to describe the “origins and changes in the conflict over abortion; the major combatants; what they are fighting about; the arenas for the conflicts; and the effects on politics, policy and social debate” (p.xiii).

She accomplishes this and even more with extensive and current coverage of the abortion topic, including historical background from criminalization in the nineteenth century to legalization and the resulting debate that continues into the twenty-first century. After presenting this historical background, she examines conflicts over the legality and constitutionality of abortion; state regulations of abortion; types of abortion procedures; fetus-as-a-person issues; and solutions to reducing conflict between the two sides.

The overview of worldwide perspectives is useful. The reader learns that there is a broad range of policy and law on abortion, with some countries limiting abortion to early stages of pregnancy, while women in poor countries can be at risk from unsafe illegal abortions. There are also biographical sketches covering thirty-one significant players in the ongoing development of birth control and abortion practices and policies.

There is a section with statistical data on abortion practices and services and a sample of opinion polls from 2006–2007 that ask various questions about the issue. Excerpts from historical documents, such as the 1968 papal encyclical and the essential Supreme Court cases relating to abortion, are useful. McBride’s directory of organizations represents both sides of the issue and is divided into government agencies, U.S. organizations, and international organizations. This directory and the list of resources are annotated. One list of books and articles includes historical, legal, and sociological treatments of the topic. It will be helpful

to researchers that this list is separate from the one that designates books as having either a pro-choice or a pro-life bias. The resource section also has a video/DVD list and a list of internet sites. Additional useful features include a chronology of laws, events, and decisions, a glossary of relevant terms, and a detailed index.

McBride strives to be objective and neutral in her treatment of this extremely polarized topic, and she illuminates the complexity of an issue that has been represented mainly as a conflict between extreme pro-life and pro-choice positions. Her knowledge of the topic is impressive, and her book provides useful background for students beginning to research abortion.

[Jeanne Armstrong is an associate professor at Western Washington University and is the librarian liaison for several departments and programs, including Women Studies.]

RUSSIA, EASTERN EUROPE, & MORE

Mary Zirin et al., eds., *WOMEN & GENDER IN CENTRAL AND EASTERN EUROPE, RUSSIA, AND EURASIA: A COMPREHENSIVE BIBLIOGRAPHY*. Armonk, NY: M.E. Sharpe, 2007. 2 vols. 2132p. \$346.95, ISBN 978-0765607379.

Reviewed by Jill Rosenshield

This massive (10.9 pounds) and extraordinary multilingual, partially annotated bibliography contains a wide range of resources — too cumbersome, according to its editors, to put online — although the problems described below, including the need to resort to double or triple “look-ups” and the lack of adequate cross-referencing be-

tween the “General Background” and other sections, would be eliminated were the tome to be available online. While sometimes difficult to use, it is a most impressive achievement. Following sections on “General Background” and “Stateless Diaspora Nationality (Gypsies/Roma and Jews),” *Volume I: Southeastern and East Central Europe* is arranged on a country-by-country basis, grouped by geographic proximity



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(e.g., all the countries of Southeastern Europe including Yugoslavia and its antecedents and successors). Entries are for books, book chapters, articles, and M.A. and Ph.D. theses (no date range specified). *Volume II: Russia, the Non-Russian Peoples of the Russian Federation, and the Successor States of the Soviet Union* starts by listing material in the history of Russia (by time period), Russian folklore/ethnography, and arts and literature/linguistics. Next come sections on “non-Russian peoples of Russia,” grouped by region (except for Jews, who lived throughout the area), and detailed listings for each successor state to the Soviet Union. Publication dates for entries in Volume II run from 1917 to 2005, although the entries for Russian literature are primarily from 1975 through 2005. In the section on Russia, articles under ten pages are not included unless they are part of a collection. As a rule, archival resources are not included in the volumes.

Sources for the Habsburg Monarchy, Ottoman Turkey, Greece, and East Germany provide a context for those many areas that belonged to varying empires. While both volumes have a section on Jews, the Gypsy/Roma diaspora appears only in Volume I, even though that section includes many references to the Soviet Union. The general background section in Volume I, which includes material pertinent to both volumes, is outstanding, but unfortunately the sections for specific countries or groups never refer to this background section, and readers who consult only Volume II will not even learn of its existence. Each volume would benefit from including the other’s tables of contents and indexes (a total addition of 116 pages).

The entries themselves are models of bibliographical citation. I verified

hundreds of titles. Entries for collected works usually list the contents. Citations for secondary sources not in English or Russian are either translated into English or annotated in English. The section on Ottoman Turkey, of course, includes many titles that use the Persian (Arabic) alphabet, which in this bibliography are rendered in standard Turkish. (These older works include many references to modern Latin alphabet editions of these older titles.) This transcription practice seems to be standard in WorldCat. Of course, users will encounter older citations in some bibliographies and local catalogues that have different transcriptions for Arabic letters: for example, **q** for **k**.

For each country in Volume I, the following sections are included: “Bibliography and Reference,” “Web Sites,” “Periodicals,” “History and Society,” “Literature and the Arts,” and “Autobiography.” In Volume II, the subsections are “Web Sites,” “History, Society and Culture” (Books and Articles), “Individual Women,” “Literature,” “Reference Works” (Books and Articles), “Anthologies,” and “Individual Authors.” “Individual Authors” includes brief biographical information, including lists of publications and citations of secondary literature; for women who are not principally writers, an excellent website is occasionally substituted.

These comprehensive lists of women (intellectuals, scientists, artists, educators, film directors, as well as writers) should prove useful to undergraduates seeking English-language resources. The extensive English notes will also afford the user an idea of the literature in other languages. Not only will undergraduates easily determine whether English-language sources are available, but the juxtaposition to more general information on gender issues,

etc., will also allow users to get started on topics that all-literary bibliographies lack. These users will derive great benefit from reading through the long lists of sources in the first part of each section, although they would have been better served by a chronological (rather than an alphabetical) arrangement that would hint at the development of women's studies.

