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WOMEN'S  STUDIES
LIBRARIAN

FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES



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Feminist Collections

A Quarterly of Women's Studies Resources

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Numerous research guides, bibliographies and other informational files are available on the Gender & 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 Audio-visuals in English, a link to the Women's Studies Core Books Database, full issues of *Feminist Periodicals: A Current Listing of Contents*, and links to hundreds of other selected websites and databases on women and gender.

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FROM THE NEW LIBRARIAN

I was asked by longtime editor JoAnne Lehman to write a column for this issue of *Feminist Collections*, introducing myself as the new Gender & Women's Studies Librarian for the University of Wisconsin System. As you know, my esteemed predecessor, Phyllis Holman Weisbard, retired last summer after holding this position for twenty-two years. So of course I wanted to oblige, but I hemmed and hawed for weeks about where to begin...until it dawned on me to start at the beginning. And that beginning for me was a pencil.

That's right, a *pencil*: a purple one, to be exact, with a white eraser. I received this pencil at the table of the UW System's Women's Studies Librarian at the 27th Annual UW System Women's Studies Conference in 2002. It was the first time I had presented at an academic conference. As an undergraduate at Carroll College (albeit a "non-traditional," single-mothering one, with a full-time job and four-year-old son), I was there to provide a student's perspective of embodiment and the use of visual imagery to teach gender. I was so excited and honored to be on the panel with three of my most respected Carroll professors, Drs. Lori Duin Kelly, Kimberly Redding, and Barb King.

I was studying history and women's studies at Carroll at the time, determined to finally finish my Bachelor's degree. After Carroll, I planned to earn advanced degrees at UW–Madison and become a professor of history and/or women's studies. Before I could take that path, however, I was offered a full-time support staff position in Carroll's Todd Wehr Memorial Library. Like most librarians will say,

I was a voracious reader and loved books and libraries. Despite this, I had never thought of pursuing librarianship as a career until I began working in the library at Carroll in 2003. After graduating from Carroll that year, I immediately began pursuing my MLIS at UW–Milwaukee, completing it in 2006.

But this story is about a pencil...



Back in 2002 at the conference, after I nervously presented my humble student's opinion, I was meandering around the tables and came upon one at which I was given this purple pencil with the white eraser. I took the pencil and read the printing on the side: "Visit the UW Women's Studies Librarian," with the URL of the office's website.

Women's Studies Librarian? I had no idea there was such a thing! What a fantastic job! To combine women's studies and books?? While still having no designs on librarianship, I walked away with that pencil and kept it for many years. I went to that website, followed Phyllis's posts on email lists of which we were both a part, took notice of the events we both attended, and read the publications of the Office of the Women's Studies Librarian.

In 2013, I was shocked to see that after twenty-two years, Phyllis Holman Weisbard was retiring. I must have looked at the job description posted by the search committee for hiring her successor, but I didn't seriously consider applying. By this time I had

spent eleven happy, fruitful years at the Carroll Library. I was serving as the Interim Associate Director and enjoying being Diversity Librarian — a position I had created with my former director six years earlier — and I had many amazing partnerships with colleagues around the campus and community.

Two weeks later, though, a Carroll alumna with whom I wasn't familiar contacted me on Facebook. She encouraged me to apply for the position of Gender & Women's Studies Librarian, insisting that while it would be a vast change from Carroll, the position would be a perfect fit for me. I was so taken aback at this gesture that I had to apply. I was nervous and thrilled when I received a request for a phone interview and then an in-person interview.

Because it had all unfolded so auspiciously, I decided to go through the interview process being as transparent as possible. I thought, "If they see the real me and think that I am a fit, then it is meant to be!" So while I was uncertain whether or not it was the right thing to do, I shared with the search committee the story of the purple pencil and the message from the unknown student, both of which had made such a big impact on me.

I cannot adequately express how ecstatic I was to be offered this position. While it was difficult to leave Carroll, a place full of people and experiences so important to my professional, academic, and personal development, I knew I had to jump at the opportunity for this, my dream job. It was serendipity.

And so, I began this amazing journey in October 2013, spending time with Phyllis during my first few weeks

on the job. She is such a wealth of knowledge and experience! I kept hearing from others how difficult it would be for me to fill such big shoes...not a real confidence-builder! All kidding aside, though, everyone has been extremely supportive and kind during this major life transition and for this, I will always be grateful — to my colleagues at Carroll, especially the library staff and my mentor and former director, Lelan McLemore; to Lori, Kimberly, and Barb, who were stalwart feminist role models; to my family, friends, and girlfriend, who have been more patient than anyone could expect; and

to that “unknown” alumna...who is also named Karla, and for whom, after I accepted the position, I bought a cup of coffee as a small gesture of my enormous gratitude. I learned an amazing lesson in believing in oneself from all of you. Thank you, also, to the staff of the General Library System at Madison and especially to the most amazing employees a librarian could work with: JoAnne, Linda, Lachrista, Bess, Mel, and Emily.

In considering what to write for this piece, I went back to the introductory column Phyllis wrote for *FC* in Fall 1991. I can relate to her expres-

sions of excitement and inspiration as she looked ahead to the challenges and opportunities of this position. I must express gratitude to her for continuing to share her time and wisdom with me, for building this office and position into the force for change that it is, and for, as she aptly put it in her final column in the Winter–Spring 2013 issue of *FC*, passing on to me “the opportunity to have the best job in women’s studies librarianship — and in [our] view, in librarianship as a whole.”

Karla J. Strand
February 24, 2014



Staffing the GWS Librarian's booth at NWSA 2013, Cincinnati, OH

FROM THE EDITORS

As you may know, the UW Gender and Women's Studies Librarian is also a named co-editor of *Feminist Collections*, in a role that is generally more advisory than hands-on. This column is most often drafted by the hands-on editor (yours truly), but sometimes by the librarian, and sometimes it's jointly written. In this issue, our new librarian — Karla J. Strand — introduces herself in a separate piece (see pp. ii–iii), and I'll do my usual thing here.

First, I want to welcome Karla to the office — in print! It is wonderful to have her here at the helm, and I'm looking forward to years of collaboration, laughter, and creative problem-solving. I'm already inspired by her enthusiasm for reference inquiries and her facility with budget spreadsheets! I'm also fascinated by Karla's work about and in South Africa, and eager to know more about that.

Another new staff member, Lachrista Greco, recently came on board as our publications associate. Lachrista, who has a master's degree in gender and women's studies, has already produced an issue of *Feminist Periodicals* for us and is nearly done with another. Soon she'll be managing our subscription database and coordinating bulk mailings as well.

Two new-to-us undergraduates also joined the crew this year: Mel Dombek and Emily Wessing are doing great work under the guidance of library & information studies graduate student Bess Beck. And we're privileged to have an intern this semester from our Department of Gender & Women's Studies: Claire

Vriezen, a senior double-majoring in GWS and biochemistry, is heading up our social media efforts. Claire most recently created a Tumblr presence for us (see uwgwslibrarian.tumblr.com) and is populating it this month with posts about some of the folks featured in the 17-volume reference work *Women in World History*. You are welcome to come in and use that set, by the way, any time our office is open!

Production of this *FC* issue was delayed during our months of major transition. Many thanks to our authors for patiently waiting to see their reviews edited and published, and to you, our readers, for waiting to see their work — we promise it will have been worth it! This issue looks at a number of women artists, from comic genius and UW assistant professor of interdisciplinary creativity (what a great job title!!) Lynda Barry to Beat

poet Diane di Prima; reviews a film about girls in India engaged in two seemingly opposite training programs; and a lot more. I want to comment about one article in particular:

In the review essay beginning on page 4, Dianna Hunter looks at a “messy and complicated business,” reviewing two books that both promote animal advocacy (or “loving animals,” as one author puts it) and support carnivorousism. These books speak to my own struggles, as I not only eat meat, but have also raised animals to be food — an endeavor that has generated much soul-searching. But it should, after all. Most of us, especially here in the U.S., would do well to be more mindful of where our food comes from, and how.

JoAnne Lehman
March 21, 2014



Colony-raised rabbits on a Wisconsin urban farm

BOOK REVIEWS

NOTHING IN COMMON: GIRLS WHO BECAME WOMEN ARTISTS

by Alison Gates

Helène Aylon, **WHATEVER IS CONTAINED MUST BE RELEASED: MY JEWISH ORTHODOX GIRLHOOD, MY LIFE AS A FEMINIST ARTIST**. New York: Feminist Press at CUNY, 2012. (Jewish women writers.) 350p. pap., \$29.95, ISBN 978-1558617681.

Ntozake Shange, **LOST IN LANGUAGE AND SOUND, OR HOW I FOUND MY WAY TO THE ARTS: ESSAYS**. New York: St. Martin's Griffin (reprint edition), 2011. 160p. pap., \$16.99, ISBN 978-1250035561.

Susan E. Kirtley, **LYNDA BARRY: GIRLHOOD THROUGH THE LOOKING GLASS**. Jackson, MS: University Press of Mississippi, 2012. (Great comics artists.) 234p. notes. bibl. index. pap., \$25.00, ISBN 978-1617032356.

We often look for clues to why an artist emerges from a household in which no other artists exist. These stories of three women — Ntozake Shange, Lynda Barry, and Helène Aylon — provide distinctly different viewpoints that affirm and challenge romantic notions of creative talent blooming in a particular environment. They prove, perhaps, that within girlhood the only indicator of future artistry is the way in which one copes with one's own particular circumstances.

In her memoir, *Whatever Is Contained Must Be Released: My Jewish Orthodox Girlhood, My Life as a Feminist Artist*, painter/performance artist/environmental activist Helène Aylon presents herself as the perfect Jewish girl, obedient almost to a fault. Her life unfolds in the spectacularly regular fashion she's been taught to believe it must: Although she enjoys drawing early on and paints nice pictures to decorate her family's dining room, she passively accepts her fate as a girl who will grow up to become the rabbi's wife. This life proves unsustainable in the turmoil of the times, when at age thirty she finds herself the widowed mother of two, living in the social upheaval of the 1970s. Fortunately it's just this upheaval that

turns out to be her ultimate spiritual and emotional salvation:

The feminist movement was impossible to miss in 1970 in Manhattan. Ten years later, it would have been too late for me. But I was rescued just in time. (p. 131)

By using her own projects (and the routes she travels physically) as illustrative tools to move us through the narrative of her life, Aylon takes us through her transition from good Jewish girl from Brooklyn to the woman who crosses first into Manhattan and then all over America in search of meaningful artistic experience. A late-blooming connection to the land, after a girlhood spent within a tiny self-contained section of Brooklyn, is a surprising turn of events for both Aylon and for us, her readers. The texts that accompany her visual images and performances give those of us unfamiliar with her work a way to understand the results of her artistic effort, and a greater appreciation for the depth and skill she develops in her self-expression over time. Because Aylon's story is both

personal and universal, this memoir is a neat package elucidating the experience of an early feminist artist, as well as the story of a contemporary artist whose work is rooted in ancient religious traditions.

While Aylon credits figures like Maya Angelou, Andrea Dworkin, and Adrienne Rich with providing feminist role models, and successful male artists like Ad Rhinehart for supporting her artistic efforts, throughout the book it is clear her number one supporter was her mother, a pious Orthodox Jewish woman who didn't always understand her daughter, but nonetheless provided admirable love and encouragement, even when some of Aylon's work came to defiantly challenge Judaism.

In Ntozake Shange's collection of essays, *lost in language & sound, or how i found my way to the arts*, we find the influence of her parents especially strong in the atmosphere they provided for her growing up. In fact, some of these essays are oppressive in the sheer numbers of names that appear as lists in her memories of the music played in her childhood home and the creative talents to which she was exposed. Shange was initially trained as a dancer,

and the influence of music on her ultimate emergence as a performer, poet, and playwright is undeniable. The effect of her writing is to present a romantic kaleidoscope of magical musical people whirling about the house, with her parents dancing and everyone swimming along and within a rushing onslaught of these newly minted cultural icons.

In Shange's memoirs, it seems the arts awaited her arrival at every turn, though, as the title of her memoir suggests, she never anticipated these encounters with what appears to be her fate. She is generous in her praise of those who influenced her and helped her make her most famous work, *for colored girls who have considered suicide/When the rainbow is enuf*, a reality in multiple venues, but sometimes these passages read like credits at the end of a film, leaving us to wonder what her motivation is in naming each and every person; does she wish to honor, or does she fear retribution lest she leave someone out?

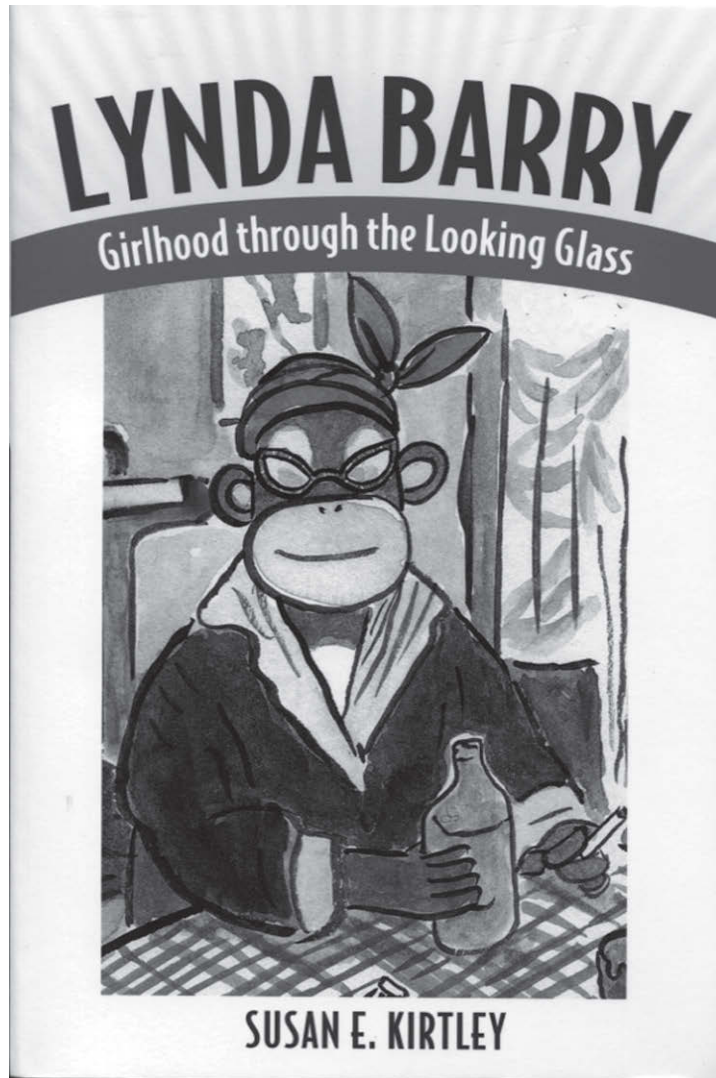
While Aylon considers herself to have been blessed with a situation against which she finally rebelled (orthodox religion loses the battle against the feminist call for justice), Shange seems to view as a blessing a childhood that was so supportive of her own cultural rebellion that we can envision her as having been cast in the role of one chosen to

destroy the limitations of her heritage. Even as each gives credit to their strong cultural identity as a "blessing," it is clear that Aylon succeeded in her art in spite of her traditional beginnings, while Shange succeeds as a result of her upbringing, which honored those who forged the path she was encouraged to

while she could not write. Nowhere in the book are these circumstances discussed very plainly (she had suffered a series of strokes), and so this book is best seen as a chapter in a continuing narrative for those fans who are already familiar with this woman's work and life, and who are not looking for details of how she overcomes her physical trauma.

