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FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES



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Summer–Fall 2014

University of Wisconsin System

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, www.library.wisc.edu/gwslibrarian. 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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Feminist Collections

A Quarterly of Women's Studies Resources

Volume 35, Numbers 3–4, Summer–Fall 2014

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FROM THE EDITORS

May 2015. Despite the calendar, this is the Summer–Fall 2014 issue (v. 35, nos. 3–4) of *Feminist Collections*. It has been an exceptionally long time between the previous issue and this one. It won't be as long before the next one, or the ones after that — that's for certain, as long as determination and favorable conditions prevail!

Since I last wrote this column, my family members, work colleagues, and I have come through much change and excitement, as well as a few rough patches. I can't speak for everyone else, of course, but I can highlight a few of my own stops along the way:

In September, my 95-year-old father, who for three years had been largely silent, limited by dementia — yet still somehow present, and receptive to love and care — died quietly at home in Pennsylvania, attended by one of my brothers and supported by Hospice. This was a second-parent decline and death; our mother died in 2012, more suddenly, but also after years of progressive memory loss. The loss of my father did not carry quite the same intensity and drama for me as my mother's death had. Still, and despite Dad's advanced age and condition, it has been a deeply felt loss, and there is a sense of closure and finality about that generation's passing that I've found both sobering and unnerving. From my own perspective, at least — that of a 58-year-old daughter and the youngest of five children — it seems that maybe we don't completely grow up until our parents are gone. I see both of my parents in myself more and more, though, and I treasure their presence in my memories and my quirks, even as I still navigate the waves and currents of grief — as I believe I always will.

Not long after I came back to Wisconsin after Dad's funeral, my spouse and I went for a beautiful bike ride on a clear fall day. In a freak incident our handlebars tangled, and she went down. What we first thought were minor abrasions turned out to be more serious, so we were deeply grateful for the three other cyclists — whom we dubbed "angels in Spandex," and one of whom was a paramedic — who suddenly appeared and helped us. My spouse suffered facial fractures and a concussion and had surgery ten days later, followed by a long and challenging recovery. (She is doing very well now, by the way, and rides again!)



Miriam Greenwald

At the office, we really felt the absence of a half-time editor after Linda Fain's retirement last summer (see "From the Editors" in *FC* v. 35, 1–2). Karla Strand and I both served on the search-and-screen committee whose efforts culminated in the hiring of Becky Standard just months ago. We're glad to have Becky here, already immersed in the shepherding and indexing of this year's edition of *New Books on Women, Gender, & Feminism*.

In early 2015, efforts sped up in the exciting endeavor known as **WISCONSIN WOMEN MAKING HISTORY** (see p. 24, this issue), a project in which our office partners with Wisconsin Public Television, the UW System Women's & Gender Studies Consortium, the Wisconsin Historical Society, the Wisconsin Humanities Council, and Wisconsin Media Lab; and for which dozens of collaborators have contributed research, writing, fact-checking, image gathering, web design, and more. My part has been to copyedit the profile of each history-maker before it is uploaded to womeninwisconsin.org — about 75 so far, with many more coming.

In mid-March we learned that our long-awaited office renovation was about to happen! A flurry of packing, archiving, and weeding ensued, and we moved out of 430 Memorial Library and worked for a month from various temporary quarters, the home base of which was Room 112A — the office for the Women's Studies Librarian-At-Large and her staff back in the 1980s! Happily, we're now (just!) back, in a repainted, newly carpeted, and asbestos-abated Room 430, still figuring out where to put things while forging ahead with all we're here to do.

Please take some time to dip into this issue of *Feminist Collections*. I'm absolutely certain it's the first one ever in which discussions of pornography, a nineteenth-century sculptor's letters, Lady Gaga's legacy, and ancient views of the sexed body have shared covers.

And before you close these covers, please tear out (or copy, if this isn't your own *FC*) page 29 and send it in to subscribe to our publications for 2015!

JoAnne Lehman, Senior Editor

FEMINIST VISIONS

BREAKING QUARANTINE: COMPLICATING OUR CONCEPTS OF PORNOGRAPHY

by Nora Stone

Anne G. Sabo, *AFTER PORNIIFIED: HOW WOMEN ARE TRANSFORMING PORNOGRAPHY & WHY IT REALLY MATTERS*. Winchester, UK: Zero Books/John Hunt Publishing, 2012. 245p. notes. pap., \$22.95, ISBN 978-1780994802.

Tristan Taormino, Celine Parreñas Shimizu, Constance Penley, & Mireille Miller-Young, eds., *THE FEMINIST PORN BOOK: THE POLITICS OF PRODUCING PLEASURE*. New York: Feminist Press, 2013. 432p. pap., \$22.95, ISBN 978-1558618183.

MUTANTES (PUNK PORN FEMINISM). 91 mins. 2009. Directed by Virginie Despentes. Distributed by Alive Mind Cinema. Purchase: \$21.21 for DVD or \$9.95 for download at <http://alivemindcinema.com>.

I LOVE YOUR WORK. 6 hours. 2013. Directed by Jonathan Harris. Streaming online at <http://iloveyourwork.net>. Purchase: 24-hour pass for \$10.00; or three 24-hour passes plus a 13" x 19" limited-edition archival print of *I Love Your Work*, signed by director Harris, for \$300.00. To stage a screening, email concept to screenings@iloveyourwork.net.

With the explosive popularity of E. L. James's erotic novel *Fifty Shades of Grey* and its follow-ups, along with excitement about its 2015 film adaptation, mainstream American culture would seem to be becoming more accepting of women consuming sexually explicit media. The numerous think-pieces about the book's craze, however, often pointed out that *Fifty Shades* was a Kindle bestseller, the kind of thing that women don't want to be seen reading. Thus, in many communities, there is a disjuncture between what we want to read or watch and what we want to be seen reading or watching.