These are important and useful volumes, and we owe a debt of gratitude to Irina Livezeanu and June Pachuta Farris, the editors of Volume I; to Mary Zirin and Christine D. Worobec, the editors of Volume II; and to a stellar group of contributors. It is astonishing that there are so few errors (mostly minor spelling mistakes) in a collection that includes thousands of entries pertaining to women, periodicals, and associations of historical importance.

This is not to say, however, that these volumes are always easy to use. In the name index (the only subject index), references are often difficult to locate. Each entry is preceded by a code for the geographical area and then a number: for example, ALB196, which translates into entry 196 in the section devoted to Albania. In Volume I, the explanations of the codes are found on pages xv–xvi; the index is on pages 889–891. If you start from the index, this coding system involves two extra lookups before you get to the actual citation: you must first look at the beginning for the explanation of the codes, and then turn to another section in which the page numbers for the codes are indicated. Fortunately, Volume II has a combined index of codes and page numbers on pages 1113–1114. The nuisance of frequent double look-

ups could have been obviated by using a code sequence: for example, AGEN BGRO CJWS DALB EBUL for GEN GRO JWS ALB BUL.



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The secondary literature, which is presented in a strictly alphabetical format, can also be challenging to navigate. For example, I gave myself several topics and skimmed through the rich resources in Volume I, General Background, GEN256-GEN732, carefully writing down the codes for the promising titles. In two of these exercises, I later realized that I should have written down some additional entries, because I had difficulty in locating them again in this purely alphabetical list. A large number of citations in the general background section are quite specific — for example, a comparative study of Romany and Jewish women in two East European countries. But in neither of the two country sections, nor in “Gypsy/Romany” or in “Jewish,” are there reminders to check in “General Background.” In “General Periodicals,” *Feminist Collections* is included within the entry for *The European Journal of Women's Studies* (GEN64) rather than

having its own listing. It should be GEN 66; I am guessing that the compilers added it late and wanted to avoid such numbers as GEN65a. For smaller sections, such as “Habsburg Monarchy,” the alphabetical arrangement is O.K.

The two recommended Library of Congress classification numbers for *Women and Gender in Central and Eastern Europe, Russia, and Eurasia* are Z7964.E85 (for “Bibliography of women in Europe”) and HQ1590.7 (for “Women's movements”). However, the most accessible feature is the names of women, particularly writers for which “Literature” (PN45) would be a better area.

Volume II includes translations of literature into English or Russian. Volume I lists translations of literature into English only.

There is virtually no duplication of citations between sections or volumes, and the lack of subject indexes (other than for proper names or titles of historically important journals) leaves only geographical propinquity to lead users further. The experiences of Jews and Gypsies (Romany) in the Holocaust are addressed in Volume I; treatment of Romany women in the Soviet sphere is included in Volume I rather than the more logical Volume II. I found no articles on Armenians during WWI, even though Volume I covers Ottoman Turkey into the 1920s. I also did not find secondary literature on pogroms in Volume II (although pogroms mostly occurred before the scope of Volume II, Volume II does include post-1917 articles on very early Russian periods). I recognize it is possible that scholarly articles refer to Jews

in general, not women specifically.

Scholars will probably consider *Women and Gender in Central and Eastern Europe, Russia, and Eurasia* to be an indispensable source of bibliography on women in Eastern Europe and Russia, an important contribution representing many years of hard labor. I fear, however, that undergraduates and non-specialists will not make the concerted effort needed to unearth the valuable sources in this work. Most will never learn about the excellent general background section in Volume I unless the individuals they are researching are listed in the index; Volume II users will of course miss that section completely. I sincerely hope that this resource will someday be available online so that users can tap into these enormously useful bibliographical citations.

[Jill Rosenshield is the associate curator for the Department of Special Collections in the University of Wisconsin–Madison Libraries.]

SPORTS

Nicole Mitchell & Lisa A. Ennis, *ENCYCLOPEDIA OF TITLE IX AND SPORTS*. Westport, CT: Greenwood, 2007. 199p. \$59.95, ISBN 978-0313335877.

Reviewed by Sharon Ladenson

What are the origins of Title IX policy? What impact has Title IX had on intercollegiate athletics? How has Title IX policy been enforced? Greenwood's new *Encyclopedia of Title IX and Sports* is an effective reference guide for finding answers to these and many other questions.

The encyclopedia includes more than one hundred entries that provide

brief background information and selected bibliographical references for key figures, events, organizations, legislation, and cases specific to Title IX and gender equity in sports in the United States. The organization is straightforward, as entries are listed alphabetically throughout the main section of the text. The beginning of the volume has a separate alphabetical list of all entries, as well as a list of the entries grouped within three areas: "Court Cases," "Organizations," and "People." It also includes a list of abbreviations, as well as a chronology of key events leading up to the passage of Title IX and the subsequent impact of its enactment. The subject index is approximately four pages long, with references to main entries clearly noted in boldface type.

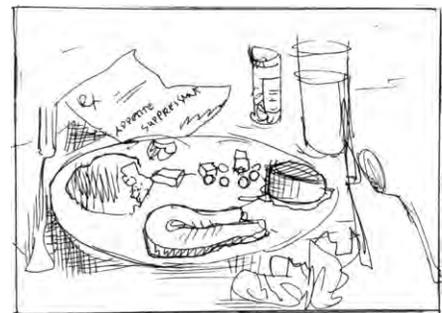
The text provides several valuable tools for researchers of Title IX and related topics. The introduction provides an overview of the history and impact of Title IX policy. The authors have also developed an extensive "Resource Guide," which offers a selected bibliography of more than one hundred sources, including books, journal and magazine articles, government publications, and theses and dissertations. The resource guide also has separate lists of relevant websites, films and videos, organizations, and selected related court cases (not covered in the main section of the text). The appendices reproduce the text of various federal government documents specific to Title IX policy. Although those documents are also publicly available on the Internet, gathering them in one place for quick access provides a useful service to researchers.