Shange and Aylon each reflect a girlhood strongly anchored in a specific cultural identity. Lynda Barry, on the other hand, has always presented a multi-faceted reflection of the state of being a girl of the majority, and yet feeling outside the mainstream — in her own words, "an odd duck" (p.3, *Lynda Barry: Girlhood through the Looking Glass*). Susan Kirtley explores this aspect of Barry's work, contributing to the scholarly side of things as she analyzes Barry's images of the unromantic side of American girlhood. As Kirtley explains in her preface, "This book fills a gap in current scholarship, giving Barry's work an extended scholarly examination, focusing on defining and exploring the ramifications of Barry's comprehensive expression of girlhood" (p. xii). It is clear throughout that

Barry has always conceived of herself as an outsider and has related best to outsiders. Thus she contrasts with Shange and Aylon, both of whom seem to have identified quite firmly with specific, well-defined cultures as girls.

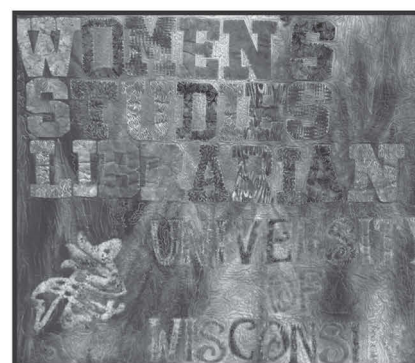


follow. *lost in language & sound* is not an ideal introduction to Shange's work, as it is after all an essay collection conceived of as a way to keep publishing

Kirtley, because she is not writing a memoir, has the luxury of breaking down Barry's catalog of work into not only chronological categories, but also into categories that can affirm themes of girlhood maintained over long periods of creative effort. Using the insight of one studying a body of work from outside, Kirtley relies on the evidence found within the material Barry has produced and published, rather than the memory of circumstances surrounding its creation, for her analysis. Comprehensive and well-organized, with chapters that stand alone as well as within the structure of the whole, *Girlhood through the Looking Glass* would be an interesting inclusion in classroom reading, as it provides an interdisciplinary look into the lives of American girls, creative self-expression, and the perhaps unexpected commercial success of one of the counterculture's best-loved comic heroines.

These three works present aspects of the lives of individuals, each of whom started as a girl and grew into a successful woman working in the arts. The paths they have taken are as individual as the women themselves, since each starts in a different cultural, historical, and physical location. Each of these heroines faces a girlhood reality that is made sensible to them as women only through creative self-expression. The clear message, however, that we can take away from all three experiences is that coming to terms with the life we were born into, either by rejection of or investment in our own cultural traditions, is the key to fully owning our own creative contribution to the world.

[Alison Gates is an associate professor of art & design and women's & gender studies at the University of Wisconsin–Green Bay. Specializing in textiles and mixed media, she has been a professional artist and art activist for twenty years. She currently chairs the art program at UWGB and teaches feminist art theory as well as studio art.]



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STORIES AS ANIMAL ADVOCACY TACTICS: A MESSY AND COMPLICATED BUSINESS

by Dianna Hunter

Catherine Friend, *THE COMPASSIONATE CARNIVORE: OR, HOW TO KEEP ANIMALS HAPPY, SAVE OLD MACDONALD'S FARM, REDUCE YOUR HOOFPRIINT, AND STILL EAT MEAT*. Philadelphia, PA: Da Capo Press/Perseus Book Group (www.dacapopress.com), 2008. 304p. notes. bibl. index. pap., \$14.95, ISBN 978-0738213095.

Kathy Rudy, *LOVING ANIMALS: TOWARD A NEW ANIMAL ADVOCACY*. Minneapolis, MN: University of Minnesota Press, 2011. 288p. notes. bibl. index. \$24.95, ISBN 978-0816674688.

Through memoir and academic writing, Catherine Friend and Kathy Rudy explore how to love nonhuman animals and live with them ethically and compassionately. Friend and Rudy both take stock of humans' brutal, industrialized, self-destructive dominion over earth's other species, and both offer possibilities for steps toward restoration.

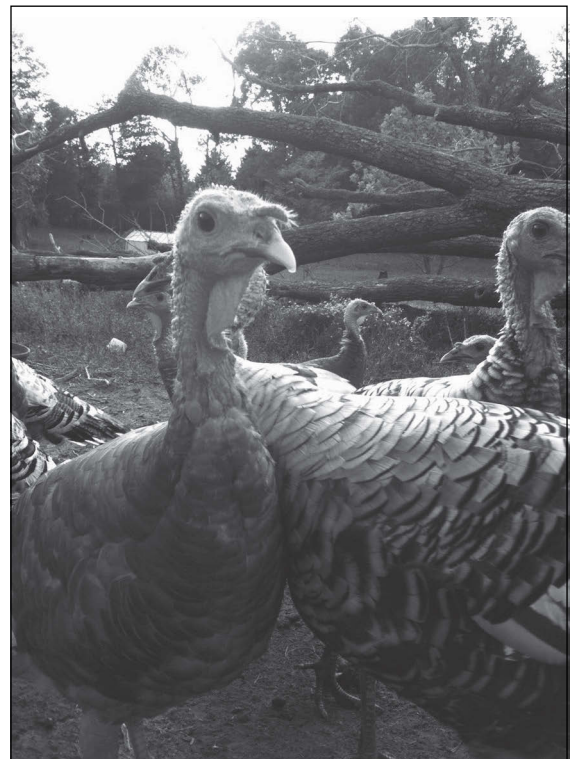
Rudy envisions a new animal advocacy built on postmodern concepts of "affect." The affect that underpins *Loving Animals* is not so much a psychological idea as a philosophical one, deriving, as Rudy guides us to think it through, from the writings of Derrida, Foucault, and feminist theorists¹ as well as Diane Fossey, Jane Goodall, and Temple Grandin — and from the concrete work of uncounted shelter workers, sanctuary owners, and others on behalf of animals.²

Writing in clear, direct, and accessible prose, Rudy surveys the lives of companion animals, wild animals, livestock, and animals used for research, clothing, and cosmetics. She calls for an animal advocacy movement that is complicated, emotional, messy, and personal. "What matters is the kind of involvement with another that produces affection," Rudy writes in what may amount to her most succinct definition

of the "affective connection" she seeks (p. 178). She sees affect as "a portal that can allow us to move into a kind of fanciful and powerful world around animals":

In grasping toward a practice that allows us to see animals as commanding beings, affect gives us the language to see them in such a different light. Through stories and deep connection, we can understand animals not as objects or property but as bearers of talents, sensibilities, and powers that we have too long overlooked. Through the language of affect, we can see animals as subjects that, whether we know it or not, affect us. We make our worlds in relation to them; how we treat them matters because they are watching and interpreting us, and their worldviews matter. They contain mysteries and truths that we need to move forward. (p. 193)

Rudy argues that story is fundamental to humans and a fine way to convey affect. Since our entertainment is story-based, she suggests using stories to advance animal advocacy. She points to the power of *Bambi* as an anti-hunting story and argues that changing our stories can help us change how people relate to animals (p. 201).



Heritage-breed turkeys at Evewood Lane Farm, Gibsonville, NC

As though conjured by Rudy's call for stories, Friend's memoir wields the power of narrative on behalf of farm animals and the humans who love and care for them. Of course, such a conjuring could only have happened imaginatively or via inscrutable interconnections within the current locavore/sustainability/small-farming *zeitgeist*, because Friend's book preceded Rudy's by three years.

Friend sets *The Compassionate Carnivore*, like the other titles in her trilogy of memoirs, on the small farm in southeastern Minnesota where she raises sheep with her partner, Melissa.³ In this book, she explores sustainable farming, locavore meat eating, lesbian marriage, and a universe of topics that arise at the intersections of these perspectives.

She wants readers to feel comfortable, even if they come to her books knowing little about agriculture, sustainability, or lesbians, and she provides plenty of context to guide them to the heart of her stories. "Whether you call them sustainable farms, organic farms, or small family farms," she writes, "most small farmers — sustainable and

conventional alike — care deeply for their animals. They want to give their animals a life that's as good as possible." (p. 119)

She argues mainly for a sustainable food and farming culture that includes eating meat from animals that have been raised and slaughtered humanely. Acknowledging that some will find the concept of "humane slaughter" oxymoronic, both Friend and Rudy urge a nuanced and inclusive approach to

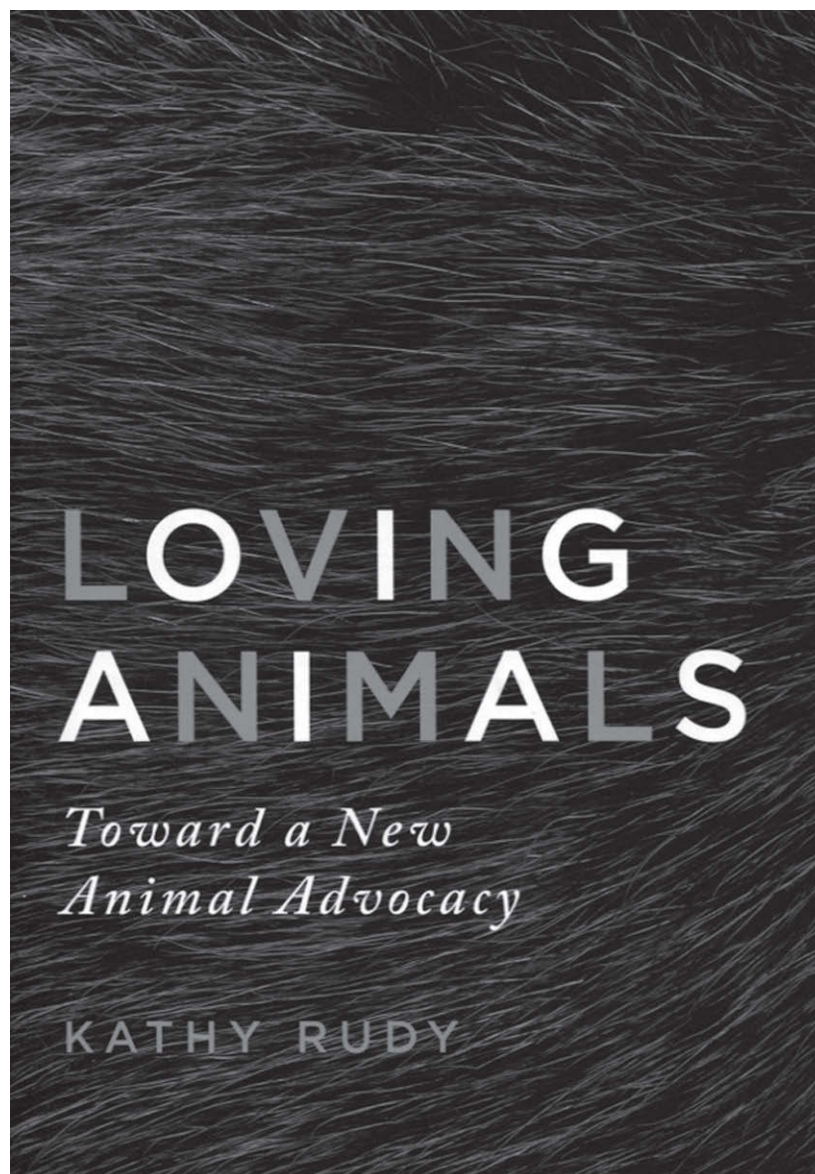
animal advocacy. They ask readers to commit to making small, incremental changes and to working in coalitions with others who may not choose veganism but want to work for the benefit of animals. Both root their approaches in personal stories.

Friend identifies herself as a lifelong meat eater. She makes a case for not changing that, even as she explores Americans' industrial agriculture and voracious meat-eating appetites (220 lbs. or 30 animals per year, per person) (p. 47). Attention is owed, she tells us, and butchering animals that she and Melissa have raised makes her keenly mindful of the care and suffering that goes into meat (p. 57). Using the evidence of her experience, she asserts that small, local slaughterhouses (or, from the French, *abattoirs*) can be places

where killing is done compassionately, with minimal stress and no cruel handling (pp. 149–156).

In "Letter to My Lambs," written for the occasion of the animals' journey to the abattoir, Friend writes:

Tomorrow morning...we will be thinking about the life you're lived on this farm — running around the pasture at



dusk, sleeping in the sun, and grazing enthusiastically for the tenderest bits of grass. We will say out loud, "Thank you." You will die quickly tomorrow. You won't be part of a kill and disassembly line, but you will be killed one at a time. I'd say that I appreciate your sacrifice, but you aren't making the choice to die. I'm making it, and I take full responsibility for that. (pp. 159–160)

Rudy, too, argues for eating humanely raised and slaughtered animals. She tells us that she stopped eating meat for a year after she learned how animals are treated in factory farms and CAFOs (Confined or Concentrated Animal Feeding Operations) (p. 75). Eating mostly manufactured vegan food products based on corn and soy, she gained thirty pounds and developed incipient diabetes; she then added animal protein back into her diet on the advice of her doctor. She began to cook for herself, added locally raised vegetables as well as meat, lost weight, and became healthier (pp. 84–85).

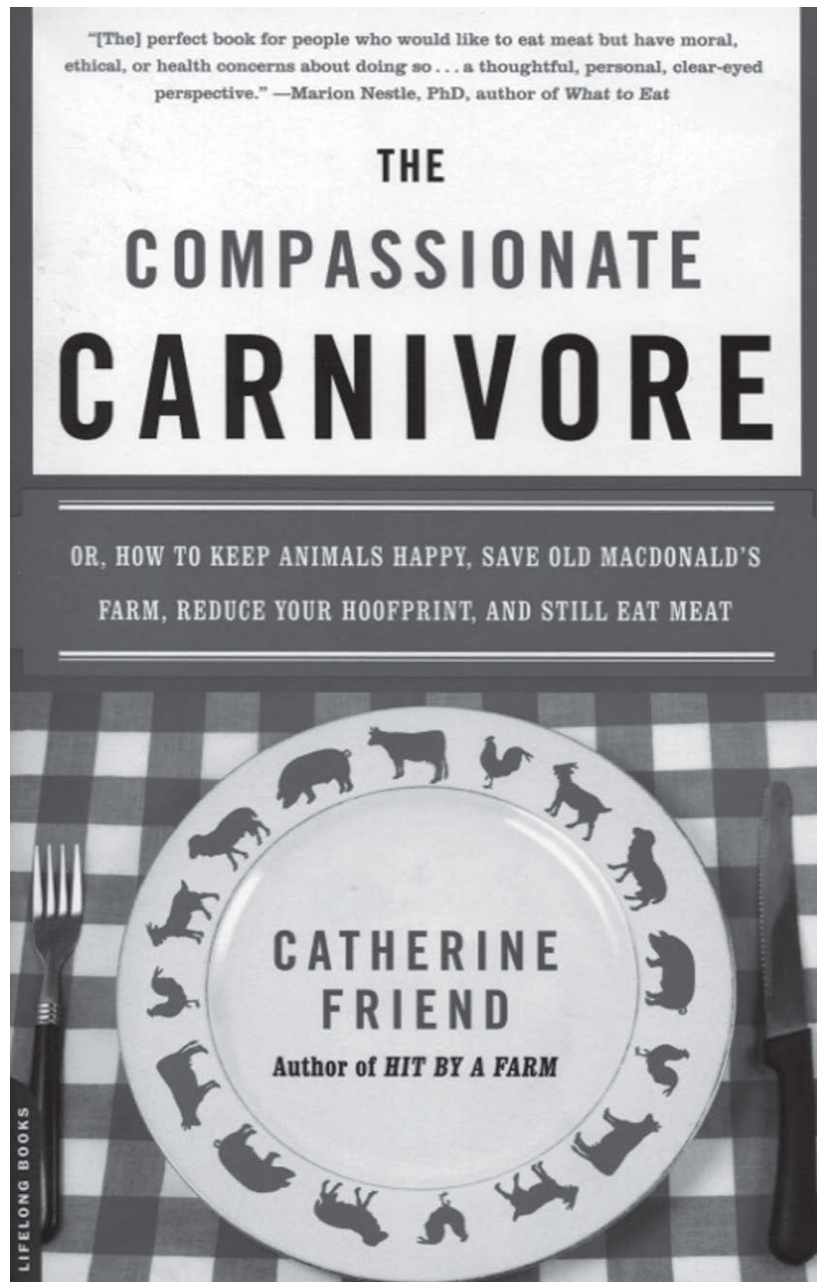
Rudy thinks we need an agenda that addresses human health along with

animal advocacy and the environment (p. 85). Noting that small farmers need a balance of animals and crops if they want to avoid using chemical fertilizers, Rudy argues that if more animal rights supporters joined the locavore movement, we would have a better chance of transforming the agribusiness system (p. 105).

and Friend both use story as a means of exploring humans' corporeal connections with animals, *Loving Animals* strikes me as primarily a protracted ethics argument that uses narrative, along with extensive evidence from research, to support theory. I see *The Compassionate Carnivore* as a literary memoir that uses selected information from research to supplement the con-

She analyzes the history and philosophies of what she calls "logic-based" perspectives on animal advocacy (animal rights, animal welfare, and utilitarianism, or the greatest good for the greatest number.) She finds all three approaches wanting:

"Animal advocacy thus far has mainly been constituted by projects that try to get animals recognized within existing philosophical constructions of subjectivity. This book asks us to step outside that system, the Western way of thinking, into a territory where we connect with animals at very corporeal levels, and then to make ethical decisions from inside that connection." (p. 202)



crete evidence of experience. Still, the two books interconnect enough — and yet distinguish themselves, too, in spirit, topic, and genre — that they could be paired in classes on animal studies, rural studies, and ecofeminism (and listed separately in ethics courses for Rudy and memoir writing or women's literature courses for Friend).