This ambivalence is even sharper with regard to sexually explicit audiovisual material — otherwise known as pornography. Although there is a wider range of sexual representation on television and in film than ever before (including on premium cable series such as *Looking* and *Masters of Sex*, and in the French *cinéma du corps*), pornog-

raphy remains quarantined in its own space — a radioactive political issue rather than a genre. The mainstream media generally treats pornography with suspicion, with most of its attention going to the horrors of internet porn addiction. Myriad news stories and articles imply, either implicitly or explicitly, that the easy availability of porn is bad for women because it infects the brains of their husbands or scars their children.

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space — a radioactive
political issue rather than
a genre.*

In their own way, each of the following materials combats these assumptions by focusing on the variety of women who participate in the porn industry and the variety of work they

make. Anyone with a monolithic concept of pornography, the pornography industry, or the pornography audience will soon have that idea complicated by any one of these works.

Anne G. Sabo's *After Pornified: How Women are Transforming Pornography and Why It Really Matters* is a straightforward study of porn made by women. Sabo's starting point is journalist Pamela Paul's book *Pornified: How Pornography is Damaging Our Lives, Our Families, and Our Relationships* (Henry Holt, 2005), which blamed the wide availability of pornography for numerous social and psychological problems. Rather than respond to that blanket accusation, Sabo wants to back the conversation up to a more basic question about what porn is and can be.

Picking up where Linda Williams's 1989 landmark study, *Hard Core: Pleasure, Power, and the "Frenzy of the*

Visible,” left off, Sabo posits that female directors and producers have the power to radically revise the dynamics of porn, thereby affecting viewers positively rather than negatively. Sabo’s

Sabo wants to back the conversation up to a more basic question about what porn is and can be.

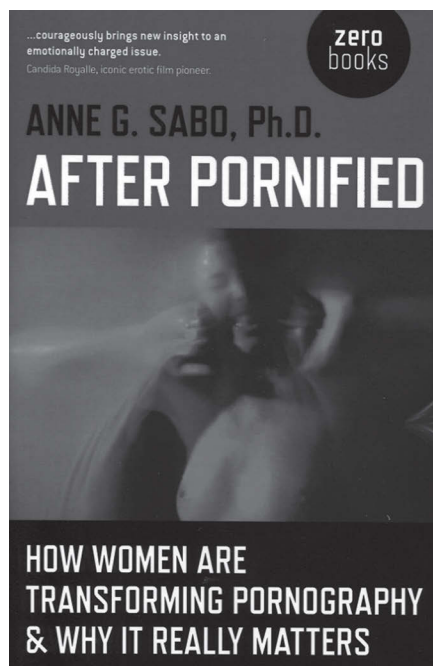
criteria for this re-vision of porn are twofold: high cinematic production values and progressive sexual-political commitment. Enfolded within those two criteria are a number of normalizing ideas about what makes a film good — realistic settings and costume, flattering lighting, legible character development. Most interesting, though, is the focus on narrative as an essential part of a woman’s desired experience of porn, which contrasts starkly with earlier feminist film theorists’ refutation of narrative film generally.

Sabo’s second criterion, progressive sexual-political commitment, is clearer: equality of pleasure at least, if not the woman taking control of the sexual encounter; equality of representation, meaning the camera is not lingering solely on the female body and genitalia or looking down at the female from the male point of view; and no coercion or violence unless it is explicitly part of a character’s fantasy.

In order to highlight examples of this preferred sort of porn, Sabo gives concise histories of three of the most pioneering filmmakers in the pornography industry: Candida Royalle in the United States, Lene Børglun in Denmark, and Anna Span in Great Britain. Sabo offers interviews with each, as well as descriptions of their most famous films, and then examines a number of different genres of women-made

porn, giving a fair assessment of the landscape. The list of resources at the back of the book is handy, collecting the web addresses of women making porn and the names of festivals that show their work.

In a world where porn often circulates in small clips that are divorced from their origins, with no indication of financing or mode of production, *After Pornified* is a helpful resource for those looking to study women-made porn. But although she offers a good starting point, Sabo does not inter-



rogate assumptions about what makes porn good or what arouses women. She avoids dealing with these issues because her book is explicitly about porn made by women, not necessarily “feminist” porn. *After Pornified* is a clearly written primer, not a definitive historical or theoretical work.

The same issues affect *Mutantes: Punk Porn Feminism*, a documentary made by French pornographer Virginie Despentes. It opens with footage from *Images d'Ouverture*, a French performance piece, and from *A Gun for*

Jennifer, an independently produced feature film about feminist vigilantes. These clips set out two different poles of sex-positive feminist media — punk art pieces made in Europe, on the one hand, and more mainstream female-empowerment porn and feature films on the other.

Mutantes surveys diverse modes of sexual expression and political engagement, via film clips, news footage, and interviews with female porn producers, feminist sex workers, and feminist media scholars in the United States and France. The film begins with the origin stories of some of the most famed American porn revolutionaries: Annie Sprinkle, Candida Royalle, Norma Jean Almodovar, Scarlot Harlot, and others. Almost all of these women speak about doing sex work without censorship or victimization. Despentes later brings in scholars Linda Williams and B. Ruby Rich, who have not performed sex work but have documented it and theorized about it.

Each woman is strikingly articulate about her decision to embrace sex work, and each speaks with purpose about combating oppression through her work. A number of the interviewees consider producing porn to be a major site of resistance and revolution, while others look behind the history of prostitution itself at the values that enforce a sharp divide between acceptable, chaste womanhood and unacceptable, sexually active womanhood.

One subject to which the film devotes little attention is the intersection of sex-positive feminism and race. Sociologist Siobhan Brooks points out

One subject to which Mutantes devotes little attention is the intersection of sex-positive feminism and race.

that women of color generally work in the most dangerous parts of the sex industry, such as street prostitution (rather than call-girl work), and often make less money than white sex workers. This is a significant topic that deserves further attention, but *Mutantes* allows for little to no deviation from its celebration of feminist sex workers and sex-positivism. Instructors could use this as a teaching moment for their classes, to see if any students pick up on the lack of attention to the experiences of American women of color.