Since this encyclopedia focuses primarily on the history and impact of Title IX, researchers should consult additional sources for information on other issues related to gender and sports. For example, although the authors have made laudable efforts

to provide information about specific women of color (there are entries on such notable African American women athletes as Cheryl Miller, Lynette Woodward, and Lusia Harris Stewart, for instance), the text does not include separate entries covering the overall role and impact of women of color in sports. Readers interested in this topic should also consult *The Encyclopedia of Women and Sport in America* edited by Carole A. Oglesby, et al (Oryx Press, 1998), which includes entries on African American, Asian American, Latina, and Native American women in sports.

Overall, the *Encyclopedia of Title IX and Sports* is a valuable reference guide to the development and subsequent impact and enforcement of Title IX policy. Recommended for undergraduate and public library collections.

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



Miriam Greenwald

BRIEFLY NOTED

Alicia Alvarez, *THE BIG BOOK OF WOMEN'S TRIVIA*. San Francisco: Red Wheel/Weiser Press, 2008. 238p. bibl. pap., \$12.95, ISBN 978-1573243520.

This was originally published by Conari as *The Ladies' Room Reader Revisited: A Curious Compendium of Fascinating Female Facts* (2002), which in

turn followed up on *The Ladies' Room Reader: The Ultimate Women's Trivia Book* (2001). Somehow we missed those, but the current title caught our eye. The first thing to say about *The Big Book* is that it is small (7" x 5"). But it is filled with trivia tidbits, mostly humorous and unsourced except for a "selected bibliography" at the back of the book, and divided into categories such as "Kissing Uncovered," "Contemplating Condoms," "Fashion Fads," and "Scintillating Saints." Your basic diverting ladies' room reading, under the old or new title.

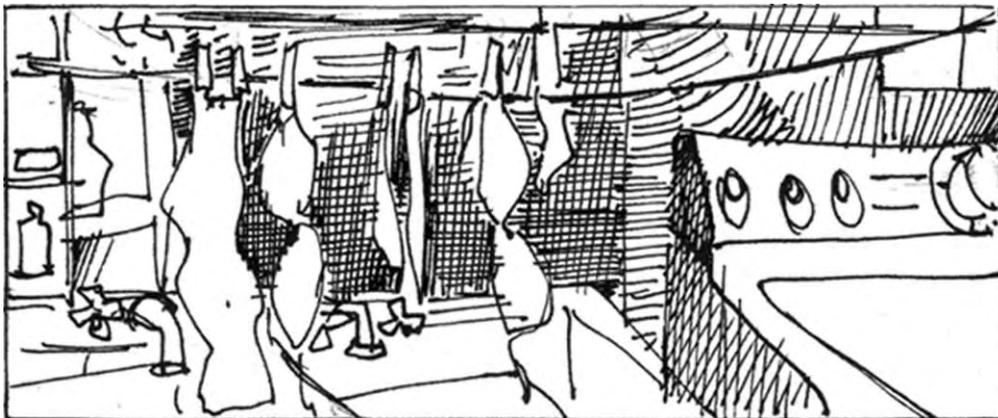
Maitrayee Mukhopadhyay & Franz Wong, guest eds., **REVISITING GENDER TRAINING: THE MAKING AND REMAKING OF GENDER KNOWLEDGE: A GLOBAL SOURCEBOOK**. Amsterdam, The Netherlands: KIT (Royal Tropical Institute); and London, UK: Oxfam, 2007. (Critical reviews and annotated bibliographies series.) 141p. index. pap., £16.95, ISBN 978-9068327359 (KIT edition); ISBN 978-0855985998

(Oxfam edition). Also available at http://www.kit.nl/net/KIT_Publicaties_output/ShowFile2.aspx?e=1031.

The concept of "gender training" or "gender education and training" in development (along with the somewhat broader term "gender mainstreaming") is the subject of this new resource by gender and development practitioners and scholars. The main objective of the book is to provide a more theoretical basis than is normally found in the many publications on the topic written for trainers in the field. The contributors are especially interested in examining whether gender training/trainers understand feminist epistemology and critiques, or whether they, for example, revert to essentialist notions of Woman. The editors discuss this problem at some length in their introduction, which is followed by four essays reflecting geographic/linguistic variation (India, Uganda, Machreq/Maghreb region, and the Francophone world) and a concluding essay on a rights-based approach.

The rest of the *Sourcebook* is the reason for listing it in this column: namely, a 43-page annotated bibliography of books, book chapters, journal articles, and reports on gender training from organizations and governmental agencies. The bibliography favors more theoretical and analytical works (e.g., *African Gender Scholarship: Concepts, Methodologies and Paradigms*), but it references some with more practical intent as well (e.g., *Gender Mainstreaming Tools Marketplace: An Annotated Resource Guide*). Several citations are for Oxfam publications, and development journals are also well represented. All the items listed are held in the KIT library, which will photocopy articles or small books (up to 100 pages) upon request from libraries, organizations, or individuals. The bibliography also includes Web addresses for many of the items.

[Phyllis Holman Weisbard reviewed the two titles above.]



Miriam Greenwald

PERIODICAL NOTES

NEW AND NEWLY DISCOVERED PERIODICALS

CONTEMPORARY WOMEN'S WRITING. 2007– .
Co-Editors: Mary Eagleton (Leeds Metropolitan University, UK); Susan Stanford Friedman (University of Madison–Wisconsin, USA). Publisher: Oxford Journals, Oxford University Press; website: www.cww.oxfordjournals.org. ISSN: 1754-1476 (print); 1754-1484 (online). Frequency: 2/yr. Subscriptions: see http://www.oxfordjournals.org/our_journals/cww/access_purchase/price_list.html (Issue examined: Vol. 1, Nos. 1/2 [December 2007], 213 pages.)