Both writers explore the restorative potential of small-scale, animal-and-human-centered enterprises in response to damages inflicted by the unrecognized costs of our reigning system, which Rudy and others have dubbed “late” or “disaster” capitalism (p. 125). Both call for new kinds of human advocacy on behalf of animals: advocacy based on political, economic, and social practicalities as well as empathy, engagement, loyalty, and love. Both employ story — and Rudy calls for more storytelling — as actions aimed at bringing about change.

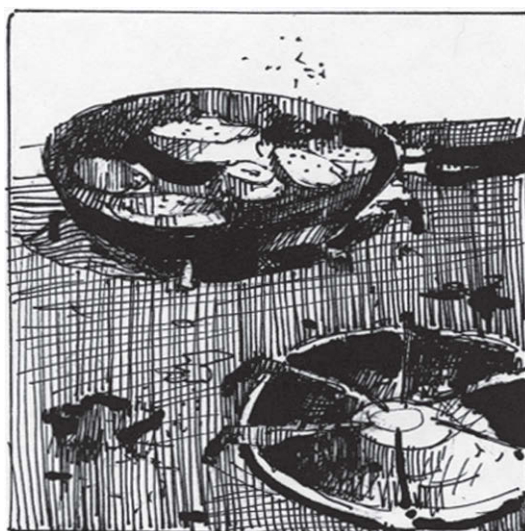
Notes

1. Some examples of feminist animal studies and related care theory texts cited by Rudy include Donna Haraway's *Primate Visions* and *Simians, Cyborgs, and Women*; *The Companion Species Manifesto*; and *When Species Meet*. Also Marti Kheel's *Nature Ethics*; Cary Wolfe's *Animal Rites*; and Josephine Donovan and Carol J. Adams's *The Feminist Care Tradition in Animal Ethics* and *Beyond Animal Rights*.

2. Rudy cites Grandin and Catherine Johnson's *Animals in Translation*. She recommends Goodall's *In the Shadow of Man* and Fossey's *Gorillas in the Mist* as introductory reading by these two writers.

3. Also in the trilogy: *Hit by a Farm: How I Learned to Stop Worrying and Love the Barn* and *Sheepish: Two Women, Fifty Sheep & Enough Wool to Save the Planet*.

[Dianna Hunter gardens, grazes the pastures of literary and musical arts, and shares a home with her spouse and dog in Duluth, Minnesota. She formerly raised horses and dairy cattle, and she retired in 2012 as coordinator of the Women's and Gender Studies Program at the University of Wisconsin–Superior.]



Miriam Greenwald

FEMINIST VISIONS

SEARCHING FOR THEIR PLACE: NEGOTIATING FEMALE IDENTITY IN A CHANGING INDIA

by Elzbieta (Bess) Beck, Heather Shimon, & Melissa A. Young

THE WORLD BEFORE HER. 90 mins./57 mins. Directed by Nisha Pahuja, 2012. In Hindi, Marathi, & Gujarati, with English subtitles. Distributed by New Video Group, 902 Broadway, FL 9, New York, NY 10010; phone: (212) 206-8600; fax: (212) 206-9001; website: www.newvideo.com. DVD: personal use, \$29.95; public/institutional edition, \$295.00; K-12 edition, \$95.00; streaming license, \$590.00. See www.rocoeducational.com. Also currently available to Netflix subscribers.

The Office of the Gender & Women's Studies Librarian is delighted to present the fourth installment of collaborative film reviews by student staff and Heather Shimon, the office's former student staff supervisor. Each year, Heather and some of the students working here have picked a woman-focused film at the Wisconsin Film Festival to watch and discuss. In the spring of 2013, Bess and Melissa were back to review The World Before Her, a documentary filmed in India about two very different kinds of boot camps: one that prepares women for the Miss India pageant, and another that calls girls to militant action.

At a sleek hotel in Bombay, we follow contestant Ruhi Singh as she spends a month enduring invasive beauty regimens and demeaning publicity stunts leading up to the Miss India competition. Meanwhile, at a weathered old school in a rural village, we follow Prachi Trivedi as she spends a summer drilling adolescent girls in combat moves and fundamentalist Hindu dogma. Each woman uses her position as a means to personal success, as well as to move her country forward, but one embraces modernity; the other, tradition.

The camps show extremely different options for women, but they also share intense messages of fitting into a certain mold, whether it is religious fundamentalism or a constricted view of beauty. This sobering film portrays stark depictions of the choices, or lack of choices, Indian women face in establishing independence and identity, and makes us reflect on the similarities to and differences from the society in which we live.

Bess: I came away from this movie feeling guilty for thinking that the pageant was the lesser of two evils. I thought if I had to be in one of those positions, I would prefer objectification to indoctrination, although those two things

can and do overlap. As horrible as pageants are, and having never had a positive impression of one, I was much less depressed by it than I was the fundamentalist camp for children — I could not deal with that on any level.

Melissa: But there is no dignity in the pageant. The message to the contestants is that they are not good enough. In the extremist camp, the message is, "You are good enough, you are going to do this, and you're going to be strong."

Bess: I didn't hear that. I heard, "You are a product of Mother India, and you have to go out and die to protect mother India; that's what we're training you to do." What attracts the girls to the camps? A lot of those girls seem to also fantasize about competing for Miss India. I don't know how much of the indoctrination they take to heart and how much of it is just something they do over the summer.

Heather: Right — at the end of the summer, the camp graduates pretend their graduation sashes are Miss India sashes. There is one girl who talks about why she is at the camp, and it's because she wants to prove to her parents that she can do it. It isn't about saving India or furthering Hinduism.

Bess: I wonder how many girls go to the camp with a clear idea of what it is, and the pageant is probably the same. Even though the contestants have competed in beauty pageants before, I doubt any of them think they would be forced into receiving Botox and skin bleaching treatments, or modeling short-shorts while wearing sheets over their heads. I don't know how many go into either situation with a clear idea of how extreme it will be.

Heather: Prachi and Ruhi, through the camp and the pageant, have such different means to their ends, but do you feel as though they are working toward dissimilar personal goals?

Bess: A lot of the women in the pageant do not necessarily have an interest in beauty and fashion, but it's a chance for some kind of economic stability outside of marriage or a family unit. And it's a long shot, but there is this chance to end up like Pooja (the 2009 Miss India winner), who has her own money, makes her own way, and takes care of her mom.

Heather: Every time Prachi talks about her work at the camp, she ties it to India and her desire to bring India's past into the present to restore India's greatness. The women at the pageant talk about India moving forward and about the pageant as being part of the new India, but they talk about finding a place in the modernity that benefits them as individuals.

Bess: Both Ruhi and Ankita at the pageant seemed clear-eyed about it being a means to an end and a chance at independence.

Melissa: I'm not sure Prachi necessarily wanted to go down the path she has chosen, and you can see her doubt in the final scene of the film. I think she believes the words she preaches, but she came to these conclusions for her own benefit. She doesn't want to get married — ever — and she sees fundamentalist activism as a way out of that.

Heather: So Prachi is trying to obtain personal independence through fundamentalism, just as the contestants are using the pageant?

Bess: I'm sure Prachi is dedicated to her beliefs, but it's all she's ever known. I get the feeling that in her heart of hearts

she's looking for a way to avoid marriage and to have her own life. Prachi talks about wanting to emulate a popular woman fundamentalist activist — she sees this woman who is independent, strong, and making big political changes — and sees that as a path to independence within a traditional Hindu society/family.

Melissa: It makes me wonder what role models exist for Indian women. This movie shows two extremes that don't provide many options.

Heather: Let's talk about Prachi's gender issues. She says in the movie that she doesn't feel like a girl, but she also doesn't feel like a boy. The director writes in her notes on the film's website that Prachi "flirted shamelessly with both the cameraman and the sound woman."¹ But in the movie, it doesn't seem like Prachi wants any kind of romantic relationship.

Bess: I can't imagine that the family model Prachi grew up in is something she wants to replicate. She makes it clear that she does not want to get married.

Heather: Let's talk about the differences between Ruhi's and Prachi's mothers.

Melissa: You have to read between the lines a little with Prachi's mom. Prachi's mom doesn't talk a lot, but you can see her shaking her head and smiling when her husband is talking because she knows that he's putting on a show for the camera crew and being ridiculous. Maybe that's where Prachi got her spunk and her willingness to go against the grain.

Bess: Whereas Ruhi's mom speaks more than her dad does.

Heather: During the question-and-answer portion of the pageant, one of the contestants is asked what she thinks children can teach their parents. She answers that she could teach her mother to be more ambitious. The answer implies that daughters cannot teach fathers, and that mothers do not have personal aspirations.

Bess: I think her answer expresses a generational change — that Indian society has become more permissive of women's achievements, and she's been raised a generation younger so she can teach a generation back to pursue their goals.

Heather: Yet there is a strong thread in the movie about letting girl children live at all. Prachi's father beats her and ignores her desire to avoid marriage, but she is grateful to him because he did not kill her when she was an infant. The direct quote is, "He has the right. He has given me birth — knowing that I'm a girl child — he let me live. In a traditional family, people don't let the girl child live. They kill the child."

Bess: Pooja talks about her mom being supportive of her pageant career, but she doesn't say that, by supportive, she means that her mother left Pooja's father and home in order to keep Pooja alive. The filmmakers get the story from Pooja's mother. Pooja does not talk about it.

Melissa: When Pooja's mom told the story of giving birth to a second girl child and having to decide immediately after labor to either kill her child or leave her husband, I couldn't be happy about Pooja's success story, because I was thinking about all the other little girls whose moms couldn't say no, or did say no and now are impoverished.

Heather: I thought of all the women who allow their girl children to be killed because they are living with their husband's family and have nowhere else to go. I hope Pooja's mother was able to return to her own family, or I don't know where she would've gone with two children.

Bess: I think part of it was personality. Pooja's mother seemed to have the strongest will of any of the women in the movie. To be surrounded by that much pressure and to cross your arms and say, "No, go to hell. I'm keeping this kid. Deal with it."

Heather: I can't imagine having that kind of strength. I also can't imagine killing my child. That scenario is terrifying.

Melissa: Yeah, trying to place yourself in that society and figuring out how you would react is impossible.

Heather: Are there things that you think are missing from the film?

Bess: I would like some contextual statistics concerning the breakdown of religious groups nationwide and incidences of terrorism tied to those groups. I'm curious about how big the Hindu fundamentalist movement is and how it's affecting the lives of moderate Indians. I also wonder about how the government is dealing with this, especially how

much Hindu fundamentalism is being addressed, versus issues with Islamic fundamentalism and the conflict with Pakistan.

Heather: In an interview with the filmmaker, she talks about how the camp leaders were wary of the film crew because the Indian government was trying to shut those kinds of camps down, and they thought the film crew could be government spies. It took the filmmakers two years to negotiate access to the camp.²

Bess: I would like to know more about the exact mission of the camps. How much of their militancy is directed toward Islamic people in India? Do the fundamentalists want to prevent Muslims from having any political control? Do they want them out entirely? How much of this is domestic, and how much is directed at the conflict with Pakistan? Is the mission to be in combat with your fellow Indians who differ in belief with you, or to prepare you for the situation with Pakistan to blow up?

Melissa: I'm pretty sure they say they are against everyone who isn't them.

Heather: I am shocked by the violence of their message, juxtaposed with the young ages of the girls in the camp. They look as if they are eleven or twelve years old, and as they parade through the streets of the town for their graduation ceremony, they chant how they will "mark [the enemies'] foreheads with blood and welcome them with bullets."

Bess: But there are a lot of looks of horrified fascination from the people watching the parade. And there are a couple of people who scoff and throw their hands up. It's a reminder that the Hindu fundamentalists are not the majority.

Heather: And that's what I thought was missing from the movie — the middle ground.

Melissa: But as much as we would like to see that middle ground, it is necessary to make the impression on the audience that: you're not there, but if you were, this is what it would feel like. There's no hope. There's no identity. These are your options. Pick.

Heather: Would you recommend this for a women's studies class?

Bess & Melissa [simultaneously]: Oh, yeah.

Heather: Me too. I was really moved by it.

Melissa: I felt my privilege when I left the movie. I walked out of the museum theater — this beautiful museum. I walked down the street. I didn't need a man to escort me, and I didn't have men looking at me, as in some of the scenes with Ruhi, where she's walking down the street and the men are staring at her as if she's an object. I met my boyfriend who was buying groceries to make dinner for me. I was in awe of my status in society — that I can do all these things.

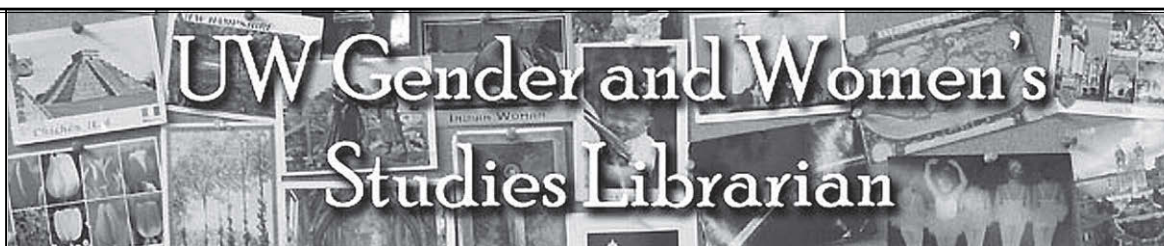
Bess: I feel I understand India a little better as a nation. I recognize that it's a democracy with a lot of people who don't agree. There are extremists as well as a middle ground. A lot of the things they're going through as a nation look incredibly familiar, which is probably more surprising to me than it should've been.

Notes

1. <http://www.worldbeforeher.com/#!production-notes>, accessed April 26, 2013.