The weakest part of the film is the final third, in which Despentès leaves the United States to investigate the post-porn movement in Spain and France. Punk aesthetics come to the fore in post-porn work, which contrasts with somewhat more conventional porn made by women in the U.S. However, neither the film's voiceover nor its talking heads offer enough information about this art movement to make it comprehensible to the layperson. Because American students (and their professors) will likely be less familiar with the cultural context for European punk porn, the lack of clear explanation handicaps the film.

Rather than offering an in-depth study, *Mutantes* offers glimpses of other worlds and voices that students may have encountered only in readings. Showing part of the film in class would be an excellent way to encourage students to learn more about the movement to decriminalize prostitution, the growing number of female porn entrepreneurs, how race and class intersect with sex-positive feminism, and the history of feminism in Western nations.

I Love Your Work is a survey of another magnitude altogether. In this innovative film project, director Jonathan Harris documented "a day in the

life" of nine different women, each of whom is involved in making lesbian pornography. Rather than focusing on their careers in adult film, Harris folds their performances and reflections on making porn into the texture of their daily lives. The camera accords as much attention to performer Dylan Ryan lugging a suitcase down a city street as it does to Ela Darling masturbating in a film studio surrounded by stylists, makeup artists, camera operators, grips, and producers. In fact, director Harris is so devoted to the idea of wide-ranging, cinema verité portraiture that he deliberately captured video in ten-second clips throughout his day with each woman. He did not even extend his directorial authority by highlighting the most dramatic or salacious moments; thus, a sense of randomness and verisimilitude pervades the film and increases the viewer's intimacy with the subjects, who are shown engaging in such mundane activities as watching TV in a hotel room, chatting with

ing choices. *I Love Your Work* lives on a website to which a visitor can buy a ten-dollar pass to explore for 24 hours. Once admitted into the website (which allows only ten visitors per day), a viewer can browse the footage in different ways. In "Timeline," the ten-second clips are arranged in chronological order according to which day of the week Harris followed each woman through her life. The "Tapestry" page is also chronological, but it does not identify the subject or time of day, allowing for more random discovery as the viewer dips in and out of a photo-mosaic of screenshots. In addition to the video footage, each of the participants is profiled on the "Talent" page, so a visitor can get acquainted with her in a more conventional manner, via a brief biography.

Both form and delivery method are explicitly meant to imitate the ways many users engage with internet pornography, from browsing videos by performer, to ten-second previews that entice the viewer to click to watch more, to the ability to move the video playhead forward to more interesting parts. Applying this form to a cinema verité documentary makes for a fascinating film and a humanizing experience.

Although the initial temptation might be to skip ahead to the explicitly erotic sections, it is easy to be mesmerized by the rhythm of each person's life, to enjoy the puzzle of what went on between clips, having to work out what is going on without recourse to any extradiegetic material like captions or voiceover narration.

In classes on feminist media or the genre of personal documentary, Harris's film could be used as an example of new possibilities of digital documentary form and distribution that are attentive to subject matter and audience behavior.

friends outside a bar, and taking a pet to the hospital. There is no one way to watch this film, however, and no reason why every visitor would feel the need to watch the more banal parts of these women's lives.

Harris ended up with about six hours of footage from nine days of shooting, and his method of delivering this footage is just as daring as his film-

A fascinating film, *I Love Your Work* functions better as a digital media project than as a teaching tool or research resource. In classes on feminist media or the genre of personal documentary, it could be used as an example of new possibilities of digital documentary form and distribution that are attentive to subject matter and audience behavior. It certainly fits the current mode of internet porn consumption better than a linear narrative or essay film would, but at times the ten-second-clip gimmick gets in the way, particularly during interviews. Often the subject speaks directly to the camera, in the manner of a conversation with the director/camera operator, and discusses personal feelings about porn, monogamy, or personal history, but the viewer only gets tantalizing clips of these revealing moments.

Lesbian porn star Dylan Ryan of *I Love Your Work* also features in the most indispensable of the four resources reviewed here: *The Feminist Porn Book: The Politics of Producing Pleasure*. The editors of this volume have brought together essays by feminist porn producers and feminist porn scholars in a single volume, resulting in a conversation that speaks to the complexities of the pornography industry and the uses of pornography once it is made. The essays expand from a singular focus on the process of making feminist pornography to a nuanced view of its circulation through the world.

In the introduction to *The Feminist Porn Book*, editors Tristan Taormino, Celine Parreñas Shimizu,

Constance Penley, and Mireille Miller-Young are upfront about their purpose, as well as about their definition of feminist porn: "Feminist porn creates

These diverse essays are written in language likely to be accessible to undergraduates in women's studies classes or feminist film classes.