In addition to its two co-editors, *Contemporary Women's Writing* has two book review editors, six associate editors, an editorial board of fifteen, and a large international advisory board. The premiere issue's editorial statement begins, "*Contemporary Women's Writing* offers a space where the field of contemporary women's writing can be explored, challenged, extended, and defined. Recognizing the richness of women's writing from across the world, we welcome discussion of all literatures, not only those written in English. We encourage as well the full panoply of scholarly approaches to women's writing — from the theoretical to the historical, from the formalist to the sociological, from the material to the cultural, from the stylistic to the linguistic, from the political to the ethical. We are not a creative writing journal, in the sense of publishing original poems or short stories, but we do recognize how writing may be innovative in its stylistic mode, at once creative and critical. And we hope to foster interdisciplinary, transnational, and comparative perspectives on contemporary women's writing."

Partial contents of the first issue: "Quodlibet: or, the Pleasures of Engagement," by Rachel Blau DuPlessis; "The (Ubiquitous) F-word: Musings on Feminisms and Censorships in South Asia," by Brinda Bose; "New Voice, Old Body: The Case of Penelope Fitzgerald," by Stephanie Harzewski; "Impure Lines: Multilingualism, Hybridity, and Cosmopolitanism in Contemporary Women's Poetry," by Marina Camboni; "Is Contemporary Women's Writing Computational? Unraveling Twenty-First Century Creativity with Penelope at Her Loom," by Liedke Plate; "Writing Space," by Meena Alexander; "Origins, Searches and Identity: Narratives of Adoption from China," by Margaret Homans; "Women Writers and the Elusive Urban Sublime: The View from 'Manchester, England,'" by Lynne Pearce;

"I Call It New Orleans," by Debra A. Castillo; "Unknown Others: South Asian Theater and Its Audiences in Britain Today," by Gabrielle Griffin; "National History and Transnational Narration: Feminist Body Politics in Shirley Geok-Lin Lim's *Joss and Gold*," by Pin-Chia Feng; "The Formation of a Feminist Counterpublic in the Poetics of Lola Lemire Tostevin and Daphne Marlatt," by Stephen Morton; "Reproduction, Genetics, and Eugenics in the Fiction of Doris Lessing," by Clare Hanson.

PERSIMMON TREE: AN ONLINE LITERARY MAGAZINE BY WOMEN OVER SIXTY. Editor: Nan Fink Gefen. Contributing Editors: Chana Bloch, Martha Boesing, Sandy Boucher, Sandra Butler, & Marcia Freedman. Impressive list of twenty-seven advisors, including Maxine Hong Kingston, Marilyn French, Letty Cottin Pogrebin, Maxine Kumin, & Starhawk. Published independently "in association with Mills College" (Oakland, CA). *Persimmon Tree*, 1534 Campus Drive, Berkeley, CA 94708; email: editor@persimmontree.org; website: <http://www.persimmontree.org/>. Online only. Frequency unclear. Registration (free) and login are required to read content.

"*Persimmon Tree*, an online literary magazine, is a showcase for the creativity and talent of women over sixty. Too often older women's artistic work is ignored or disregarded, and only those few who are already established receive the attention they deserve. Yet many women are at the height of their creative abilities in their later decades and have a great deal to contribute. *Persimmon Tree* is committed to bringing this wealth of fiction, nonfiction, poetry, and art to a broader audience, for the benefit of all."

Current issue is identified only as "Summer 2008" on the home page, and only as "Issue 6" on the contents page. Contents of current issue: *Fiction*: "Blind Spots," by Brenda Webster; *Nonfiction*: "Four Laps in August," by Joan Shad-dox Isom; "What If I Never Have Sex Again?" by Susan Moon; *Theatre*: "Five Scenes," by Naomi Newman; *Poetry*: "Tess Gallagher: An Audacious Poet," by Alice Derry; "Eleven Poems," by Tess Gallagher; *Art*: "Contemplating the Work of Joan Snyder," by Cornelia Schulz; "Paintings," by Joan Snyder.

There is an archive of pieces previously published, but these pieces are not dated; nor are they grouped or identified by the issues in which they initially appeared.

SPECIAL ISSUES OF PERIODICALS

ADMINISTRATIVE THEORY & PRACTICE v.28, no.3 (September 2006): Symposium: "Public Administration Theories of Feminism." Coordinator: Janet R. Hutchinson. Publisher: Public Administration Theory Network (Hayward, CA). ISSN: 1084-1806.

Partial contents: "Beyond Public vs. Private: The Transformative Potential of Democratic Feminist Management," by Patricia Mooney Nickel & Angela M. Eikenberry; "Who Are We Dealing With? Re-Visioning Citizen Subjects from a Feminist Perspective," by Jennifer L. Eagan; "Gender Anarchy and the Future of Feminisms in Public Administration," by Janet R. Hutchinson & Hollie S. Mann; "Democracy and the Social Feminist Ethics of Jane Addams: A Vision for Public Administration," by Patricia M. Shields; "Lost and Found: Gender, Narrative, Miss Burchfield, and the Construction of Knowledge in Public Administration," by DeLysa Burnier.

THE AUSTRALIAN JOURNAL OF ANTHROPOLOGY v.18, no.2 (August 2007): Special issue: "Women and Agency: Asian Explorations." Issue editor: Anne-Marie Hilsdon. Publisher: Australian Anthropological Society, http://www.aas.asn.au/aas_taja.php. ISSN: 1035-8811.