2. Leopoldine Huyghues Despointes, "Director Nisha Pahuja on *The World Before Her*," *Filmmaker Magazine* (June 14, 2012), <http://filmmakermagazine.com/46418-nisha-pahuja-on-the-world-before-her>, accessed April 26, 2013.

[Bess Beck continues to work in the Office of the Gender & Women's Studies Librarian, now as lead student employee, as she pursues a graduate degree in library & information studies at UW–Madison. Melissa Young is now a practicing attorney at Hanna Legal, LLC, with a focus on family law and estate planning. And Heather Shimon has moved across campus to work as an information services librarian at Wendt Commons in the College of Engineering.]



There are so many ways to use the rich resources of our office! Reading our publications (*Feminist Collections*, *New Books on Women, Gender, & Feminism*, and *Feminist Periodicals: A Current Listing of Contents*) is a great way, of course. Did you know that you can subscribe to all three for one low price? See page 31 in this issue to subscribe for 2014.

Following us in social media will give you another three ways to stay in touch and link to valuable resources. On **Facebook** (www.facebook.com/womenst) and **Twitter** (twitter.com/WisWSLibrarian), we post news about feminist issues, librarianship, and the activities and publications of the Gender & Women's Studies Librarian and her staff. And our brand-new **Tumblr** blog (uwgwslibrarian.tumblr.com) focuses on visually presenting the resources we house here.

And of course that's not all! You can walk in and visit us in person on the University of Wisconsin–Madison campus (room 430 in Memorial Library); access publications, research guides, bibliographies and more through our website (<http://womenst.library.wisc.edu/>); call us at (608) 263-5754; or send email (wiswsl@library.wisc.edu).

EYE TO EYE: DIANE DI PRIMA AND THE POETRY DEAL

by Ingrid Swanberg

THE POETRY DEAL: A FILM WITH DIANE DI PRIMA. 27 mins. color. 2011. By Melanie La Rosa. Distributed by Women Make Movies, 115 W. 29th St., Ste. 1200, New York, NY 10001; phone: (212) 925-0606; fax: (212) 925-2052; email: orders@wmm.com; website: www.wmm.com. DVD: \$195.00 purchase, \$60.00 rental (universities, colleges and institutions); \$89.00 purchase (K-12, public libraries, and select groups). Order no. W121074.

Poet Diane di Prima has always put her work first, before anything else in her life except for her children. Perhaps it is for this reason that she emerged as the best-known woman poet of the Beat Generation. That she could do so, despite the well-known obstacles women encountered in building successful careers in the arts, and within the milieu of the male-dominated Beat scene of the 1950s and 1960s, speaks to her tremendous energy, fearlessness, imagination, and what, in various writings about her life, she calls her "Will." *The Poetry Deal: A Film with Diane di Prima* serves as an excellent introduction to and reflection on her work and life.

The film is appropriate for use in college-level courses in women's studies, poetry studies, women's history, American women writers, and the history of women artists, and will be of interest to creative writers as well as aficionados of the Beat era and the counterculture in general.

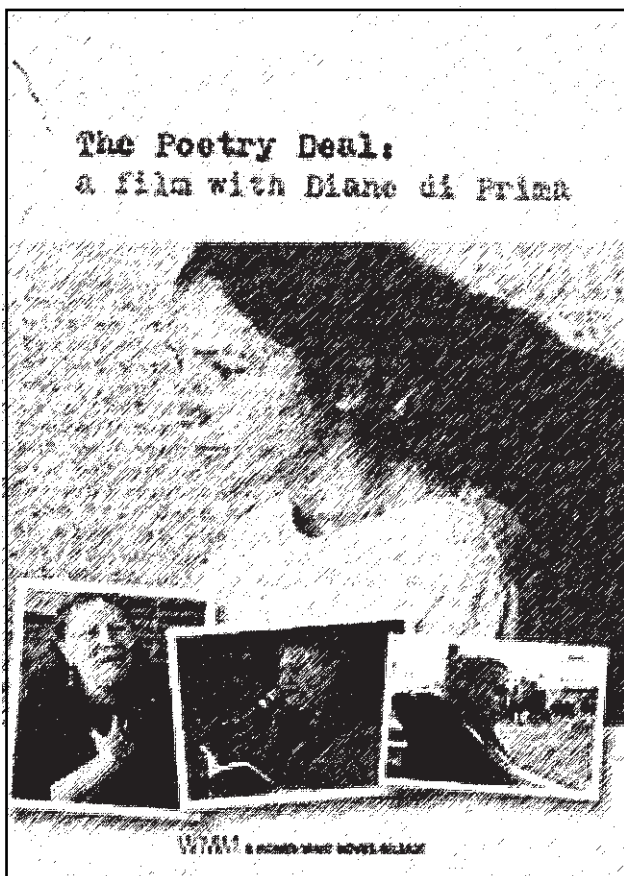
The Poetry Deal is a montage: di Prima and others read from her books of poems, memoirs, and other writing; there are clips from di Prima's poetry readings, past and present, interspersed with photos and vintage Super8 and 16mm films of events and places touching her earlier life; there is commentary from friends and associates, filmed in various settings, and from di Prima herself, at one point painting as she speaks.

As the film opens we hear di Prima reading her 1957 poem "What Morning Is," with the sound of jazz piano music in the background, and watch a series of photo and film images: a passing New York cityscape shot crossing a bridge, an old typewriter, old apartment facades. At one point in the film there's a close-up of flames in the fireplace of the apartment where people gathered, and di Prima's voice: "...nobody ever talked much; we just looked at the fire." We move through beautiful footage of waves breaking on the northern California coast; to photos and films of di Prima's journals, typed pages and hand-printed publications; to a brief glimpse of her, almost nude and some eight months pregnant, reveling wildly with a troupe of bohemian women dancers... At the end of the film, di Prima reads her poem "The Poetry Deal," in which she addresses poetry itself as her life companion with whom she has a deal:

*...You can burn my favorite snapshot of myself
Lead me on paths or non-paths anywhere
You can not make sense for years
& I'll still believe you drop husbands, tribes & jobs
as you wish
You mostly aren't jealous - have taken yr place
alongside gardens, breadmaking, children, printing presses
But when yr eyes shoot sparks & you say "Choose between
me & it" - "it" has always gone
Except when "it" was my kids
I took that risk & we worked it out somehow...¹*

di Prima writes in the language of the streets of her Bronx-Brooklyn-Manhattan-San Francisco experience, without revising or polishing, regarding the moment of inspiration-creation itself as definitive and revealing. Michael McClure describes her approach: "She forced what she wanted to be into being with a very big and good soul... She was interested in what hadn't existed before." Hers is a poetry of a woman raising her voice, figuratively and audibly.

A theme throughout di Prima's work is the rejection of traditional female roles. This is in tandem with the Beat re-



bellion against the conformity and repression of mainstream American 1950s culture — against what, in the film, McClure calls “a time of terrible convention.” This rebellion was largely a turn from materialism to the arts, and for di Prima this always involved “breaking out of the molds imposed on women,” as Joyce Jenkins, editor of *Poetry Flash*, comments. In *Recollections of My Life as a Woman*, di Prima describes it this way:

To be artist: outcast, outrider, and *explorer*. Pushing the bounds of the mind, of imagination. Of the humanly possible, the shape of a human life. “Continual allegory.” Of a woman’s life, pushing the limits.²

Yet within the artists’ subculture, patterns of women’s subjugation were still ingrained. Several commentators in the film speak to the difficulties for the woman artist. Writer Madison Young comments on di Prima’s difficulty gaining the recognition “that all the boys did.” Artist Elsa Marley gives an anecdote from a time in the late 1960s when di Prima had joined her commune in northern California and contributed a big case of Pampers for the eight two-year-olds living there. The men in the commune objected, saying that the paper diapers were un-ecological. Marley adds, “The men hated it because in some way she was upstaging them. The Pampers were a kind of a signal to be down on her without saying ‘pushy woman.’ The guys, I think really were kind of threatened by Diane.” Jenkins describes di Prima as “a woman really dedicated to her art, but also dedicated to being a full woman and having children and everything that entails.”

For Diane di Prima, the “difficulties for the woman artist” took various forms. As an example, before viewing the film, I went first to my copy of the very influential and complete anthology of the period edited by Donald Allen, *The New American Poetry: 1945-1960* (University of California Press, 1960), to refresh my memory of di Prima’s work. To my great surprise, she wasn’t there, though all of her contemporaries were. I later learned, reading *Recollections*, that di Prima had been deliberately left out of the anthology because of her relationship with a married man who was included.

One of the film’s high points is a clip of a radiant di Prima in 1982, reading a poem from her book *Revolutionary Letters*. Later in the film we hear her reading from the opening poem in that collection, “April Fool Birthday Poem for Grandpa,” celebrating di Prima’s anarchist grandfather Domenico Mallozzi, who inspired her from childhood on to live the life of the imagination, and from whom she learned to go for her dreams, in this instance the dream of social change through revolution.

...
*we do it for you, and yo
 ur ilk, for Carlo Tresca,
 for Sacco and Vanzetti, without knowing
 it, or thinking about it, as we do it for Aubrey Beardsley
 Oscar Wilde (all street lights
 shall be purple), do it
 for Trotsky and Shelley and big/dumb
 Kropotkin
 Eisenstein’s Strike people, Jean Cocteau’s ennui, we do it for
 the stars over the Bronx
 that they may look on earth
 and not be ashamed.*³

John Keats is the poet who has been di Prima’s primary inspiration. She recalls her moment of dedication to poetry at age fourteen, in mind of John Keats, and adds that her relationship with Keats began and continued “on the same eye to eye level” and was never one of adulation.

Now in her late seventies, Di Prima continues to write and give readings. She has published more than forty books, has been involved with printing (mimeo and letterpress) and small press publishing, and has worked in theater and done modern dance and painting. At the time of the film’s shooting in 2011, she was San Francisco’s poet laureate.

In just twenty-seven minutes, *The Poetry Deal* brings into clear view the strong determination and *élan vital* of this remarkable poet. Early in the film, di Prima announces her approach to poetry: “A poem can be anything, you have a blank piece of paper, you can go anywhere, you can do anything, you can make anything happen.”

Notes

1. Diane di Prima, “The Poetry Deal,” San Francisco, California: *SFGate*, Friday, April 16, 2010, <http://www.sfgate.com/opinion/openforum/article/The-poetry-deal-3267368.php>.

2. ———, *Recollections of My Life as a Woman: The New York Years* (New York: Viking-Penguin, 2001), p. 104.

3. ———, “April Fool Birthday Poem for Grandpa,” *Revolutionary Letters* (San Francisco: City Lights Books, 1971), p. 3.

[Ingrid Swanberg’s poetry has appeared in numerous publications, most recently in the international journal *Osiris*, the online *ExpressMilwaukee*, and *Garrison Keillor’s The Writer’s Almanac* (May 7, 2013). She is the editor of the poetry journal *Abraxas* and director of *Ghost Pony Press*. She holds a Ph.D. in comparative literature from the University of Wisconsin–Madison, and is the author of the poetry collection *Ariadne & Other Poems* (Bottom Dog Press, March 2013).]

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.

*Follow us on social media! Our office now has a **Facebook** page, a **Twitter** account, and a **Tumblr** page! On Facebook (www.facebook.com/womenst) and Twitter (twitter.com/WisWSLibrarian), we post news about feminist issues, librarianship, and the activities and publications of the Gender & Women’s Studies Librarian and her staff. Our brand-new Tumblr (uwgwslibrarian.tumblr.com) focuses on visually presenting the resources housed in this office.*

ROLE/REBOOT (<http://rolereboot.org>) is “a contemporary online magazine on culture and gender roles” that is aimed toward “people ambivalent about the bill of goods they’ve been sold as a result of being a man or a woman.” Readers are encouraged to submit an essay, narrative, or cultural critique on “rethinking ‘tradition,’ breaking through stereotypes, and bucking expectations about their roles.” Writings cover topics relating to sex and relationships, families, culture and politics, or just life in general. *Role/Reboot* focuses on personal narratives as a way to raise consciousness regarding the restrictiveness of gender roles felt by men and women in society.

WORLD PULSE (<http://worldpulse.com>) is “an action media network powered by women from 190 countries. Through our programs, we lift and unite women’s voices to accelerate their impact for the world.” Started by journalist Jensine Larsen, this network sees women underrepresented in both media and in powerful positions around the world. “Most international institutions and organizations agree that empowering women and girls is the fastest way to solve world problems,” and *World Pulse* is doing its part to amplify the voices of women around the globe through the power of digital media and grassroots change by women leaders. *World Pulse’s* goal is to “bring women’s voices out of the shadows and onto the world stage.”

POSTER WOMEN (<http://posterwomen.org>), a project created by Zubaan (a continuation of the first feminist publishing house in India — Kali for Women), seeks to visually map the women’s movement in India through posters and

other visual images. Its vast collection of posters has been turned into a traveling exhibit that has been shown around India as well as in other countries. “The posters in the archive have been thematically organized and the attempt has been annotated in detail, mentioning the date, the campaign, the designer, the story/concept behind the poster, how it was used, the feedback and, where available, short essays that provide background information so that a complete archive is created that demonstrates the richness of the movement.” Some of the poster categories include health, literacy, environment, marginalization, violence, rights, the goddess, and politics. The Poster Women project also documents traditional forms of expression (such as needlework and painting) in its “Painting Our World” collection on the website, as well as in written accounts submitted by women involved in the women’s movement in India.

The online magazine **LEZBELIB** (<http://lezbelib.com>) is aimed at lesbians, bisexual women, and genderqueer individuals, as well as other members of the LGBTQ community. *Lezbelib* covers subjects ranging from national, international, and local news and politics to entertainment and culture stories.

FIRST WOMAN (<http://firstwoman.tumblr.com>) is a blog hosted by Tumblr (a microblogging and social networking site), run by Kay Steiger, associate editor at *Talking Points Memo*, and “devoted to the women who broke barriers, big and small.” Both current and historical “firsts” are documented on the site, including CEO and board member appointments as well as firsts in political offices and on magazine covers.

THE COLLECTIVE BIOGRAPHIES OF WOMEN, a project of Professor Alison Booth at the University of Virginia, features an annotated bibliography database of books containing “three or more short biographies of women.” The website (<http://womensbios.lib.virginia.edu>) contains a “Featured Subjects” section that directs users to information about well-known women of history, such as Joan of Arc, Pocahontas, Mary Somerville, and Florence Nightingale. The project’s bibliography contains about 1200 items that were published between 1830 and 1950, and can be browsed or searched through the website.

THE WOMEN’S ROOM (<http://thewomensroom.org.uk>) was formed to push back against the overly prevalent voices of white, middle, upper-class men in the media, especially when these men are the only “experts” to be found on popular women’s issues. The project “want[s] experience to be considered as valid as traditional ‘expertise.’ We want to question what knowledge is valued in our society — and why.” The Women’s Room’s website is set up to allow women a collective voice through a database system of experts and a forum for discussion; its database is searchable by region and topic, with registered experts on subjects ranging from the arts and mathematics, to law and sports.

OBJECT is a UK-based human rights organization dedicated to challenging and ultimately eradicating the sexual objectification of women. The organization notes the increasing prevalence and acceptance of objectifying women — through “lads’ mags,” Internet pornography, lap dancing clubs, and marketing of items like pole-dancing kits to children and women. While it does not align itself as anti-sex, anti-nudity, or as holding any particular religious or moral position, it continues to “challenge ‘sex object culture’ because of the role it plays in reinforcing sexism and the attitudes it promotes, which underpin inequality and violence against women.” OBJECT works through producing information, raising awareness, and continually campaigning with members of Parliament, media regulators, and others to change the social climate and sometimes legal status of sexual objectification. Reports and information on campaigns are available at OBJECT’s website (<http://object.org.uk>), which addresses topics such as lap dancing, prostitution, beauty pageants, and violence against women.