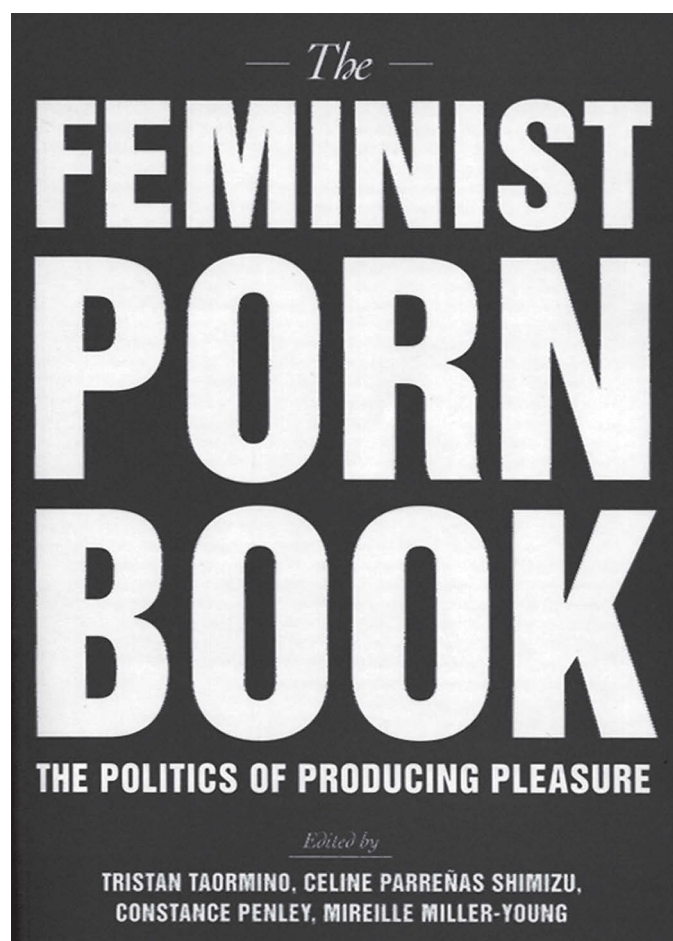
alternative images and develops its own aesthetics and iconography to expand established sexual norms and discourses... Feminist porn makers emphasize the importance of their labor practices" (p. 10). In brief, feminist porn is both a filmmaking genre and a political project. This focused definition allows for contributors to interrogate assump-

tions about authorship, spectatorship, representation, race, space, and education.

The introduction and the first few essays lay out the history of feminist pornography, as well as the opposing tradition of anti-porn feminism, but the rest of the essays move beyond the basics to more specific issues. Many of them are written in the first person, but are no less incisive and useful for that. A number of them address the place of women of color, women of size, and trans* women in pornography, offering both testimonies to self-empowerment through performance in porn and sharp critiques of minority representation in current porn.

In "A Queer Feminist Pig's Manifesta," professor of women's studies Jane Ward struggles with a conundrum: being aroused by mainstream porn — the politically incorrect variety that many are trying to combat. She wonders, "Can we watch sexist porn and still have feminist orgasms?" (p. 132). This honest confession of individual spectator preferences leads her to advocate for a set of self-aware viewing practices based on Buddhist principles. Other essays are attentive to pornography in specific spaces, such as the classroom and the therapist's couch. Constance Penley reflects on her years teaching a class about pornography at the University of California, Santa Barbara, while Keiko Lane discusses using pornography in her work as a psychotherapist for numerous queer, genderqueer, and minority clients.

One particularly nice pairing demonstrates the value of an edited collection such as *The Feminist Porn*



Book: in a personal essay, Nina Hartley writes about her reasons for becoming a porn star and sex educator, making such videos as Adam and Eve's *Guide to Better Cunnilingus*, *Guide to Anal Sex*, and multi-part *Guide to Sensual Domination*. In the following essay, film scholar Kevin Heffernan traces the history of educational sex films, from independently produced exploitation films marketed as "educational" during the era of Hollywood self-censorship (1920s–1960s), to more recent incarnations distributed on home video by Adam and Eve and Vivid Video. Heffernan connects the censorship of sex education materials to broader social forces, including the medicalization of women's health and childbirth at the turn of the century and concern over the social effects of moving images following WWI. This synoptic history, and Heffernan's thoughtful descriptions of educational sex films, provides necessary context to Hartley's personal exploration and message: "[S]ex is good for you and the more you know about it, the better it's likely to be" (p. 236).

For these reasons, *The Feminist Porn Book* comes out on top as the resource with the most breadth and

depth of those reviewed here. Its diverse essays are written in language likely to be accessible to undergraduates in women's studies classes or

Feminist porn is both a filmmaking genre and a political project.

feminist film classes. The authors' numerous perspectives — performer, producer, educator, scholar, activist, therapist — make a well-rounded case for the importance of sexual representation and expression to feminism, and vice versa.

If mainstream media and culture paint a monolithic portrait of pornography, they also paint a depressingly uniform portrait of women as the victims of pornography's increasing availability. Each of these books and films in its own way expands the possible ways that women can relate to sexually explicit audiovisual material. Whether personal essay or survey film, historical research or day-in-the-life documentation, these resources show how women

have been actively involved in the creation and consumption of porn. As the recent oral history of HBO's pioneering *Real Sex* series demonstrates,¹ women are not docile drones in service to a singular, patriarchal pornography — they shape their own representation on-screen in myriad ways, and they put porn to use in their own lives and careers.

Note

1. Molly Langmuir, "Masturbation, Nudists, and Street Interviews: An Oral History of HBO's *Real Sex*," *Vulture*, July 30, 2013. <http://www.vulture.com/2013/07/hbo-real-sex-oral-history-masturbation-nudists-street-interviews.html>

[Nora Stone is a Ph.D. candidate in the film area of the Department of Communication Arts at the University of Wisconsin–Madison. She was named 2013 Jarchow Fellow in the Wisconsin Center for Film and Theater Research, which resulted in a digital exhibit on the Center's papers of Emile de Antonio. She teaches digital media production and worked as production designer on a 2013 independent feature film, *Sabbatical*.]



Miriam Greenwald

FEMINIST ARCHIVES

THE LETTERS OF ANNE WHITNEY: USING ARCHIVES IN DIGITAL SCHOLARSHIP

by Jenifer Bartle

Nineteenth-century American sculptor Anne Whitney was born into a prominent family in Watertown, Massachusetts in 1821 and lived until 1915 — her life spanning nearly a century of great political and social change. A contemporary of Whitney's, writer Harriet Spofford, described her as "an active abolitionist from her youth, a suffragist from the beginning, a worker in the cause of womankind."¹ In her early years, Whitney was a teacher and a published poet; she later studied to become a sculptor. She was associated with a group of women sculptors who emerged in the late nineteenth century, including Harriet Hosmer, Edmonia Lewis, and Emma Stebbins.