Partial contents: "Introduction: Reconsidering Agency — Feminist Anthropologies in Asia," by Anne-Marie Hilsdon; "Untimeliness as Moral Indictment: Tamil Agricultural Labouring Women's Use of Lament as Life Narrative," by Kalpana Ram; "Outside the Moral Economy? Single Female Migrants and the Changing Bangladeshi Family," by Santi Rozario; "Transnationalism and Agency in East Malaysia: Filipina Migrants in the Nightlife Industries," by Anne-Marie Hilsdon; "Just Choices: Representations of Choice and Coercion in Sex Work in Cambodia," by Larissa Sandy; "The Reversible World of Japanese Coalmining Women," by Sachiko Sone.

BRIARPATCH v.36, no.2 (March/April 2007): Thematic section: "Feminism 3.1." Publisher: Briarpatch Incorporated (independent nonprofit organization), 2138 McIntyre Street, Regina, SK, S4P 2R7; phone: (306) 525-2949 or (866) 431-5777; email: info@briarpatchmagazine.com; website: www.briarpatchmagazine.com. ISSN: 0703-8968.

Partial contents: "From Ciudad Juárez to Fort Qu'Appelle," by Brett Bradshaw; "Why Feminism Isn't for Everybody," by Becky Ellis; "Feminism 3.1," by Audra Williams & friends; "Test Your F.Q.," by Dave Oswald Mitchell; "Yesterday's Men," by Bruce Wood; "Queer Internationalism," by Nick Wilson; "Body Work," by Ashley Walters.

BULLETIN OF THE HISTORY OF MEDICINE v.82, no.1 (Spring 2008): Special issue: "Women, Health, and Healing in Early Modern Europe." Issue editor: Mary E. Fissell. Publisher: Johns Hopkins University Press. ISSN: 1086-3176.

Partial contents: "Women or Healers? Household Practices and the Categories of Health Care in Late Medieval Iberia," by Montserrat Cabré; "A View from the Streets: Women and Medical Work in Elizabethan London," by Deborah E. Harkness; "Blood and Expertise: The Trials of the Female Medical Expert in the Ancien-Régime Courtroom," by Cathy McClive; "Duchess, Heal Thyself: Elisabeth of Rochlitz and the Patient's Perspective in Early Modern Germany," by Alisha Michelle Rankin; "Making Medicines in the Early Modern Household," by Elaine Yuen Tien Leong; "The Death of Isabella della Volpe: Four Eyewitness Accounts of a Postmortem Caesarean Section in 1545," by Katharine Park.



Miriam Greenwald

EUROPEAN LAW JOURNAL v.13, no.2 (March 2007): Special issue: "Gender Equality." Issue editor: Annick Masselot. Publisher: Blackwell. ISSN: 1468-0386.

Partial contents: "The State of Gender Equality Law in the European Union," by Annick Masselot; "Legislating for Equality? Working Hours and Progression in Science Careers," by Louise Ackers; "An Assessment of the Recast of Community Equality Laws," by Noreen Burrows & Muriel Robison; "Violence against Women, Trafficking, and Migration in the European Union," by Heli Askola; "Gender Equality, Citizenship, and the EU's Constitutional Future," by Susan Millns; "Gender Equality: Before and After the Enlargement of EU: The Case of the Czech Republic," by Kristina Koldinskà.

EUROPEAN HISTORY QUARTERLY v.37, no.4 (October 2007): Special issue: "Gender, War and the Nation in the Period of the Revolutionary and Napoleonic Wars — European Perspectives." Issue editors: Karen Hagemann, Katherine Aaslestad, & Judith A. Miller. Publisher: Sage, <http://ehq.sagepub.com>. ISSN: 0265-6914.

Partial contents: "Heroic Virgins' and 'Bellicose Amazons': Armed Women, the Gender Order and the German Public during and after the Anti-Napoleonic Wars," by Karen Hagemann; "Sieges, Seduction and Sacrifice in Revolutionary War: The 'Virgins of Verdun,' 1792," by David Hopkin; "A Dangerous Amazon: Agustina Zaragoza and the Spanish Revolutionary War, 1808–1814," by John Lawrence Tone; "Nelson's Women: Female Masculinity and Body Politics in the French and Napoleonic Wars," by Kathleen Wilson; "Republican Traditions: Patriotism, Gender, and War in Hamburg, 1770–1815," by Katherine Aaslestad; "Lost Arcadia: The 1812 War and Russian Images of Aristocratic Womanhood," by Alexander M. Martin.

JOURNAL OF FAMILY ISSUES v.28, no.4 (2007): Special issue: "Feminist Theory, Methods, and Praxis in Family Studies." Issue editors: Sally A. Lloyd, April L. Few, & Katherine R. Allen. Publisher: Sage. ISSN: 0192-513X.

Partial contents: "Integrating Black Consciousness and Critical Race Feminism Into Family Studies Research," by April L. Few; "Meanings of Sisterhood and Developmental Disability: Narratives From White Nondisabled Sisters," by Lori A. McGraw & Alexis J. Walker; "Women's Rights and Wedding Bells: 19th-Century Pro-Family Rhetoric and (Re)Enforcement of the Gender Status Quo," by Michele Adams; "Reflections From the Trenches: Our Development as Feminist Teachers," by Elizabeth A. Sharp et al.; "Feminist-Informed Critical Multiculturalism: Considerations for Family Research," by Teresa McDowell & Shi-Ruei Sherry Fang; "Gender, Genocide, and Ethnicity: The Legacies of Older Armenian American Mothers," by Margaret M. Manoogian, Alexis J. Walker, & Leslie N. Richards.

JOURNAL OF MANAGED CARE PHARMACY v.13, no.9 supplement (November 2007): "Shrinking Health Care Disparities in Women: The Depression Dilemma." Issue editors: Jeanne Leventhal Alexander et al. Publisher: Academy of Managed Care Pharmacy, <http://www.amcp.org>. ISSN: 1083-4087. Free online journal.