Plan International has issued **ASIA CHILD MARRIAGE INITIATIVE: SUMMARY OF RESEARCH IN BANGLADESH, INDIA, AND NEPAL**, a report on a study of child marriage in Asia that was conducted with the International Center for Research on Women (ICRW). The 2013 report, by Tina Khanna, Ravi Verma and Ellen Weiss, connects child marriages with early and potentially harmful or fatal pregnancies, gendered poverty, and a resulting lack of education for girls and women in these areas. The authors suggest programs that strengthen community-based organizations, spread awareness, empower children to voice their opinions on child marriage, increase the value of educating young girls, and help support the children who do marry early. The 20-page report can be downloaded in PDF from the ICRW’s website, on the Publications page: <http://www.icrw.org/publications>.



Miriam Greenwald

The Human Security Report Project — a research center affiliated with Simon Fraser University in Canada that focuses on trends in organized violence — released its 2012 report, titled **SEXUAL VIOLENCE, EDUCATION, AND WAR: BEYOND THE MAINSTREAM NARRATIVE**, which complicates some of the dominant narratives we hold surrounding conflict and violence. The report challenges the common narratives by asserting that conflicts with extreme sexual violence are not the norm, but rather the exception; that sexual violence in wartime is not increasing; that strategic rape is less common than believed; that domestic sexual violence is responsible for more violence than is stranger/

armed forces sexual violence; and that, while women make up the majority of wartime sexual violence victims, male victims are more numerous than thought. The complete report, which numbers some 230 pages, is available in one large PDF file as well as split into smaller sections, at <http://hsrgroup.org/human-security-reports/2012/text.aspx>.

“Gender inequalities, and the violence that maintains them, are not simply a matter of individuals and their behaviours; they are maintained by the social, economic and political institutions that structure all of our lives.” With this in mind, the **MOBILISING MEN** program works with men to participate and ally with women in their fight for sexual and reproductive health and rights. The program’s guide, ***MOBILISING MEN IN PRACTICE: CHALLENGING SEXUAL AND GENDER BASED VIOLENCE IN INSTITUTIONAL SETTINGS*** (2012, 114 pages), offers sections called “Becoming Activists for Change,” which includes information on self-reflection, allyship, privilege, and support; “Understanding Institutional Violence,” which analyzes power structures and conditions that contribute to violence; and “Taking Action for Change,” which helps men invent strategies and actions to combat gender inequalities and violence and enact in social change. Available from the Institute of Development Studies at <http://www.ids.ac.uk/files/dmfile/MobilisingMeninPracticeonlinefinal.pdf>.

The 2012 ***STUDY ON GENDER, MASCULINITY, AND SON PREFERENCE IN NEPAL AND VIETNAM***, by the International Center for Research on Women, the Center for Research on Environment, Health, and Population Activities in Nepal, and the Institute for Social Development Studies (Vietnam), looks at son preference, as well as at men’s attitudes toward gender equality, violence, and reproductive health and rights in Nepal and Vietnam. The 98-page report is available online in PDF at <http://www.icrw.org/files/publications/SON-F-PRINTING-web.pdf>.

COUNT ME IN! RESEARCH REPORT ON VIOLENCE AGAINST DISABLED, LESBIAN, AND SEX-WORKING WOMEN IN BANGLADESH, INDIA, AND NEPAL looks at the intersectionality of gendered violence against women and other categories of marginalization such as disability, sexual orientation, or occupation. Lesbian, disabled, and “sex-working” women experience violence differently from each other, but also experience violence differently from able-bodied, heterosexual, and “respectable” women. The full findings are available online in PDF (<http://web.creaworld.org/files/cmir.pdf>).

WORK AND WELFARE: REVISITING THE LINKAGES FROM A GENDER PERSPECTIVE, by Sarah Cook and Shahra Razavi, interrogates the ties between employment and social policy through the lens of gender. The 40-page paper, published in late 2012, analyzes gendered hierarchies in work, “masculinization” of women’s working lives, and the welfare system. The authors argue that the “critical challenge is to rethink labour markets/work to bring unpaid work, and particularly the reproductive sector, within the frameworks of analysis of the economy and markets, while also addressing the inequalities inherent in welfare systems that privilege market- and labour-based ‘contributory’ entitlements over ‘needs-based’ claims to social assistance.” Available from the United Nations Research Institute for Social Development at <http://www.unrisd.org> (browse by publication year under the Publications tab).



Miriam Greenwald

The World Economic Forum’s ***GLOBAL GENDER GAP REPORT*** looks at global gender-based disparities and tracks their progress (or lack thereof) around the world. The Global Gender Gap Index used to track these inequalities holds to three underlying concepts: tracking gaps vs disparities in levels of available resources, tracking outcomes rather than inputs, and ranking gender equality rather than women’s empowerment. The Index uses economic participation and opportunity, educational attainment, health and survival



Miriam Greenwald

al, and political empowerment to define its four fundamental categories of analysis. A PDF of the 380-page report for 2012, by Ricardo Hausmann, Laura D. Tyson, and Saadia Zahidi, can be downloaded at http://www3.weforum.org/docs/WEF_GenderGap_Report_2012.pdf.

Writer **NELLIE BLY** (a.k.a. Elizabeth Jane Cochrane, 1864-1922) was noted for having traveled the world in 72 days, as well as for writings that included an expose on brutality and neglect in mental asylums and descriptions of the lives and culture of the Mexican people. Bly's fiction writing also reflected her progressive values, touching on the plight of the working class through character interactions with impoverished factory workers. Her 1889 novel, *THE MYSTERY OF CENTRAL PARK*, follows a young man, Dick, as he attempts to solve a murder in New York. Reportedly, only three print copies of the book exist in U.S. libraries, but it can be found online in the archives of the Library of Congress (<https://archive.org/details/mysteryofcentral-00coch>).

Podcasts of a 2013 National Public Radio (NPR) special series called **THE CHANGING LIVES OF WOMEN** are

available online at <http://www.npr.org/series/177622347/the-changing-lives-of-women>. Subjects covered include depictions of working women on TV, stay-at-home dads, gender equality in the workplace, health, and the careers of NPR women.

UNESCO's first *WORLD ATLAS OF GENDER EQUALITY IN EDUCATION*, published in 2012, looks at global trends in the participation of girls and women in primary, secondary, and tertiary education. The atlas is used to "monitor the progress of girls and the educational attainment levels of women" so that effective policies can be created on national and international levels to "focus on ensuring girls 'full and equal access to and achievement in basic education of good quality.'" The 90-page document, which includes charts, tables, and maps, is available in PDF at <http://www.uis.unesco.org/Education/Documents/unesco-world-atlas-gender-education-2012.pdf>.

Breast Cancer Action's *THINK BEFORE YOU PINK TOOLKIT* is a downloadable PDF (registration of a name, email address, and zip code is required) that critiques the "pinkwashing" of products, the "corporate takeover of the pink ribbon," and the use of carcinogens in consumer products (specifically, products being used to promote breast cancer awareness). As part of a campaign by Breast Cancer Action, the *Toolkit* provides background information on pinkwashing, encourages consumers to think critically about breast cancer awareness products and the presumably donated funds, and offers recommendations for taking action against pinkwashing. More information and a link to the registration form for downloading the materials can be found at <http://www.bcaction.org/resources/breast-cancer-action-toolkits/>.

WAYWARD SONS: THE EMERGING GENDER GAP IN LABOR MARKETS AND EDUCATION, a paper by MIT economists David Autor and Melanie Wasserman and published by Third Way, an organization whose mission is "to advance moderate policy and political ideas" (and whose honorary co-chairs include U.S. Senator Claire McCaskill and U.S. Rep. John Dingell), analyzes the "growing disparity between men and women in both educational attainment and economic well-being" and the impacts of the change in U.S. family structure. The authors note that "over the last three decades, the labor market trajectory of males in the U.S. has turned downward along four dimensions: skills acquisition; employment rates; occupational stature;

and real wage levels.” Autor and Wasserman also relate a decline in male achievement to males born into single-parent households, noting that females in single-parent households do not seem to be as adversely affected. The paper is available for download in PDF from <http://www.thirdway.org/publications/662>.

In the popular podcast series **FREAKONOMICS RADIO**, a variety of experts and commentators (economists, sociologists, and the Freakonomics blog editor) weigh in on the topic “**WOMEN ARE NOT MEN.**” The podcast asks why only 16% of Wikipedia’s editors are women, compares male-female differences between a patriarchal tribe in Tanzania and a matrilineal tribe in India, and looks at the “female happiness paradox” and gender gaps in crime rates. The podcast is available for listening online at <http://freakonomics.com/2013/02/24/women-are-not-men-a-new-freakonomics-radio-podcast/>; a transcript is also available.

The **WOMANSTATS PROJECT** (<http://womanstats.org/index.htm>) is “the most comprehensive compilation of information on the status of women in the world.” Its Board of Directors and investigators include professors from Brown University, Brigham Young University, the University of Minnesota, and other international locations such as universities in Italy, the UK, and Colombia. Most of the project’s sponsors are affiliated with Brigham Young University, but other funders include the Sorenson Legacy Foundation and Hunt Alternatives Fund. The project “facilitates understanding the linkage between the situation of women and the security of nation-states.” The researchers and database managers collect both quantitative and qualitative information on over 360 indicators of women’s status from almost 200 countries. The database is free to access, and the Project also has world maps showing various trends available online.

THE WOMEN’S EMPOWERMENT IN AGRICULTURE INDEX, published by the International Food Policy Research Institute (IFPRI), a group dedicated to finding sustainable ways to end poverty and hunger, is designed to “measure the empowerment, agency, and inclusion of women in the agricultural sector.” The WEAI has two subindexes that measure gender parity and the degree of empowerment women enjoy in the “five domains of empowerment in agriculture,” such as decision-making power in production or resources, control of use of income, leadership, and time allocation. The full report on this new survey-based index is available online at <http://www.ifpri.org/sites/default/files/publications/ifpridp01240.pdf>.

In **STRATEGIES TO END DOUBLE VIOLENCE AGAINST UNDOCUMENTED WOMEN: PROTECTING RIGHTS AND ENSURING JUSTICE**, a 2012 report published by the Platform for International Cooperation on Undocumented Immigrants (PICUM), researchers present strategies for informing undocumented migrant women about their rights to live free of violence, forming an evidence base on this violence, raising awareness, empowering undocumented women, and ensuring that these women have access to the shelters and legal resources they need. The researchers note that “their existence in society has been considered illegitimate, so the violence against them has been disregarded and their access to justice denied.” The paper uses the term “double violence” to refer to the violence again enacted on undocumented women when they are denied institutional support for violence they have experienced. The full 128-page report is online at <http://picum.org/en/publications/reports/>.

*Compiled by Claire Vriezen
Gender & Women’s Studies Intern (Spring 2014)*

NEW REFERENCE WORKS IN WOMEN'S STUDIES

ARCHAEOLOGY

Diane Bolger, ed., *A COMPANION TO GENDER PREHISTORY*. Oxford, UK: Wiley-Blackwell, 2013. 672p. index. \$195.00, ISBN 978-0470655368.

Reviewed by Jeanne Armstrong

Editor Diane Bolger notes in her introduction that work on this *Companion* coincided with the twentieth anniversary of Joan Gero & Margaret Conkey's *Engendering Archaeology* (1991), a ground-breaking collaborative work by pre-historians that examined prehistory through the lens of feminist social theory. During the decades since that initial feminist approach, prehistoric archaeology developed beyond systems models to employ more diverse perspectives that challenge innate gender differences, focus on individuals' social practices in their daily lives, and consider societies from a "bottom up" perspective. Yet, as Bolger notes, prehistory archaeologists must continue to counter "essentialist narratives." Because inequality in the profession minimizes women's roles in prehistoric societies, she says, gender and feminism are not yet integral in the discipline as challenges to biological determinist and androcentric interpretations of the past.

This new Wiley-Blackwell volume aims to provide readers with a "comprehensive and accessible overview of the major theoretical developments, methodological approaches and political debates in the field of gender prehistory" in two stages of feminist

archaeology (p. 11). During the years of Second Wave feminist archaeology (1978–1990), the feminist goal was to make women's roles in prehistoric societies more visible and to challenge essentialist models of gender roles. In that period, "androcentric bias and Western ethnocentrism" still distorted the ability to interpret gender roles in early societies. From 1990 through the present, Third Wave feminist archaeology, as informed by Pierre Bourdieu, Michel Foucault, and Judith Butler, addresses intersections of ethnicity, class, age, sexuality, and religion with gender, and has moved beyond binary gender categories to consider gender ambiguity, multiple genders, and queer identities.

A Companion to Gender Prehistory is organized into two parts — "Thematic Perspectives" and "Regional Perspectives," each with three sections. Section 1 considers current themes and debates such as archaeology of embodied subjectivities, queer prehistory, and engendering human evolution; gender, complexity, and power; and the future of gender in prehistoric archaeology. Section 2 addresses gender and prehistoric material culture. Section 3 examines gendered bodies and identities in prehistory. Section 4 has chapters on gender prehistory in Africa and Asia. Section 5 covers gender in European prehistory, and Section 6 includes gender prehistory in the Americas and the South Pacific. The authors are international scholars who provide in-depth reviews of the literature and extensive bibliographies. The volume also includes a comprehensive index.

The thorough and substantive articles in this work are a major contribu-

tion to the field of feminist prehistory. Recurring themes include questioning the imposition of modern gender stereotypes on analysis of prehistoric societies; rejecting a binary perspective toward gender; complicating the ambiguity and diversity of gender identities, insisting on reflexivity to engage the archaeologist in a dialectical relationship with evidence; and realizing that the variety and fluidity of gender in the past can challenge binary gender identities/roles in the present. Gender is persistently redefined by the contributors not as biologically determinist but rather as a set of practices "embedded within other cultural and historical social institutions and ideologies such as status, class and race" (p.50).

Most of the chapters in the collection either challenge stereotypes outright or ask questions that shift the reader into a new perspective. Categories of male and female are critiqued, and gender may be irrelevant, negotiable, or multiple. Queer theory is explored for its ability to open up "the possibility of a remaking of gendered reality" and as an analytical method for exploring the development of "alternative forms of family, kinship and bodies" (p. 103).

Adrienne Zihlman, in Chapter 1, discusses studies with chimpanzees, humans' closest relatives, as evidence that "mother infant interactions, skills in tool using and making, gestures and social communication and ability to hunt narrowed the gap of apes and humans and highlighted the social centrality of females" (p. 24). She references Robert Trivers's model, in which females often exercised agency in choosing mates because the females

invest more time in their offspring, and challenges the male-centered hypothesis about the origins of locomotion¹ because it ignores the reality that women in foraging cultures are mobile while carrying their infants.

The authors of Chapter 2, "Gender Complexity and Power in Prehistory," reject Darwin's model of male aggression and the nuclear family as natural results of the evolutionary process, since history is "replete with evidence for warrior queens so the capacity for violence does not appear to be gendered" (p. 61). They emphasize that focusing on the historical commodification of women for reproduction overlooks the reality that people in general are often commodified for their productive capacities. In Chapter 5, "The Future of Gender in Prehistoric Archaeology," Margaret Conkey notes that Helen Longino's "theoretical virtues are feminist to the extent that they prevent gender from being disappeared" (p. 111). She gives an example of Barbara Voss and Eleanor Conlin Casella asking a provocative question about the effects of colonialism on sexuality, which thus reframes sexuality as a variable rather than a concept.

Lucy Goodison and Christine Morris, in Chapter 13, revisit the ongoing question of the existence of a prehistoric goddess religion, claiming that the connection of certain figurines with fertility and motherhood "can be seen as a construct of male gaze" (p. 268). And, according to Alice Beck Kehoe in "The Archaeology of Gender in Western North America" (Chapter 26), stereotypes that First Nations people west of the Mississippi were nomadic hunters resulted in neglect of women's activities in these American Indian cultures, because they did not recognize knowledge of cultivation (pp. 544-545).