Obstacles faced by the nineteenth-century "lady sculptor" were many, starting with "the fact that a nineteenth-century woman who adopted any profession beyond homemaking was immediately suspect."² After the Civil War, for instance, Whitney won an important commission for a public statue of anti-slavery leader Charles Sumner. The commission was later rescinded when it was learned that the sculptor to whom it had been awarded was a woman. It was considered inappropriate for a woman to know what a man's legs looked like well enough to sculpt them.

Despite the challenges she faced, Whitney went on to have a long and successful career as an artist. She worked in bronze and marble, producing statues and busts of private and public figures, many of whom were associated with the movements for women's suffrage and the abolition of slavery that took root in the nineteenth-century United States. Her surviving works can be found in private and public collections, parks such as the Boston Common,

and the National Statuary Hall Collection in the United States Capitol building.

The Wellesley College Archives holds approximately four thousand letters from Anne Whitney's correspondence. In keeping with Victorian tradition, Whitney wished for her letters to be published posthumously, so she bequeathed them to a friend, along with money to fund their publication. They were never published, but were donated to the Wellesley College Archives in 1944. Margaret Clapp, President of Wellesley College from 1944 to 1966 and namesake of the main library on campus, later remarked that the donation of Whitney's letters added "a new chapter to that superb phenomenon, the independent nineteenth century woman."³

Whitney's letters were written to family members and close acquaintances in a casual, familiar style, as if they were entries in a journal. They detail her life and travels, including three trips to Europe, where she worked as a sculptor and visited other artists of the day. They are an invaluable addition to the primary sources of the time — a wonderful asset for students and scholars of art, art history, and women's and gender studies.

In 2011, Jacqueline Marie Musacchio, a professor in the Art Department at Wellesley College, initiated a collaboration with the Library and Technology Services (LTS) division to use

segments of Whitney's correspondence as primary source material for a seminar entitled "Art, Tourism, and Gender in Late Nineteenth-Century Italy." What began as the digitization of a few dozen letters for classroom use has grown to encompass four separate digital scholarship projects: tran-



Portrait of Anne Whitney. Image courtesy of the Wellesley College Archives.

scription and annotation coursework, a digital timeline of Whitney's life, an interactive digital map of her travels, and a crowdsourced transcription project.

The goal of these projects is to expose this rich archival collection and make it available for scholarship. Data and scholarship generated by the projects, along with digitized letters, photographs, and other ephemera, will ultimately be gathered into one comprehensive Whitney digital scholarly resource.

The Digital Scholarship Projects

What follows is an overview of four digital scholarship projects related to Whitney's correspondence. The approach to these projects is a practical one: to leverage free or low-cost, user-friendly software that encourages broad collaboration from a distributed group of stakeholders and keeps ongoing operational costs to a minimum. When completed, the Whitney digital resource will be housed in the Omeka content management system, which is free, flexible, and well-supported by an active user community. The approach is also a highly collaborative one, guided by the research and teaching interests of Professor Musacchio, managed by LTS's Digital Scholarship Initiatives (DSI) program, and supported by the work of LTS staff and Wellesley College student interns and researchers.

Transcription & Digital Annotation in the Classroom

Whitney's letters were used in a classroom setting with undergraduate students first in Fall 2012 and again in Fall 2013. A small subset of her correspondence, detailing her multi-year journeys to Europe in the 1860s and 1870s, was digitized at a regional imaging facility with funding from the Wellesley College Friends of the Library, and the resulting digital collection was displayed in the Luna digital asset platform. Students in Professor Musacchio's seminars were each assigned several of the travel letters, which chronicle the day-to-day life of Whitney and her partner, painter Adeline Manning, as well as her work as a sculptor, her social milieu, and her interactions with contemporary artists. Students were encouraged to use the original letters in the archives as well as their digital surrogates, allowing them to experience both the hands-on benefits of archival research and the convenience of unrestricted digital access.

Students first worked to transcribe their assigned letters — no easy task when considering Whitney's slanted penmanship, non-standard spelling, and antiquated abbreviation style. Once the letters were transcribed, students used additional primary source materials to research and annotate the content of the letters. When annotating a letter that discusses Whitney's visits to Italian monuments, for instance, a



Anne Whitney's sculpture of Harriet Martineau, social reformer. This sculpture was a gift to Wellesley College, and it was centrally located in College Hall before the building's destruction by fire in 1914. Image courtesy of the Wellesley College Archives.

student might link to relevant sections of the online version of a guidebook of that era, such as Karl Baedeker's *Handbook for Travelers*, or perhaps enrich the entry with an archival photograph.

As they transcribed and annotated the letters, students also contributed to a wiki-like "Cast of Characters" of the names mentioned in the correspondence. They worked in peer-review pairs, using Google Apps for Education to collaborate, review each other's work, and share their scholarship with the class. Finally, they were asked to write in-depth articles about a particular facet of culture, art, or life described by Whitney in her letters. This kind of close reading, annotation, and research is especially valuable for undergraduate students in learning how to engage with primary source materials.

Digital Timeline

An additional student research project, completed in Spring 2014, created a digital timeline that highlights events in Whitney's life and situates them in historical and art

historical context. As part of an independent study project, two upperclass-undergraduate students used the Neatline plugin for Omeka to display temporal data about Whitney's life. The students incorporated data from both primary and secondary sources. The resulting visualization of her life and times accompanies a larger, community-oriented, crowd-sourced transcription project to give users a framework with which to view the letters.

The Neatline plugin for Omeka was chosen for this project because it integrates fully with the rest of the content planned for the future Whitney digital resource. Neatline is open-source software funded by the NEH Office of Digital Humanities, the IMLS, and the Library of Congress, and it is still in active development by the Scholars Lab at the University of Virginia. It works as a plugin for Omeka, extending its functionality by allowing the display of geotemporal exhibits. Omeka and Neatline can be used out of the box or customized. For this exhibit, the systems librarian and a computer science student intern made adjustments to the timeline to enhance its appearance and functionality.