Partial contents: "Introduction: Why Focus on Women and Depression?" by Gwendolyn Puryear Keita; "Quest for Timely Detection and Treatment of Women with Depression," by Jeanne Leventhal Alexander; "Psychosocial and Cultural Contributions to Depression in Women: Considerations for Women Midlife and Beyond," by Gwendolyn Puryear Keita; "Identifying and Managing Depression in Women," by Sam D. Toney; "Managed Care Best Practices: The Road From Diagnosis to Recovery: Access to Appropriate Care," by Michael Golinkoff.

SOCIOLOGICAL RESEARCH ONLINE v.12, no.5 (2007): Special section: "Gender, Sleep and the Life Course: A Sociological Approach." Issue editors: Sara Arber, Jenny Hislop, & Simon Williams. Publisher: "managed by a consortium of the British Sociological Association, SAGE Publications and the Universities of Surrey and Stirling"; website: <http://www.socresonline.org.uk/>. ISSN: 1360-7804.

Partial contents: "Power, Ideology and Resources Within Families: A Theoretical Context for Empirical Research on Sleep," by Jan Pahl; "Are Children Getting Enough Sleep? Implications for Parents," by Luci Wiggs; "The Sleeping Lives of Children and Teenagers: Night-Worlds and Arenas of Action," by Jo Moran-Ellis & Susan Venn; "A Bed of Roses or a Bed of Thorns? Negotiating the Couple Relationship Through Sleep," by Jenny Hislop; " 'It's Okay for a Man to Snore': The Influence of Gender on Sleep Disruption in Couples," by Susan Venn; "Gender Roles and Women's Sleep in Mid and Later Life: A Quantitative Approach," by Sara Arber et al.; "Caring and Sleep Disruption Among Women in Italy," by Emanuela Bianchera & Sara Arber; "The Meanings of Sleep: Stories from Older Women in Care," by Brooke Davis, Bernadette Hood, & Dorothy Bruck.

○ Compiled by JoAnne Lehman

ITEMS OF NOTE

The *HANDBOOK ON SERVICE LEARNING IN WOMEN'S STUDIES AND THE DISCIPLINES*, published by the Institute for Teaching and Research on Women (ITROW) at Towson University, provides a variety of resources for teachers of women's studies courses wanting to incorporate service learning into their curricula. A PDF of the table of contents and an order form for the handbook are available at <http://www.towson.edu/itrow/2%20-%20Major-Degree%20Requirements/ITROWServiceLearningHandbook.asp>. To order by mail, print and fill out the form and send it with a check to ITROW, 8000 York Rd., Towson, MD 21252. Orders may also be made by phone: (410) 704-5457; fax: (410) 704-3469; and email: rjulian@towson.edu. All orders made by phone, fax, or email require a credit card.

MS. FILMS DIY GUIDE TO FILM & VIDEO is a manual for women and girls wanting to create independent films. It includes instructions for submitting films, setting up a film festival, and creating films using a variety of media. Written and edited by Niku Arbabi and Ms. Films ("Movies by Independent Women"), the *DIY Guide* can be purchased from the zine distributors listed at <http://www.msfilms.org/guide/guide.html>.

NARAL Pro-Choice America has published the sixteenth edition of its annual report, *WHO DECIDES? THE STATUS OF WOMEN'S REPRODUCTIVE RIGHTS IN THE UNITED STATES*. This report assesses each state's stance on abortion and outlines state and federal legislation concerning choice. Information concerning abortion laws is frequently updated on the organization's website, <http://www.prochoiceamerica.org/>. To order a print version of the report, send email to WhoDecides@ProChoiceAmerica.org or write to NARAL ProChoice America, 1156 15th Street, NW Suite 700, Washington, DC 20005.

Michigan State University's Women & International Development Program (a program within the Center for Gender in Global Context) has released two new working papers on the social and economic status of women. Both are downloadable for free in PDF format. *DEVELOPMENT, DEMOCRACY, AND WOMEN'S LEGISLATIVE REPRESENTATION: RE-VISITING EXISTING EXPLANATIONS OF GENDER*

VARIATION IN THE WORLD'S PARLIAMENTS, by Jocelyn Viterna et al. (April 2007), at <http://www.wid.msu.edu/resources/papers/pdf/WP288.pdf>, argues against previous studies that claimed that cross-national differences in women's legislative representation are not explained by cross-national differences in socioeconomic development. The authors claim that currently accepted explanations fit rich nations better than poor, and call for new theoretical models with democracy at the center. *INTERNATIONAL TRADE LIBERALIZATION AND GENDER WAGE INEQUALITY: A CROSS-NATIONAL ANALYSIS 1975-1998*, by Lisa B. Meyer (September 2007), available at www.wid.msu.edu/resources/papers/pdf/WP289.pdf, is an examination of how economic globalization affects gender-wage inequality. The author discusses how a nation's integration into the world economy by trade liberalization appears to improve women's access to income, but not their position in the working world. The study concludes that global economic restructuring is a gendered process and that global economics should be considered in research on gender inequality.

Catalyst, Inc., has published a research report, sponsored by the IBM corporation, that examines the double standard often experienced by women in leadership positions at work. *THE DOUBLE-BIND DILEMMA FOR WOMEN IN LEADERSHIP: DAMNED IF YOU DO, DOOMED IF YOU DON'T* (2007) describes three distinct but related manifestations of the double-standard phenomenon: "Polarized Perceptions," in which women acting consistently in accordance with gender stereotypes are viewed as poor leaders, while women breaking them are viewed as unfeminine; "Higher Standards but Lower Rewards," in which women must prove their leadership repeatedly and continually manage stereotypical expectations, yet often receive inferior rewards for an equal amount of effort and competence; and "Competent but Not Liked," the phenomenon whereby women acting as stereotypical leaders are seen as competent but not skilled at interpersonal relationships, whereas acting in accordance with gender stereotypes results in being better liked but seen as less competent as leaders. The entire report is downloadable for free as a PDF — in English or Japanese — from <http://www.catalyst.org> (select "Women & Leadership" as a topic, then enter "double-bind" in the text search box). A printed copy may be purchased for \$40.00 from Catalyst's online bookstore.