In Chapter 6, "Gender and Prehistoric Rock Art," Kelley Hays-Gilpin notes that both women and men are shamans, and that the instability of shamans' gender identities in many cultures makes the Cartesian model of dichotomies between male/female, human/animal, and body/spirit invalid for prehistoric cultural traditions where these relationships are fluid rather than rigid. In "Figurines, Corporeality and the Origins of the Gendered Body" (Chapter 12), Douglass Bailey makes a complex and significant argument that the Neolithic linguistic change into a Proto-Indo European language that uses the body as a measure of position might explain the profusion of Neolithic figurines as a record of "that locating of being onto the body. . . and of the origin of gender as a body-based institution" (p. 260).

I highly recommend *A Companion to Gender Prehistory* as a comprehensive, essential overview of the history and future of feminist prehistoric archaeology for students, scholars, and others interested in this field.

Note

1. The male-centered hypothesis about locomotion assumed that males were able to "range widely to collect food to provision their mates" and offspring, but that females were less mobile because they had to care for their offspring.

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CRIME & GENDER

Claire M. Renzetti, Susan L. Miller, & Angela R. Gover, eds., **ROUTLEDGE INTERNATIONAL HANDBOOK OF CRIME AND GENDER STUDIES**. New York: Routledge, 2013. (Routledge international handbooks.) 318p. bibl. illus. notes. index. \$225.00, ISBN 978-0415782166; ebook, 978-0203832516.

Reviewed by Susan Bennett White

The study of gender and crime is burgeoning within criminology, . . . includes a vast literature . . . [and] has become increasingly common in academic disciplines. (p. 3)

Feminist criminology today is the focus of more than two hundred scholarly books and numerous courses taught in institutions around the world. This *Handbook* includes four decades of scholarship at the intersection of criminology and gender and puts all of it into both context and focus. Interspersed among sixteen solid and highly readable essays on the history and progression of feminism criminology are ten succinct essays by authorities on key aspects of the field and fifteen short, highly personal accounts of how selected scholars came to work in the field. A lengthy bibliography concludes each chapter, and there is an index at the volume's end.

A sampler of quotations that illustrate the coverage of the *Handbook*:

- On ethical research: "[Women] continue to be marginalized and ignored in research related to crime and justice" (p. 41).
- On victimization: "Gender is the most consistent predictor of

personal fear of crime. Women are almost always more afraid of crime" (p. 57).

- On race and violence: "Women and girls remain common targets of violent victimization,...but are also more likely [today] than ever to be arrested and incarcerated for violent offending, especially... poor women of color" (p. 73).
- On gendered pathways to crime: "[There is] a central role of victimization in girls' pathways to offending...[while] a majority of female inmates had been either physically or sexually abused" (pp. 120-121).
- On prostitution: "In the United States [but not in the rest of the world], the government has recently taken a new look at prostitution, viewing the young girls supplying the demand as victims of coercion, violence and abuse,... and not as offenders or perpetrators" (p. 141).
- On sentencing and punishment: "Women are substantially less likely than men to be sentenced to prison and among women who are incarcerated, sentences are significantly shorter" (p. 213).
- On gendered work in criminal justice: "[Today]...there are more women than ever before in law enforcement, at the bar, and on the bench" (p. 247). "Gender shapes policing in multiple ways" (p. 249). "Women's presence alters the profession on both sides of the legal bench" (p. 266). "The prison and jail work environment remains a highly masculine work environment. Skills that are 'essential' to the job are those associated with physical strength and a willingness to use force" (p. 279).
- On gaps in knowledge: "Gaps in the literature remain:...state

crime, new technologies, rural crime and social control, the state, theorizing gender, evidence-based practice and masculinities" (p. 297).

Unlike some works that claim the name, this is a true handbook; its thirty-five contributors survey the literature on feminist criminology and provide a thoughtful and well-reasoned framework for understanding the field in the broadest terms. Whether other holdings in this area are extensive or scarce, this title would be a valuable addition in large public libraries and in academic collections that support criminology, women's studies, or sociology, and it will be essential for public and academic research collections.

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NATIVE AMERICAN WOMEN

Jennie R. Joe & Francine C. Gachupin, eds., **HEALTH AND SOCIAL ISSUES OF NATIVE AMERICAN WOMEN**. Santa Barbara, CA: Praeger/ABC-CLIO, 2012. 289p. bibl. illus. index. \$48.00, ISBN 978-0313397134; ebook, ISBN 978-0313397141.

Reviewed by Susan Bennett White

Anchored firmly with numerous and weighty references, this text fills a gap in both the feminist literature relating to Native women and the scholarly literature concerning the health of Native peoples, especially women. Natives are identified here as AIAN —

that is, U.S. American Indian/Alaska Native; curiously, the Native peoples of Hawaii are not included at all.

Native women are seen in an evolving perspective — "The political influence of AIAN women in many tribes is noteworthy and still increasing" (p. 24) — while a thorough grounding in tribal identity remains: "Native women's...positions of authority can...be seen as an inevitable evolution of their traditional caretaking role" (p. 26). Overall, poverty and forced assimilation are shown to be root causes of ill health, both physical and mental, among Native peoples. The U.S. government is shown to be a consistently and overwhelmingly negative force in Native People's lives and, at root, the basic cause of great harm, especially to women. A careful chronology of the ill effects of governmental policy on Native people's health concludes, "From the time of contact with Columbus, a myriad of historic events and government interventions have shaped current AIAN health disparities for both men and women" (p. 75).

Entire chapters then present solid and well-supported essays on various aspects of Native women's lives. Chapter 4 is devoted to Alaska Native women, covering four decades of change in their lives and circumstances, beginning with economic change: "The 1970s brought dramatic changes to Alaska and to Alaska Natives with the discovery and development of oil on the North Slope" (p. 35). Chapter 5 draws on statistical data to paint a bleak picture of morbidity and mortality among Native peoples, especially women, and points out that "the inclusion of suicide and homicide among the leading causes of death for AIANs also signals a culture of hopelessness that engulfs the lives of many Native Americans" (p. 83). Chapter 6 discuss-

es aging among Native women, and Chapter 7 covers issues of food security. Chapters 8 through 11 are then devoted to individual health matters, including diabetes, domestic violence, HIV/AIDS, and cancer. Poverty, culture and disease are presented as being strongly intertwined for Native women. The concluding chapters deal with the effects of lifestyle choices among Native women (Chapter 12) and the potential harm that inappropriate research with Native human subject populations can cause (Chapter 13).

Footnotes constitute a themed bibliography, while topical essays provide a chronology and discursive analysis of Native women's situation in the Americas. Recommended for both feminist and research collections and any others with a serious interest in Native American populations.

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QUEER STUDIES

Donald E. Hall & Annamarie Jagose, eds., **THE ROUTLEDGE QUEER STUDIES READER**. New York: Routledge, 2013. 608p. \$135.00, ISBN 978-0415564103; pap., \$49.95, ISBN 978-0415564113.

Reviewed by Rachel Wexelbaum

In 1993, Routledge published its original *Lesbian and Gay Studies Reader*. While not the first book

to address lesbian and gay identities, cultures, and politics, it was the largest collection of writings from those on the forefront of lesbian and gay studies. This book spoke to me as a budding lesbian who wore an ACT UP t-shirt and worshipped the Indigo Girls, an undergraduate alive during a time when universities developed their first centers and programs for Lesbian and Gay — then eventually Lesbian, Gay, Bisexual, and Transgender — Studies. My university did not offer such courses, so *The Lesbian and Gay Studies Reader*, readily available in our university library, became an unofficial “textbook” for me on gay and lesbian visibility and existence, and a call for activism. Today, the classic *Lesbian and Gay Studies Reader* is a historical document — a snapshot of AIDS, lesbian separatism, gays and lesbians in other cultures, homophobia, gender, and other queer realities as they were identified by academics in the late 1980s and early 1990s.

Twenty years later, two well-established queer theorists — American Donald E. Hall and Australian Annamarie Jagose — decided to pay homage to the *Lesbian and Gay Studies Reader* by compiling a seminal queer studies text for the twenty-first century. The new *Routledge Queer Studies Reader* contains contemporary writings from veteran queer theorists Eve Kosofsky Sedgwick, Judith Butler, David M. Halperin (editor of the previous *Lesbian and Gay Studies Reader*), and Judith Halberstam, but Hall and Jagose also took great pains to include works from up-and-coming queer theorists of color and queer disability theorists. Major focuses of this book include definitions of queer and queer theory, intersecting identities, transgender theory, and heteronormativity — concepts that had not yet solidified into words and action in 1993, but

are now part of mainstream academic discourse. If nothing else, the *Queer Studies Reader* will teach the uninitiated that it is impossible to talk about lesbian, gay, bisexual, transgender, intersex, androgynous, asexual, or genderqueer identities without addressing race, nationality, class, colonialism, and feminism.

Hall and Jagose give editor credit to two doctoral students — American Andrea Bebell and New Zealander Susan Potter — for their masterful organization of *The Queer Studies Reader*. Bebell and Potter have provided a brief author bio, as well as a summary, before each chapter. The bios note the authors' current positions and major works. The summaries — written in plain English — are incredibly helpful for those who are interested in queer studies but might not have the coursework to understand some of the academic language used by the authors. An improvement over *The Lesbian and Gay Studies Reader* is the detailed index; the chapter titles do not always reveal what the writers intend to discuss. At the same time, Bebell and Potter decided to place the original sources of each chapter in the “Acknowledgments” section, which might confuse some researchers. In spite of that small flaw, *The Queer Studies Reader* will serve as an official and “unofficial” textbook for those interested in overthrowing the patriarchal gender binary and interrupting heteronormativity.

[Rachel Wexelbaum is a collection management librarian and associate professor at St. Cloud State University. She is a senior editor and book reviewer of www.lambdaliterary.org, and serves on the Board of Library & Information Resource Advisors for Harrington Park Press.]

REVOLUTIONARY ERA

Eric G. Grundset, ed., *AMERICA'S WOMEN IN THE REVOLUTIONARY ERA 1760–1790: A HISTORY THROUGH BIBLIOGRAPHY*.

Washington, DC: National Society Daughters of the American Revolution, 2011. 3 vols. bibl. index. \$195.00, ISBN 978-1892237125.

Reviewed by Carrie Dunham-LaGree

This lengthy three-volume bibliography attempts to “draw out the places where American women and girls do appear in published sources, some manuscript materials, and, most recently, online, and put it all in one publication as a guide to show what has already been done and hopefully as a guide to areas needing further investigation” (p. xvii).

The first two volumes are devoted to subjects, with each chapter covering a different topic. These chapters approach women both individually and collectively, and extensive listings of diaries and journals are included. Within each topic, entries are arranged alphabetically by author. Each chapter begins with its section of the volume's table of contents again, which is quite helpful to the researcher looking up more than one item. The second volume also includes an alphabetical index to Volumes I and II, with biographical and subject entries. Unfortunately, the spines do not indicate where the index is located, and some users may not locate it quickly in the second volume of a three-volume set. At least the table of contents for Volume II does mention the index.

Volume III consists of an alphabetical list of entries by author (for authored entries) and a chronological listing of all entries. Although the bibliography covers a span of only thirty

years, the chronological listing is quite useful for those wishing to focus more on a particular time period than on a particular topic. All of the text in this third volume is in boldface type, which makes differentiation difficult, but indented citations help.

The vastness of the resources available may overwhelm inexperienced researchers or those new to the subject, but others will delight at the extensiveness of this bibliography. And although extensive, it is not exhaustive, as the introduction indicates: “[D]espite the length of this set of books, we are under no illusions that we have found everything” (p. xvii). Still, the large number of works referenced is laudable, and this three-volume set is a credit to decades of diligent effort by the Daughters of the American Revolution.

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SEXUALITY

Donna Castañeda, ed., *ESSENTIAL HANDBOOK OF WOMEN'S SEXUALITY*. Santa Barbara, CA: Praeger, 2013. (Women's psychology.) 2 vols. 719p. notes. bibl. index. \$131.00, ISBN 978-0313397097.

Reviewed by Sherri L. Barnes

This work is “essential,” in part, because it is the only handbook on this important and perennial women's studies topic. Each of the two volumes in the set addresses several topical areas that illustrate the complexity of women's sexuality and the contextual nature of that experience.

Volume I, *Meanings, Development, and Worldwide Views*, contains four sections and fourteen chapters, and focuses on the fundamental aspects of women's sexuality, sexuality at various stages of individual development and in various countries, and the impact of media influences on women's bodies and sexual experiences.

Volume II, *Diversity, Health, and Violence*, has five sections and nineteen chapters. The section on diversity covers lesbian, bisexual, transgender, physically disabled, First Nation, Latina, Asian and Asian American, and African American women's sexuality. The health, mental health, and violence sections that follow include disturbances in sexuality due to illness, defining and diagnosing women's sexual problems, sexuality and childbearing, sexuality after trauma, trafficking, and coercive sexuality and rape.

This set is part of Praeger's *Women's Psychology* series, and most of its contributors are senior scholars from the field of psychology. The work's strength is its undeniably feminist approach. Valuing women and their lived experiences is at the handbook's core, as is the natural integration of racial, ethnic, and non-heteronormative perspectives throughout the text and in dedicated sections. There is heavy emphasis on and presentation of empirical research. Many chapters read like literature reviews, reporting on the research — thus, there are plenty of bibliographies to raid! All of the chapters question and critique unsuitable frameworks, and some provide or recommend new approaches.

Students looking for background information and sources on typical paper topics like the sexual double standard, pornography, and sexual violence will find usable content, but from only one disciplinary perspective.

Although I am comfortable recommending this reference and am certain it will be heavily used, I can't help thinking that a more interdisciplinary handbook would be an even greater contribution to the study of women's sexuality. However, the focus is not simply on behavior and biology. This handbook pays considerable attention to how women learn about and understand their sexuality, to relationships, and to the various contexts and factors that influence women's sexual experiences and contribute to their sexual well-being. Such factors include, age, race, ethnicity, nationality, sexual orientation, history, religion, disease, economics, politics, and the law.

One of the few testimonials in the book is a very memorable one that illustrates both the complex and the contextual natures of a woman's sexuality when she herself defines and controls it. Jocelyn, a Latina who grew up along the U.S.-Mexico border, expresses her sexuality in terms of her experience living in the borderlands. She says, "I am bilingual, bicultural, binational, so of course I am bisexual. It's only natural."

[*Sherri L. Barnes is the feminist studies librarian and scholarly communication program coordinator at the University of California, Santa Barbara.*]

WOMEN & THE BIBLE

Marion Ann Taylor & Agnes Choi, eds. *HANDBOOK OF WOMEN BIBLICAL INTERPRETERS: A HISTORICAL AND BIOGRAPHICAL GUIDE*. Grand Rapids, MI: Baker Academic Press, 2012. 585p. indexes. \$44.99, ISBN 978-0801033568.

Reviewed by Mara M. J. Eggherman

Can you name a female interpreter of the Bible? When one of the editors of this handbook, a professor of Old Testament at the University of Toronto, was asked by a student, she could think of current biblical interpreters who are women, but no historical ones.¹ That was the genesis for putting together a reference work about one hundred interpreters, covering the time period ca. 320 to 2002 (no living interpreters at the time of publication were included). Other reviewers have justifiably heaped high praise upon this pioneering compendium due to its breadth of coverage and the depth of research that supports each biographical entry.