Digital Mapping

Professor Musacchio also used the Neatline plugin to build two map-and-timeline exhibits that display a richly annotated visualization of Whitney's travels through Europe in the 1860s and 1870s and serve as companion pieces to Musacchio's article "Mapping the 'White, Marmorean Flock': Anne Whitney Abroad, 1867–1868," which was published in October 2014 as part of the Mellon-grant-funded Digital Humanities and Art History initiative at the journal *Nineteenth Century Art Worldwide*.⁴ The exhibits consist of historical maps, an interactive timeline, and individual records with transcribed text of Whitney's letters and related historical images. In some cases, records serve as footnotes to the main article, which explores Whitney's travels as a case study of the nineteenth-century woman artist abroad.

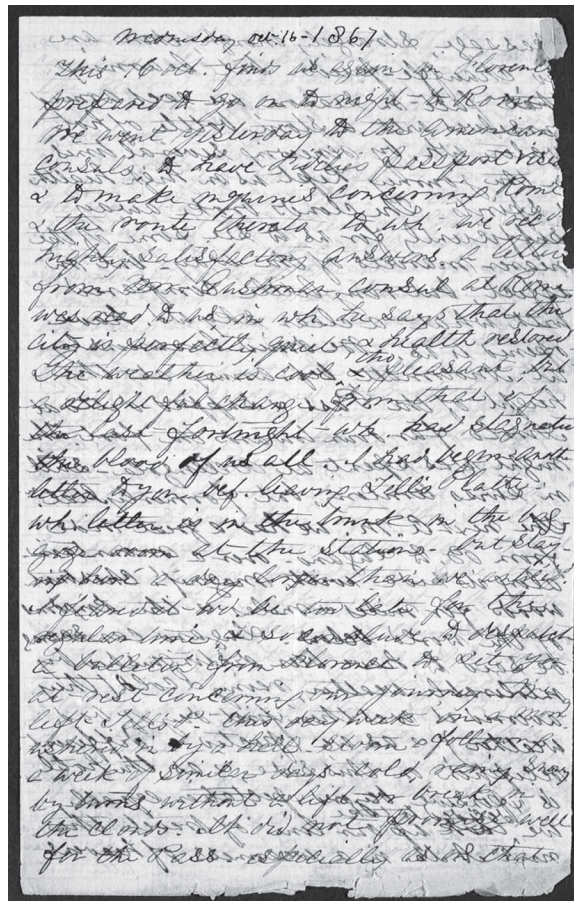
Neatline allows detailed annotations of modern Google maps; it also enables the presentation of additional map layers from external servers. Digital images of historic maps, for instance, can be georeferenced — assigned specific geographic coordinates — and layered onto the Google map interface using the Web Map Service (WMS) protocol. This can be accomplished using open-source software such as QGIS and GeoServer. Historical maps of Europe and individual cities that were visited by Whitney during her travels serve as the backdrop of the exhibit. The timeline feature was customized by David McClure, a Neatline developer.

Crowdsourced Transcription Project

The Anne Whitney correspondence collection comprises approximately four thousand letters — far more than can be transcribed in the highly detailed and time-intensive manner discussed in the transcription and annotation project above.

In 2013, Professor Musacchio approached the DSI program and LTS staff with an idea: to involve the larger Wellesley College community in the transcription of this rich archive, to provide a lifetime learning resource for the community, and, eventually, to enable access to these unique documents for a wider audience.

Public history projects such as the University of Iowa's DIY History and the Papers of the War Department have been successful in engaging a large number of people to transcribe documents and expose rich primary sources. Additionally, Anne Whitney had strong connections to Wellesley College, making her a figure who occupies a prominent place in the history of the institution. The project received funding from the Wellesley College Friends of the Library to digitize a batch of more than 500 letters — this time including those of other notable nineteenth-century individuals such as artist Harriet Hosmer, abolitionist leader William Lloyd Garrison, and suffragist Caroline Healy Dall.



Page of one of Whitney's letters, dated October 16, 1867, Florence, Italy. MSS.4.146. Image courtesy of the Wellesley College Archives.

In June 2014, a Wellesley College community-focused transcription project was launched, entitled “Dear Home: The Letters of Anne Whitney.”

This project uses the Scripto plugin for Omeka, a free, open-source crowdsourcing transcription tool developed by the Roy Rosenzweig Center for History and New Media. Letters were selected by Professor Musacchio and archives staff, then digitized and uploaded into Omeka. The transcription website was customized with code provided by the University of Iowa libraries and the help of a computer science major with experience in Wellesley College’s Human-Computer Interaction Lab who worked on the project as a Guthman Digital Scholarship intern. This project, like the others, relied on a wide range of additional collaborators.

Since the site’s launch in June 2014, Wellesley College alumnae can log in and select a letter from a list of correspondents. Omeka displays the letter in a web browser and provides a text box for users to enter transcribed text; the Scripto plugin then uses open-source MediaWiki software to save that text and all subsequent versions. Finally, the completed transcription is reviewed and brought back into the Omeka collection. The transcription data will eventually be incorporated into the planned Whitney digital resource, allowing researchers and others to more easily read and search the text of the documents. In 2015, the project is set to expand to include additional letters and members of the College community.