IDEAS FOR WORKING WITH GIRLS: MATERIALS ON VIOLENCE AGAINST WOMEN, RIGHTS, HEALTH & SEXUALITY, ADVOCACY AND MORE, a CD published by the International Women's Tribune Centre and Women Ink, contains a variety of materials for those working with girls, including games, participatory materials, training guides, and resources on a range of subjects from sexuality to women's rights. The CD is free (and with no postage charge) for those requesting a copy from Africa, Asia and the Pacific, Latin America, and the Caribbean. Individuals and organizations in North America, Europe, and Australia must pay \$7.95 for the CD, plus a \$5.00 shipping fee. All of the materials on the CD are also available for free download at <http://www.iwtc.org/6774.html>. Email Joeyta Bose at joey@womenink.org or Sofia Binioris at sofia@iwtc.org for more ordering information.

The **2008 DIRECTORY OF WOMEN'S MEDIA**, edited by Martha Leslie Allen, is "a directory of media owned and operated primarily by, for and about women" that encompasses periodicals, organizations, bookstores, websites, and email lists. The directory, published every year since 2001 by the Women's Institute for Freedom of the Press, is updated continually and available for free at <http://www.wifp.org/DWM/DirectoryWomensMedia.html>. Print editions may be purchased (\$48 for institutions and \$38 for individuals) from the Women's Institute for Freedom of the Press, 1940 Calvert St., NW, Washington, DC 20009-1502; phone: (202) 265-6507; email: dwm@wifp.org.

○ Compiled by Amy Dachenbach

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BOOKS AND VIDEOS RECENTLY RECEIVED

AMERICAN WOMEN STAGE DIRECTORS OF THE TWENTIETH CENTURY. Fliotsos, Anne and Vierow, Wendy. University of Illinois Press, 2008.

BLUE COVENANT: THE GLOBAL WATER CRISIS AND THE COMING BATTLE FOR THE RIGHT TO WATER. Barlow, Maude. New Press, 2007.

BORN IN THE USA: HOW A BROKEN MATERNITY SYSTEM MUST BE FIXED TO PUT MOTHERS AND INFANTS FIRST. Wagner, Marsden. University of California Press, 2006.

CHARLES IVES RECONSIDERED. Magee, Gayle Sherwood. University of Illinois Press, 2008.

DEAREST ANNE: A TALE OF IMPOSSIBLE LOVE. Katzir, Judith. Bilu, Dalya, trans. Feminist Press at the City University of New York, 2004.

THE FEMINIST AVANT-GARDE: TRANSATLANTIC ENCOUNTERS OF THE EARLY TWENTIETH CENTURY. Delap, Lucy. Cambridge University Press, 2007.

FEMINIST COALITIONS: HISTORICAL PERSPECTIVES ON SECOND-WAVE FEMINISM IN THE UNITED STATES. Gilmore, Stephanie, ed. University of Illinois Press, 2008.

FEMINIST PHILOSOPHIES A-Z. McHugh, Nancy Arden. Edinburgh University Press, 2007.

GILMORE GIRLS AND THE POLITICS OF IDENTITY: ESSAYS ON FAMILY AND FEMINISM

IN THE TELEVISION SERIES. Ritch, Calvin, ed. McFarland, 2008.

HANDBOOK FOR ACHIEVING GENDER EQUITY THROUGH EDUCATION. Klein, Susan and others, eds. Lawrence Erlbaum, 2007. 2nd ed.

HELLIONS: POP CULTURE'S WOMEN REBELS. Raha, Maria. Seal Press, 2008.

THE HISTORY OF MEN: ESSAYS ON THE HISTORY OF AMERICAN AND BRITISH MASCULINITIES. Kimmel, Michael. State University of New York Press, 2005.

A HISTORY OF U.S. FEMINISMS. Dicker, Rory. Seal Press, 2008.

THE IDEA OF PROSTITUTION . Jeffreys, Sheila, Mackenzie, Janet, ed. Spinifex (Australia), 2008. 2nd ed.

INTERNATIONAL GUIDE TO LITERATURE ON MASCULINITY: A BIBLIOGRAPHY. Janssen, Diederik, ed. Men's Studies Press, 2008.

MAKE A BEAUTIFUL WAY: THE WISDOM OF NATIVE AMERICAN WOMEN. Mann, Barbara Alice, ed. Bison Books/University of Nebraska Press, 2008.

MEN SPEAK OUT: VIEWS ON GENDER, SEX, AND POWER. Tarrant, Shira, ed. Routledge, 2008.

OVER THE RIVER... LIFE OF LYDIA MARIA CHILD, ABOLITIONIST FOR FREEDOM. Jackson, Constance L. Permanent Productions, 2008.

PEDAGOGY OF DEMOCRACY: FEMINISM AND THE COLD WAR IN THE U.S. OCCUPATION OF JAPAN. Koikari, Mire. Temple University Press, 2008.

PERFORMING QUEER FEMALE IDENTITY ON SCREEN: A CRITICAL ANALYSIS OF FIVE RECENT FILMS . Stuart, Jamie. McFarland, 2008.

THE POLITICAL THOUGHT OF ELIZABETH CADY STANTON: WOMEN'S RIGHTS AND THE AMERICAN POLITICAL TRADITIONS. Davis, Sue. New York University Press, 2008.

POLITICAL WOMEN AND AMERICAN DEMOCRACY. Wolbrecht, Christina and others, eds. Cambridge University Press, 2008.

POSTFEMINIST GOTHIC: CRITICAL INTERVENTIONS IN CONTEMPORARY CULTURE. Brabon, Benjamin A. and Genz, Stéphanie, eds. Palgrave Macmillan, 2007.