From women who wrote sermons for their ill (p. 86) or alcoholic (p. 139) preacher husbands to the twenty-five or more who had their own religious revelations and visions, women have interpreted the Bible widely. One interpreter "was opposed to feminism and to feminist readings of the biblical text . . . Nonetheless . . . it is impossible to quantify how many doors she opened for women" in biblical scholarship (p. 330).

Many more interpreters were solidly woman-centered. One argued for the equality of the sexes based on the creation story in Genesis — a text

frequently mentioned throughout the handbook. If woman should be subordinate to man because she was created after man, wrote this seventeenth-century interpreter, then by that logic should not both man and woman be subordinate to animals, since animals were created even earlier (p. 47)? Another retranslated Genesis to suggest that God expelled only Adam, not Eve, from Eden (p. 101). Still another author called for an exodus from the Bible and Christianity altogether, saying that the Bible was "shot through with patriarchy, and there is no point in trying to tease out a message that would empower women" (p. 69).

Women interpreters mentored other women (p. 52). Quite a few of the handbook entries, in alphabetical order by name, cover stipulations for ordination of women into a particular religion or denomination. Most of the interpreters hail from various Christian groups, but Judaism, Quakerism, and Unitarian Universalism are also represented.

Many of these interpreters were active in social movements; some were imprisoned or put to death for their views. Though Elizabeth Cady Stanton, Sojourner Truth, and Mary Wollstonecraft may be better known for their abolition and/or women's rights work than for their biblical analyses, the two often went hand in hand. Feminist researchers will recognize Hildegard of Bingen and others, but rare will be the reader who does not encounter a new personality in this handbook.

Poets, playwrights, preachers, and teachers fill the volume. Most were literate, and they left their own written records as letters, transcribed lectures, sermons or memoirs. A good number of articles include substantial quotes from their subjects, giving the researcher a window into original source

material. All entries are authored, and they are followed by bibliographies for further study. Scholars will be greatly aided by the back matter to this text, which includes a list of entries, a chronological list of interpreters, a subject index, and scripture indexes for three areas: Hebrew Bible/Old Testament, Apocrypha (Jewish writings excluded from the traditional Hebrew canon), and New Testament.

Fairly accessible to lay readers as well as academic audiences, this handbook is essential for undergraduate, graduate, and other research library reference collections.

Note

1. Marion Ann Taylor, YouTube interview by Baker Publishing Group, "Why a *Handbook of Women Biblical Interpreters*?" (February 12, 2013), <http://www.youtube.com/watch?v=TXRMldrpKz8>

Irmtraud Fischer & Mercedes Navarro Puerto, eds., *TORAH*. Boston: Brill Academic/Society of Biblical Literature, 2011. (Vol. 1.1 of *The Bible and Women: An Encyclopaedia of Exegesis and Cultural History*.) 500p. bibl. indexes. pap., \$59.95, ISBN 978-1589835641.

A revolutionary spirit and tone permeate this inaugural volume of a broad encyclopedia project, focusing on the reception and interpretation of the Bible over time, with gender at its center. The editorial team has declared an ambitious agenda: to study the Bible and women in and through varied disciplines. They proudly deem it "ground-breaking not only in its focus on feminist-exegesis-cum-reception-history but also in its large scale of international cooperation and multi-

lingual character" (p. 2). Publication simultaneously in English, German, Italian, and Spanish serves a wide readership.

Kicking off the series are studies of early Hebrew writings and of texts and images predating what we now think of as the Bible. The encyclopedia will continue chronologically through twenty-one planned volumes, concluding with the twentieth century and current trends. An international editorial team of four zealous feminist scholars came up with the concept of the encyclopedia and began collaborating via the nearly three-decade-old European Society of Women in Theological Research. They have composed a thorough, dense introduction to the project. A preface to the English edition explains the overall plan for the series. "In particular, the adoption of the basic structure of the Jewish canon and a strong focus on tradition is defended. This volume also sets the standard for our way of addressing canonicity, social, historical and legal backgrounds, and iconography" (p. vii).

This inaugural volume of the encyclopedia project, titled *Torah*, is edited jointly by Irmtraud Fischer, professor of Old Testament biblical studies at Karl-Franzens-Universität Graz in Austria, and Mercedes Navarro Puerto, professor at Escuela Feminista de Teología Andalucía, Universidad de Sevilla in Spain. Not your typical A–Z subject-entry compendium, it embodies twelve essays and is divided into two parts: (1) "The Bible as a Document Arising within a Historical Epoch," and (2) "Women Texts and Gender-Relevant Issues in the Torah." Engaging topics of the authored, well-documented essays include goddesses and other images prior to monotheism; genealogy; legal status of women in the ancient Near East; gender and "impurity" (p. 375); and Miriam as a

political figure. One scholar critiques others, including her peer authors in this encyclopedia, for using only texts — the Bible and other documents — to understand women's lives in ancient Israel (p. 63). Her own study is archaeological.

Footnotes accompany each essay, and an extensive bibliography follows the group of essays. Additional helpful back matter includes a list of contributors, index of ancient sources, and, finally, a list of planned volume titles for the whole encyclopedia series.

Sections within each chapter, as well as volumes in the whole series, are numbered according to the system often used for bibliographic style manuals: 1.1, 1.2, 1.2.1, and so on. This volume is therefore 1.1, *Torah*; next will be 1.2, *Prophets*; followed by 1.3, *Writings*; and then 2.1, *Gospels*. This will beautifully facilitate citation of an electronic version, should that be forthcoming, and it also works in print.

Looking forward, the editors hope that, "through the international and interdisciplinary network established, this large-scale project will . . . recruit many young scholars into theological and cultural historical gender research" (p. 30).

Essential for seminaries and universities, Bible-affiliated museums, and related research libraries. Highly recommended for reference collections at undergraduate institutions with religion and/or gender studies majors.

[Mara M. J. Egghema, who wrote both of the above reviews, is the library services manager at Marshalltown Community College in Marshalltown, Iowa. She holds a B.A. in women's studies from the University of Wisconsin–Madison, an interdisciplinary M.A., with women's studies focus, from San Diego State University, and an M.L.I.S. from the University of Iowa.]

PERIODICAL NOTES

See our online quarterly, *Feminist Periodicals: A Current Listing of Contents*, to find out what's being published regularly in more than 150 feminist journals in English: <http://womenst.library.wisc.edu/publications/feminist-periodicals.html>.

NEWLY NOTED PERIODICALS

ADA: JOURNAL OF GENDER, NEW MEDIA AND TECHNOLOGY. 2012—. Co-editors: Carol Stabile & Radhika Gajjala. Publisher: Fembot Collective. ISSN 2325-0496. Frequency: 2/yr. Online only: <http://adanewmedia.org/>; free; and “distributed under a Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License unless otherwise noted.” Latest issue: no. 3 (November 2013): “Feminist Science Fiction.”

“*Ada* is a feminist, multimodal, peer reviewed journal that examines the intersections of gender, new media, and technology. It is a publication of the Fembot Collective, and the product of countless hours of volunteer labor on the part of senior and junior scholars and graduate students around the world.”

Selected articles from latest issue: “Science Fiction Feminisms, Feminist Science Fictions & Feminist Sustainability,” by Joan Haran & Katie King; “Toward a Zombie Epistemology: What it Means to Live and Die in *Cabin in the Woods*,” by Deanna Day; “From Lab to Living Room: Transhumanist Imaginaries of Consumer Brain Wave Monitors,” by Paula Gardner & Britt Wray; “The Cyborg in the Basement Manifesto, or, A Frankenstein of One’s Own: How I Stopped Hunting for Cyborgs and Created the Slightly Irregular Definition of Cyborgian Forms of Storytelling,” by Jilly Dreadful.

BI WOMEN. 1983— (online since 2009). Editor: Robyn Ochs. “A publication of the Boston Bisexual Women’s Network, for women everywhere.” P.O. Box 301727, Jamaica Plain MA 02130; www.biwomenboston.org. 4/yr. Online and in print; free, but donation requested. Latest issue: Volume 32, no. 2 (Spring 2014): “Mental Health.”

A sampling of past issue themes: “The Bi*-Trans* Connection” (Winter 2014); “Bisexual Enough?” (Fall 2013); “Mixed Marriages” (Winter 2013); “Traveling While Bi” (Fall 2012); “Intersections” (Winter 2011); “Bisexual Health” (Winter 2010); “Children in Our Lives” (Winter 2009).

SPECIAL ISSUES OF PERIODICALS

BEHAVIORAL SLEEP MEDICINE v. 10, no. 3 (2012): Special issue: “Women as Participants in Sleep Research.” Issue editor: Kathryn A. Lee. Publisher: Taylor & Francis Group. ISSN: 1540-2002 (print), 1540-2010 (online). Available electronically to licensed users through EBSCOhost Academic Search Premier.

Partial contents: “Insomnia and Depressive Symptoms in Late Pregnancy: A Population-Based Study,” by Signe K. Dørheim, Bjørn Bjorvatn, & Malin Eberhard-Gran; “The Relationship Between Sleep and Mood in First-Time and Experienced Mothers,” by Soledad Coo Calcagni & Bei Bei, Jeannette Milgrom, & John Trinder; “Gender Differences in Sleep During the Aftermath of Trauma and the Development of Posttraumatic Stress Disorder,” by Ihori Kobayashi and Thomas A. Mellman; “Predictors of Perceived Sleep Quality Among Men and Women With Insomnia,” by Julie A. Woosley & Kenneth L. Lichstein et al.; “Bright Light Therapy Protects Women from Circadian Rhythm Desynchronization During Chemotherapy for Breast Cancer,” by Ariel B. Neikrug & Michelle Rissling et al.; “Adherence to Cognitive Behavioral Therapy for Insomnia (CBTI) Among Women Following Primary Breast Cancer Treatment: A Pilot Study,” by Ellyn E. Matthews et al.

CHINESE STUDIES IN HISTORY v. 45, no. 4 (Summer 2012): Special issue: “Women’s History in China.” Issue editor: Q. Edward Wang. Publisher: M.E. Sharpe. ISSN: 0009-4633 (print), 1558-0407 (online). Available electronically to licensed users through EBSCOhost Humanities International Complete and EBSCOhost Academic Search Premier.

Partial contents: “Localizing the Study of Women’s History in China,” by Du Fangqin & Cai Yiping; “Buddhist Discipline and the Family Life of Tang Women,” by Yan Yaozhong; “On Variations in Huizhou Women’s Chastity Behaviors During the Ming and Qing Dynasties,” by Wang Chuanman; “The ‘Good Wife and Wise Mother’ as a Social Discourse of Gender,” by Wang Fengxian.

DIPLOMATIC HISTORY (THE JOURNAL OF THE SOCIETY FOR HISTORIANS OF AMERICAN FOREIGN RELATIONS) v. 36, no. 4 (September 2012): Special issue: "Gender and Sexuality in American Foreign Relations." Issue editor: Katherine A.S. Sibley. Publisher: Wiley (but subsequently Oxford University Press). ISSN: ISSN 0145-2096 (print), 1467-7709 (online). Available electronically to licensed users through Oxford University Press Journals, Wiley Online Library, EBSCOhost Academic Search Premier, and EBSCOhost Humanities International Complete.

Partial contents: "'Now You Are Alone': Anticommunism, Gender, and the Cold War Myths of Hede Massing and Whittaker Chambers," by Veronica A. Wilson; "The Lavender Scare and Empire: Rethinking Cold War Antigay Politics," by Naoko Shibusawa; "Pamela Churchill, Wartime London, and the Making of the Special Relationship," by Frank Costigliola; "The Personal and the Political: Gender and Sexuality in Diplomatic History," by Robert Dean; "Personal, Political, and International: A Reflection on Diplomacy and Methodology," by Laura McEnaney.

ETHNIC AND RACIAL STUDIES v. 35, no. 5 (May 2012): Special issue: "Gender, Migration and the Media: Politics of Representation in a Mediated World." Issue editor: Myria Georgiou. Publisher: Routledge. ISSN: 0141-9870 (print), 1466-4356 (online). Available electronically to licensed users through Taylor & Francis Online Journals and EBSCOhost.

Partial contents: "Access Denied: The Anatomy of Silence, Immobilization and the Gendered Migrant," by Katharine Sarikakis; "Getting Integration Right? Media Transnationalism and Domopolitics in Ireland," by Gavan Titley; "Intersectionality and Mediated Cultural Production in a Globalized Post-Colonial World," by Isabelle Rigoni; "Migrant African Women: Tales of Agency and Belonging," by Olga Guedes Bailey; "Watching Soap Opera in the Diaspora: Cultural Proximity or Critical Proximity?" by Myria Georgiou; "Online Mediations in Transnational Spaces: Cosmopolitan (Re)formations of Belonging and Identity in the Turkish Diaspora," by Miyase Christensen; "Identities In-Between: The Impact of Satellite Broadcasting on Greek Orthodox Minority (Rum Polites) Women's Perception of Their Identities in Turkey," by Asli Tunç & Ariana Ferentinou; "Do Turkish Women in the Diaspora Build Social Capital? Evidence from the Low Countries," by Christine Ogan & Leen d'Haenens.

INTERNATIONAL JOURNAL OF CONSTITUTIONAL LAW v. 10, no. 2 (March 2012): Symposium: "Gender, Sexuality, and Democratic Citizenship." Symposium editor: Michel Rosenfeld. Publisher: Oxford University Press. ISSN: 1474-2640 (print), 1474-2659 (online). Available electronically to licensed users through Oxford University Press Journals and Lexis-Nexis Academic Universe.

Partial contents: "Dignity and Sexuality: Claims on Dignity in Transnational Debates over Abortion and Same-Sex Marriage," by Reva B. Siegel; "The Politics and Risks of the New Legal Pluralism in the Domain of Intimacy," by Jean L. Cohen; "State Paternalism and Religious Dress Code," by Cécile Laborde; "Patriarchy as the Exclusive Domain of the Other: The Veil Controversy, False Projection and Cultural Racism," by Susanna Mancini; "Demystifying Culture," by Ayelet Shachar; "Gender Parity and State Legitimacy: From Public Office to Corporate Boards," by Julie C. Suk; "Why *Parité* Is a Better Goal Than Quotas," by Nadia Urbinati; "Sexuality and Citizenship in Contemporary Constitutional Argument," by Nicholas Bamforth; "By Reason Alone: Catholicism, Constitutions, and Sex in the Americas," by Julieta Lemaitre; "Gender and Democratic Citizenship: the Impact of CEDAW," by Frances Raday; "Comparative (In)equalities: CEDAW, the Jurisdiction of Gender, and the Heterogeneity of Transnational Law Production," by Judith Resnik.

INTERNATIONAL LABOR AND WORKING-CLASS HISTORY no. 81 (Spring 2012): Special section: "Thirty Years on from *Women on the Line*: Researching Gender and Work." Section editor: Dawn Lyon. Publisher: Cambridge University Press. ISSN: 0147-5479. Available electronically to licensed users through Cambridge University Press Current Complete, ProQuest ABI/INFORM Complete, and ProQuest Alt Presswatch.

Partial contents: "Visualizing Space and Narrating Work," by Dawn Lyon; "Reflecting on *Women on the Line*: Continuities and Change in Women's Work," by Miriam Glucksmann; "Thirty Years on from *Women on the Line* and *Girls, Wives, Factory Lives*," by Anna Pollert; "Gender and Class: Women's Working Lives in a Dormitory Labor Regime in China," by Pun Ngai; "Embodying Labor, Then and Now," by Carol Wolkowitz.

JOURNAL OF DEVELOPMENT STUDIES v.48, no. 1 (January 2012): Symposium: "Marriage, Gender Relations and Social Change." Symposium editor: Cecile Jackson. Publisher: Routledge. ISSN: 0022-0388 (print), 1743-9140 (online). Available electronically to licensed users

through EBSCOhost Academic Search Premier, EBSCOhost Business Source Complete, and EBSCOhost Humanities International Complete.