Summary of Support Efforts

These projects were coordinated by the Digital Scholarship Initiatives (DSI) program and supported by Library and Technology Services. The Director of Library Collections, the College Archivist, the Manager of Digital Scholarship Initiatives, the Systems Librarian, Cataloging/Metadata staff, Instructional Technologists, LTS student interns, and undergraduate student researchers have all played crucial roles. Specific activities included the following:

- ♦ Project negotiation, planning, management, and oversight
- ♦ Processing archival collections and coordinating off-site digitization
- ♦ Metadata support for digital collections
- ♦ Instructional support for student researchers
- ♦ Training and supervision of student interns and employees
- ♦ Installation and updates of software on cloud servers
- ♦ Building, maintaining, and preserving digital collections of letters and images
- ♦ Sourcing, georeferencing, and uploading historical maps to cloud servers
- ♦ Customizing open-source software with PHP, JavaScript, and CSS

Notes

1. Harriet P. Spofford, *A Little Book of Friends* (Boston: Little, Brown, & Company, 1916), p. 61.
2. Margaret Farrand Thorp, “The White, Marmorean Flock,” *The New England Quarterly*, v. 32, no. 2 (June 1959), p. 148.
3. Elizabeth R. Payne, *Anne Whitney: Nineteenth Century Sculptor and Liberal*, unpublished (n.d.).
4. Musacchio’s article can be found at <http://www.19thc-artworldwide.org/index.php/autumn14/musacchio-introduction>. It includes links to two geotemporal digital exhibits in Neatline, plus an extensive narrative section that discusses the project in detail.

[Jennifer Bartle is the manager of digital scholarship initiatives in the Library and Technology Services Division at Wellesley College.]

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See page 29.

BOOK REVIEWS

IS FEMINISM REALLY DEAD? OR HAS IT JUST BECOME TOO FAST TO CATCH AND GONE TOO GAGA TO SPOT?

by Tiffany Lee

Shannon Bell, *FAST FEMINISM*. New York: Autonomedia Collective, 2010. 198p. pap., \$15.95, ISBN 978-1570271892.

J. Jack Halberstam, *GAGA FEMINISM: SEX, GENDER, AND THE END OF NORMAL*. Boston, MA: Beacon Press, 2013. 184p. notes. pap., \$18.00, ISBN 978-0807010976.

The word *feminist* has exploded. What does it actually mean for something or someone to be called *feminist* today? I hear this question a lot as a T.A. for “Intro to Gender and Women’s Studies.” Prior to entering the class, the majority of my students have acquired their knowledge of feminism from mainstream media sources, where every public figure from Miley Cyrus to Sarah Palin to Beyoncé has been affiliated with the term. As a result, they, like most people, do not have a clear understanding of the concept.

As I explain to my students, the label *feminist* today is like the label *religious*. You can make some basic assumptions about the person or the institution flying under the banner, but you will not know their values, practices, or viewpoints until they specifically outline them. Shannon Bell in *Fast Feminism* and J. Jack Halberstam in *Gaga Feminism* do just that, each exploring a potential for what feminists and feminism can look like and achieve in contemporary times.

Bell and Halberstam both articulate basic guidelines for the feminisms that they are proposing, yet both embrace multiplicity and ambiguity as well. As Halberstam explains, “gaga feminism will not give you rules” (end of ch. 1), and Bell echoes that “there is no way of predicting what women influenced by fast feminism will do” (p.

174). Throughout their books, it becomes clear that neither author desires to write from an authoritative stance that insists, “This is the right feminism for you and this is what you should do.” However, they do both provide their readers with some basic tenets of their work.

Halberstam describes *gaga feminism* as “a form of political expression that masquerades as naïve nonsense but that actually participates in big and meaningful forms of critique” (p. xxv). The guiding frameworks for *gaga feminism* are (1) to look for knowledge in unexpected places; (2) to think and act counterintuitively; (3) to practice creative nonbelieving; and (4) to embrace the outrageous without shame. In essence, Halberstam encourages readers to look toward the seemingly nonsensical for feminist guidance. Within this framework, “to be a feminist, you have to go gaga” (p. 29).

Bell’s *fast feminism* is also guided by disrupting normative models of theorizing and knowledge production:

If fast feminism were to have a manifesto it would be to:

1. Critique the world quickly
2. Interrupt intellectual scholarship
3. Position the body as the basis of intellectual work

4. Write theory as art
5. Do art as theory
6. Do theory from non-obvious points of departure and
7. Do violence to the original context. (p. 174)

The underlying assertion of fast feminism is that “feminism needs to be infused from non-obvious philosophical locations” (p. 12). It is a “philoporno-political practice” (p. 11).

The *fast* in fast feminism is derived from Paul Virilio’s speed theory. Bell describes Virilio as “the main philosopher of influence in fast-feminist performance philosophy” (p. 13). The book very much deploys Virilio’s staircase method for doing philosophy, which is that “once an idea is introduced (drop it and) jump to linkages with another idea” (p. 12). *Fast Feminism* is a whirlwind of ideas, philosophies, narratives, and images. The flow of the book is not at all linear, and its fast pace and multi-directionality can often leave the reader feeling disoriented. In the midst of artfully and knowledgeably exploring the works of big-name theorists like Virilio, Bataille, Levinas, and Deleuze, Bell abruptly interrupts her (more normative) intellectual contemplations with stories of private and public sexual encounters.

Most of these interwoven erotic stories are written from the perspective of a character named FF, “a post-

gender provocateur, not so much a gender terrorist as a gender risk-taker going the distance with her body" (p. 11). FF plays a central and intriguing role in *Fast Feminism*. She is the avatar that we follow into multiple "queer and posthuman sites" (p. 22). Bell describes her as "Haraway's cyborg, the phallic mother, the Sadean woman, Deleuze and Guattari's little girl and Bataille's female Don Juan" (p. 23). Most significantly, FF also represents Bell and her experiences as a performance philosopher. It can be confusing to read Bell intermittently writing about herself in the third person. However, by constantly switching between these various viewpoints, she collapses the boundaries between representation and reality, theory and practice, philosophy and art, and self and others.