REPORT ON WOMEN'S HEALTH IN WISCONSIN 2008. Wisconsin Women's Health Foundation. 2008.(1503 Todd Drive, Madison, WI 53713)



Miriam Greenwald

Books & Videos Received

ROCK 'N' ROLL CAMP FOR GIRLS: HOW TO START A BAND, WRITE SONGS, RECORD AN ALBUM, AND ROCK OUT. Anderson, Marisa, ed. Chronicle, 2008.

SHAKTI: REALM OF THE DIVINE MOTHER.

Vanamali. Bear & Company/Inner Traditions, 2008.

SHARING THE WORLD. Irigaray, Luce. Continuum, 2008.

SHOOT THE DAMN DOG: A MEMOIR OF DEPRESSION. Brampton, Sally. W.W. Norton, 2008.

TELEVISION QUEER WOMEN: A READER. Beirne, Rebecca, ed. Palgrave Macmillan, 2008.

THOUGHT KNOWS NO SEX: WOMEN'S RIGHTS AT ALFRED UNIVERSITY. Strong, Susan Rumsey. State University of New York Press, 2008.

TOP TIPS FOR GIRLS: REAL ADVICE FROM REAL WOMEN FOR REAL LIFE (SO YOU DON'T HAVE TO LEARN EVERYTHING THE HARD WAY). Reardon, Kate. Three Rivers, 2008.

TRANSGENDER HISTORY. Stryker, Susan. Seal, 2008.

UNDEAD TV: ESSAYS ON BUFFY THE VAMPIRE SLAYER. Levine, Elana and Parks, Lisa, eds. Duke University Press, 2008.

WHATEVER FLOATS YOUR BOAT: PERSPECTIVES ON MOTHERHOOD: A DOCUMENTARY FOR WOMEN, ABOUT WOMEN, BY WOMEN (VIDEO), McCrae, Heather and Pope, Maryanne, producers. Pink Gazelle Productions, 2007.

WOMEN ACTIVISTS IN THE FIGHT FOR GEORGIA SCHOOL DESEGREGATION, 1958-1961. Dartt, Rebecca H. McFarland, 2008.

WOMEN AND POLITICS IN IRAN: VEILING, UNVEILING, AND REVEILING. Sedghi, Hamideh. Cambridge University Press, 2007.

WOMEN BUILDING PEACE: WHAT THEY DO, WHY IT MATTERS. Anderlini, Sanam Naraghi. Lynne Rienner, 2007.

WOMEN IN AMERICAN MUSICAL THEATRE: ESSAYS ON COMPOSERS, LYRICISTS, LIBRETTISTS, ARRANGERS, CHOREOGRAPHERS, DESIGNERS, DIRECTORS, PRODUCERS AND PERFORMANCE ARTISTS. Coleman, Bud and Sebesta, Judith A, eds. McFarland, 2008.

WOMEN IN THE AMERICAN WEST. Woodworth-Ney, Laura E. ABC-CLIO, 2008.

WOMEN OF CONSCIENCE: SOCIAL REFORM IN DANVILLE, ILLINOIS 1890-1930. Cornelius, Janet Duitsman and Kay, Martha LaFrenz. University of South Carolina Press, 2008.

WOMEN ON UNITED STATES POSTAGE STAMPS. Davis, Anita Price and Hunt, Louise. McFarland, 2008.

WOMEN POLITICAL LEADERS IN AFRICA. Skaine, Rosemarie. McFarland, 2008.

THE WOMEN'S MOVEMENT AGAINST SEXUAL HARASSMENT. Baker, Carrie N. Cambridge University Press, 2007.

WOMEN'S STUDIES ON THE EDGE. Scott, Joan Wallach, ed. Duke University Press, 2008.



Miriam Greenwald



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Women's Studies Bibliography Database Publications indexed in this database cover a wide range of social science disciplines including anthropology, sociology, social work, psychology, health sciences, education, economics, law, history, and literary works. Source documents include related websites, internet documents, professional journals, conference papers, books, book chapters, selected popular literature, government reports, discussion & working papers and other sources. Enhanced sub-sets of records from U.S. government databases and other files are included to make *WSI* as comprehensive as possible. This file of 212,000+ records is produced by NISC with contributions by many individuals.

Women's Studies Database (1972–present) is compiled by Jeanne Guillaume, Women's Studies Collection Librarian of New College, University of Toronto; *WSD* provides more than 157,000 records drawn from 125 journals worldwide.

Women Studies Librarian — Four files from the University of Wisconsin:

New Books on Women & Feminism (1987–present) is the complete guide to feminist publishing.

WAVE: Women's Audiovisuals in English: A Guide to Nonprint Resources in Women's Studies (1985–1990) is a guide to 803 feminist films, videos, audiocassettes, and filmstrips.

Women, Race, & Ethnicity: A Bibliography (1970–1990) is an annotated, selective bibliography of 2,458 books, journals, anthology chapters, and non-print materials.

The History of Women and Science, Health, and Technology: A Bibliographic Guide to the Professions and the Disciplines (1970–1995, selective coverage) is an excellent tool for curriculum development, providing 2,380 records from biographical and historical books and articles.

MEDLINE Subset on Women (1964–2000) has 46,846 abstracts. The *MEDLINE Subset on Women* is part of the *MEDLINE* database from the National Library of Medicine. With an emphasis on the health and social concerns of women in the developing world, this subset includes many journals, reports, books, and published and unpublished papers, previously not indexed in *WSI*.

Women of Color and Southern Women: A Bibliography of Social Science Research (1975–1995) was produced by the Research Clearinghouse on Women of Color and Southern Women at the University of Memphis in Tennessee and provides over 7,600 citations on 18 different ethnic groups.

Women's Health and Development: An Annotated Bibliography (1995) provides 200 records drawn mainly from English-language journals and other holdings of the World Health Organization library in Geneva.

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