Partial contents: "Visiting Marriages and Remote Parenting: Changing Strategies of Rural–Urban Migrants to Hanoi, Vietnam," by Catherine Locke, Nguyen Thi Ngan Hoa, & Nguyen Thi Thanh Tam; "Breadwinners and Homemakers: Migration and Changing Conjugal Expectations in Rural Bangladesh," by Nitya Rao; "Conjugalities as Social Change: A Zimbabwean Case," by Cecile Jackson; "Conjugalities, Subjectivity, Desire and Gender-based Violence in Tajikistan," by Colette Harris; "The Changing Relationships of Co-wives Over Time in Rural Southern Uganda," by Janet Seeley; "Gender and Trade Aspects of Labour Markets," by Elssaios Papyrakis, Arlette Covarrubias, & Arjan Verschoor; "Demographic Dynamics in Poor Countries: Labour Market Conditions and Gender Inequalities," by João Ricardo Faria & Adolfo Sachsida; "Natural Disasters, Gender and Handicrafts," by Yoshito Takasaki; "Gender Differentials in the Payoff to Schooling in Rural China," by Weiwei Ren & Paul W. Miller; "Reconsidering Gender Bias in Intrahousehold Allocation in India," by Laura Zimmermann; "An Exploratory Analysis of Women's Empowerment in India: A Structural Equation Modelling Approach," by Snigdha Chakrabarti & Chaiti Sharma Biswas.

JOURNAL OF ETHNIC AND MIGRATION STUDIES

v. 39, no. 4 (April 2013): Special Issue: "Gendered Mobilities and Work in Europe." Issue editor: Jacqueline Andall. Publisher: Routledge. ISSN: 1369-183X (print), 1469-9451 (online). Available electronically to licensed users through Taylor & Francis Online Journals.

Partial contents: "Gender Differentiation in Seasonal Migration: The Case of Poland," by Ewa Kępińska; "Gender, Migration and Place of Qualification of Doctors in the UK: Perceptions of Inequality, Morale and Career Aspiration," by Franklin Oikelome & Geraldine Healy; "Gendered Labour Migrations in Europe and Emblematic Migratory Figures," by Eleonore Kofman; "Migrancy, Gender and Social Class in Domestic Labour and Social Care in Italy: An Intersectional Analysis of Demand," by Lena Näre; "From Sex to Gender: The Feminisation of Migration and Labour-Market Insertion in Spain and Portugal," by Laura Oso & Christine Catarino; "The Economic Integration of Ukrainian and Vietnamese Migrant Women in the Polish Labour Market," by Marta Kindler & Monika Szulecka.

LATIN AMERICAN PERSPECTIVES (A JOURNAL ON CAPITALISM, IMPERIALISM, AND SOCIALISM)

v. 39, no. 6 (November 2012): Special issue: "Tourism, Gender, and Ethnicity." Guest editors: Tamar Diana Wilson & Annelou Ypeij. Publisher: Latin American Perspectives, PO Box 5703, Riverside, CA 92517; [www. http:// latinamericanperspectives.com/](http://latinamericanperspectives.com/). ISSN: 0094-582X. Available electronically to licensed users through Sage Journals.

Partial contents: "The Intersection of Gender and Ethnic Identities in the Cuzco–Machu Picchu Tourism Industry: Sácamefotos, Tour Guides, and Women Weavers," by Annelou Ypeij; "Theorizing Gender, Race, and Cultural Tourism in Latin America: A View from Peru and Mexico," by Florence E. Babb; "The Environmentalism of the Rich and the Privatization of Nature: High-End Tourism on the Mexican Coast," by Patricia Ávila-García & Eduardo Luna Sánchez; "Andean Translations: New Age Tourism and Cultural Exchange in the Sacred Valley, Peru," by Macarena Gómez-Barris; "Women Beach and Marina Vendors in Cabo San Lucas, Mexico: Considerations about Their Marginalization," by Tamar Diana Wilson, Alba Eritrea Gámez Vázquez, & Antonina Ivanova; "Gender, Indigeneity, and the Performance of Authenticity in Latin American Tourism," by Andrew Canessa.

TRANSITION

WOMEN'S HEALTH AND URBAN LIFE: AN INTERNATIONAL AND INTERDISCIPLINARY JOURNAL

, edited by founder Aysan Sev'er, began publication in 2002, in the Department of Sociology at the University of Toronto, with funding from the Social Sciences and Humanities Research Council of Canada. In May 2013, in volume 12, no. 1, the journal announced its "possibility...of demise," citing "an abrupt policy change in the SSHRC application criteria for funding." A subsequent issue (volume 12, no. 2) was published in December 2013 under the editorship of Toba Bryant (University of Ontario Institute of Technology), who wrote in her introduction, "We have been in discussions with a journal publisher and hope to finalize arrangements with them in the coming months. When this happens we will publish the next issue in May 2014." Watch http://www.uts.utoronto.ca/~womenshealth/womenshealth/About_the_Journal.html for further news.

Compiled by JoAnne Lehman

Books RECEIVED

THE AGES OF WONDER WOMAN: ESSAYS ON THE AMAZON PRINCESS IN CHANGING TIMES. Darowski, Joseph J., ed. McFarland, 2013.

AMY LOWELL ANEW: A BIOGRAPHY. Rollyson, Carl E. Rowman & Littlefield, 2013.

THE ASHGATE RESEARCH COMPANION TO WOMEN AND GENDER IN EARLY MODERN EUROPE. Poska, Allyson M. and others, eds. Ashgate, 2013.

ATTENDING TO EARLY MODERN WOMEN. Nelson, Karen, ed. University of Delaware Press/Rowman & Littlefield, 2013.

BARELY BEHAVING DAUGHTERS. Neist, P. M. Cohen, Daniel Jonathan, ed. Mardick, 2013.

BEWITCHED AGAIN: SUPERNATURALLY POWERFUL WOMEN ON TELEVISION, 1996-2011. O'Reilly, Julie D. McFarland, 2013.

BEYOND THE CYBORG: ADVENTURES WITH DONNA HARAWAY. Grebowicz, Margret and Merrick, Helen. Columbia University Press, 2013.

THE BOOK OF GLADNESS: A 14TH CENTURY DEFENSE OF WOMEN, IN ENGLISH AND FRENCH. Le Févre, Jehan Burke, Linda, trans. McFarland, 2013.

BUILDING THE OLD TIME RELIGION: WOMEN EVANGELISTS IN THE PROGRESSIVE ERA. Pope-Levison, Pricilla. New York University Press, 2013.

BULLIES AND MEAN GIRLS IN POPULAR CULTURE. Opplinger, Patrice A. McFarland, 2013.

CALAFIA WOMEN: FEMINIST EDUCATION AGAINST SEXISM, CLASSISM, AND RACISM. Pomerleau, Clark A. University of Texas Press, 2013.

COMING OF AGE IN NINETEENTH-CENTURY INDIA: THE GIRL-CHILD AND THE ART OF PLAYFULNESS. Lal, Ruby. Cambridge University Press, 2013.

A COMPANION TO WOMEN'S MILITARY HISTORY. Hacker, Barton C. and Vining, Margaret, eds. Brill, 2012.

CONTESTED VOICES: WOMEN IMMIGRANTS IN TODAY'S WORLD. Githens, Marianne. Palgrave Macmillan, 2013.

COOLIE WOMAN: THE ODYSSEY OF INDENTURE. Bahadur, Gaiutra. University of Chicago Press, 2013.

CULTURAL NEGOTIATIONS: THE ROLE OF WOMEN IN THE FOUNDING OF AMERICANIST ARCHAEOLOGY. Browman, David L. University of Nebraska Press, 2013.

DIFFICULT DIASPORAS: THE TRANSNATIONAL FEMINIST AESTHETIC OF THE BLACK ATLANTIC. Pinto, Samantha. New York University Press, 2013.

THE DIVINE FEMININE IN ANCIENT EUROPE: GODDESSES, SACRED WOMEN AND THE ORIGINS OF WESTERN CULTURE. MacLeod, Sharon Paice. McFarland, 2013.

ELLA BAKER: COMMUNITY ORGANIZER OF THE CIVIL RIGHTS MOVEMENT. Moye, J. Todd. Rowman & Littlefield, 2013.

EXCLUDED: MAKING FEMINIST AND QUEER MOVEMENTS MORE INCLUSIVE. Serano, Julia. Seal, 2013.

FALLING IN LOVE WITH FELLOW PRISONERS: POEMS. Zepeda, Gwendolyn. Arte Público, 2013.

FEELING WOMEN'S LIBERATION. Hesford, Victoria. Duke University Press, 2013.

THE FEMININE MYSTIQUE. Friedan, Betty. Collins, Gail, intro. W.W. Norton, 2013.

FEMINISM AND POWER: THE NEED FOR CRITICAL THEORY. Caputi, Mary. Lexington/Rowman & Littlefield, 2013.

FIRST LADIES OF DISCO: 32 STARS DISCUSS THE ERA AND THEIR SINGING CAREERS. Arena, James. McFarland, 2013.

A FORCE SUCH AS THE WORLD HAS NEVER KNOWN: WOMEN CREATING CHANGE. Mijares, Sharon G. and others, eds. Inanna, 2013.

GENDER AND INTERNATIONAL RELATIONS. Steans, Jill. Polity, 2013. 3rd ed.

GENDER, VIOLENCE, AND HUMAN SECURITY: CRITICAL FEMINIST PERSPECTIVES. Tripp, Aili and others, eds. New York University Press, 2014.

GIRLS AND VIOLENCE: TRACING THE ROOTS OF CRIMINAL BEHAVIOR. Ryder, Judith A. Lynne Rienner, 2013.

THE GLASS SLIPPER: WOMEN AND LOVE STORIES. Weisser, Susan Ostrov. Rutgers University Press, 2013.

HEAR OUR TRUTHS: THE CREATIVE POTENTIAL OF BLACK GIRLHOOD. Brown, Ruth Nicole. University of Illinois Press, 2013.

HOLOCAUST MOTHERS AND DAUGHTERS: FAMILY, HISTORY, AND TRAUMA. Clementi, Federica K. Brandeis University Press, 2014.

HOME FRONT HEROES: THE RISE OF A NEW HOLLYWOOD ARCHETYPE, 1988-1999. Abele, Elizabeth. McFarland, 2013.

IN THE SPIRIT OF A NEW PEOPLE: THE CULTURAL POLITICS OF THE CHICANO MOVEMENT. Ontiveros, Randy J. New York University Press, 2013.

INTERNATIONAL WOMEN STAGE DIRECTORS. Flitsos, Anne and Vierow, Wendy, eds. University of Illinois Press, 2013.

JAMAAT-E-ISLAMI WOMEN IN PAKISTAN: VANGUARD OF A NEW MODERNITY? Jamal, Amina. Syracuse University Press, 2013.

JAMES AND DOLLEY MADISON: AMERICA'S FIRST POWER COUPLE. Chadwick, Bruce. Prometheus, 2014.

Books Received

JUNE CLEAVER WAS A FEMINIST! RECONSIDERING THE FEMALE CHARACTERS OF EARLY TELEVISION. O'Dell, Cary. McFarland, 2013.

LOUISE BLANCHARD BETHUNE: AMERICA'S FIRST FEMALE PROFESSIONAL ARCHITECT. Hays, Johanna. McFarland, 2014.

MAD FOR SPEED: THE RACING LIFE OF JOAN NEWTON CUNEO. Nystrom, Elsa A. McFarland, 2013.

MAKING MARRIAGE: HUSBANDS, WIVES & THE AMERICAN STATE IN DAKOTA & OJIBWE COUNTRY. Denial, Catherine J. Minnesota Historical Society Press, 2013.

MEETING THE NEW IRAQ: A MEMOIR OF HOMECOMING AND HOPE. Kubba, Juman. McFarland, 2013.

MIGRANT WOMEN OF JOHANNESBURG: EVERYDAY LIFE IN AN IN-BETWEEN CITY. Kihato, Caroline Wanjiku. Palgrave Macmillan, 2013.

MODERN WOMEN ON TRIAL: SEXUAL TRANSGRESSIONS IN THE AGE OF THE FLAPPER. Bland, Lucy. Manchester University Press; distr. Palgrave Macmillan, 2013.

MODERNIZING WOMEN: GENDER AND SOCIAL CHANGE IN THE MIDDLE EAST. Moghadam, Valentine E. Lynne Rienner, 2013. 3rd ed.

MOTHERHOOD IN MEXICAN CINEMA, 1941-1991: THE TRANSFORMATION OF FEMININITY ON SCREEN. Arredondo, Isabel. McFarland, 2013.

MOTHERS IN ACADEMIA. Castañeda, Mari and Isgro, Kirsten, eds. Columbia University Press, 2013.

MRS. MARK TWAIN: THE LIFE OF OLIVIA LANGDON CLEMENS, 1845-1904. Naparstek, Martin and Cardulla, Michelle. McFarland, 2014.

NINE DEGREES OF JUSTICE: NEW PERSPECTIVES ON VIOLENCE AGAINST WOMEN IN INDIA. Datta, Bishakha, ed. Zubaan/Kali for Women; distr. University of Chicago Press, 2013.

ORGANIZING WOMEN WORKERS IN THE INFORMAL ECONOMY: BEYOND THE WEAPONS OF THE WEAK. Ka-beer, Naila and others, eds. Zed, 2013.

THE OXFORD HANDBOOK OF GENDER AND POLITICS. Waylen, Georgina and others, eds. Oxford University Press, 2013.

THE PANZA MONOLOGUES. Grise, Virginia and Mayorga, Irma López, University of Texas Press, 2013. 2nd ed.

THE PAST THAT MIGHT HAVE BEEN, THE FUTURE THAT MAY COME: WOMEN WRITING FANTASTIC FICTION, 1960s TO THE PRESENT. Lacey, Lauren J. Palumbo, Donald E. and Sullivan C. W., eds. McFarland, 2013.

PERSPECTIVES ON WOMEN'S ARCHIVES. Zanish-Belcher, Tanya and Voss, Anke, eds. Society of American Archivists, 2013.

POLICING AND PROSECUTING SEXUAL ASSAULT. Spohn, Cassia and Tellis, Katharine. Lynne Rienner, 2013.

THE POSTFEMINIST BIOPIC: NARRATING THE LIVES OF PLATH, KAHLO, WOOLF AND AUSTEN. Polascek, Bronwyn. Palgrave Macmillan, 2013.

THE QUEER LIMIT OF BLACK MEMORY: BLACK LESBIAN LITERATURE AND IRRESOLUTION. Richardson, Matt. Ohio State University Press, 2013.

RECLAIMING THE F WORD: FEMINISM TODAY. Redfern, Catherine and Aune, Kristin. Zed; distr. Palgrave Macmillan, 2013.

RENEWING FEMINISMS: RADICAL NARRATIVES, FANTASIES AND FUTURES IN MEDIA STUDIES. Thronham, Helen and Weissmann, Elke, eds. I.B. Tauris; distr. Palgrave Macmillan, 2013.

THE RHETORIC OF PREGNANCY. Seigel, Marika. University of Chicago Press, 2014.

SEX AND HERBS AND BIRTH CONTROL: WOMEN AND FERTILITY REGULATION THROUGH THE AGES. Koblit, Ann Hibner. Kovalevskaia Fund, 2014.

SEXUALITY AND SOCIAL JUSTICE IN AFRICA: RETHINKING HOMOPHOBIA AND FORGING RESISTANCE. Epprecht, Marc. Zed, 2013.

SYLVIA PANKHURST: SUFFRAGETTE, SOCIALIST AND SCOURGE OF EMPIRE. Connelly, Katherine. Pluto; distr. Palgrave Macmillan, 2013.

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