The book's inclusion of multiple color photographs of Bell participating in explicitly sexual activities further blurs these lines. Some of the pictures are close-ups of her genitalia peeing, ejaculating, or wearing a strap-on. Others are of her on stage

during one of her many public masturbation performances. These pictures — like most of the book — are not comfortable material for most people to engage with — nor are they meant to be. The book is dizzying, explicit, uncomfortable, bizarre, and provocative. Chapter 4, for example, is about the child pornographer John Robin Sharpe. Multiple feminists have challenged mainstream conceptions of childhood sexuality and the notion of children's inherent "purity," and even Halberstam poses uncomfortable questions about this in *Gaga Feminism*, but Bell goes much further in this chapter, expressing her intense attraction to and admiration for Sharpe and depicting her character FF engaging in multiple sexual acts with "the most notorious child pornographer" during his trial. Even though Bell writes that "FF is

While Bell delves into the perverse, the bizarre, and the disturbing, Halberstam draws more from the everyday, the wacky, and the entertaining.

first and foremost a philosopher (and that) her sexual feats are embodiments of philosophy" (p. 11), many readers might have a hard time moving beyond the explicit nature of much of the book's content.

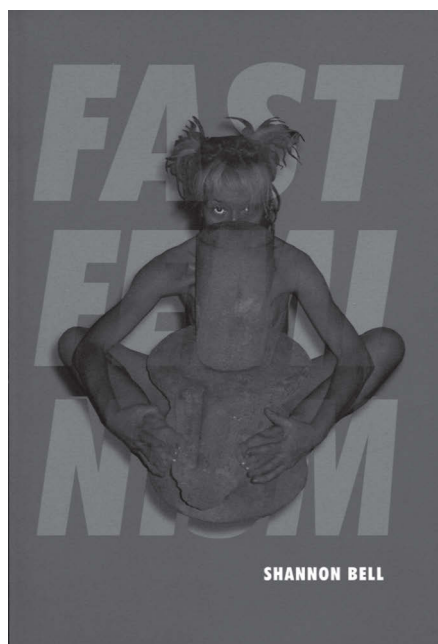
Gaga Feminism sets a tone very different from that of *Fast Feminism*. Although Halberstam writes that "this book models the art of going gaga: a politics of free-falling, wild thinking, and imaginative reinvention" (p. xv), and that it strives to "wrap itself around performances of excess; crazy unreadable appearances of wild genders and social experimentation" (p. xiii), *Gaga Feminism* does not even come close to the cultural fringes and extremes that Bell takes us to in her work; it is a much different reading experience. Halberstam describes it as "a



fun, user-friendly, and quasi-academic handbook for a new feminism that offers the untrained insights of children alongside deep-seated critiques of contemporary gender and sexuality politics" (p. xxv). Like Bell, Halberstam encourages readers to look toward mar-

ginalized and dismissed sources of knowledge. However, whereas for Bell this means reflecting on the writing of convicted sex offenders, recounting memories of her friend's dead dog's funeral, and including images of public female ejaculation, for Halberstam this means looking toward the Occupy Wall Street movement, pop songs, cartoons, romantic comedies, and conversations with kids.

People incorrectly assume that *gaga feminism* is about Lady Gaga, but it is actually grounded in the cultural changes and transgressions that Lady Gaga embodies and represents. Both Lady Gaga and *gaga feminism* are products of and contributors to what Halberstam calls "the end of normal," the most recent "withering away of old social models of desire, gender, and



sexuality” (p. 25). The book discusses a wide array of social and cultural occurrences that reflect this shift in collective consciousness, including bromances, queer parenting, high rates of heterosexual divorce, and new technologies of reproduction. By exploring these topics, all of which have widely circulated in public dialogue, and by using popular culture and personal anecdotes as references, Halberstam writes an incredibly accessible and engaging text. I would especially recommend it for anyone who is new to feminism or just starting to think critically about issues surrounding gender and sexuality.

I had the pleasure of hearing *Gaga Feminism*’s author speak last year. Halberstam explained to the crowd that the book was written mainly for straight people and other normative folk in order to give them tools to make sense of the rapidly shifting world around them. I believe that this text does just that. However, for readers who are familiar with these topics, through either study or life experience, the book might seem to be lacking in

depth. For example, in Chapter 4, Halberstam outlines a queer critique of gay marriage that, although well-written, offers nothing new for anyone familiar with queer politics; this critique would be more informative for those who (like most of my students) are unaware that not all gay people are supportive

What does your feminism look like to you?

or desirous of “marriage equality.” For better or for worse, this book has very general, mainstream, and widespread appeal.

In these two books, Halberstam and Bell offer up their own re/imaginings of feminism, suggesting novel worlds of thought for feminism and feminists to explore and grow from. While Bell delves into the perverse, the bizarre, and the disturbing, Halberstam draws more from the everyday, the wacky, and the entertaining. Readers who are not troubled (to the point of distraction) by the provocative content and style of *Fast Feminism* will find

that Bell offers up interesting reflections on philosophy, pornography, performance, sexuality, and the body. Particularly, I find her chapter on the female phallus and female ejaculation to be incredibly compelling. Similarly, if one is not turned off by Halberstam’s anecdotal and “quasi-academic” tone,

Gaga Feminism is an engaging text that does an excellent job of identifying and mapping various cultural shifts.

Neither of these works offers any “concrete” prescriptions. Both, however, empower their readers to challenge rigid models of thought and behavior and to unabashedly embody and claim a feminism of their own, whether it be fast, gaga, or any other configuration of their choosing. They both incite this question: What does your feminism look like to you?

[Tiffany Lee, a Black queer feminist poet, is a graduate student in both the Department of Gender & Women’s Studies and the Department of Afro-American Studies at the University of Wisconsin–Madison.]

INCLUSIVE FEMINIST ACTIVISM? YES, PLEASE!

by Lachrista Greco

Julia Serano, *EXCLUDED: MAKING FEMINIST AND QUEER MOVEMENTS MORE INCLUSIVE*. Berkeley, CA: Seal Press, 2013. 336p. pap., \$17.00, ISBN 978-1580055048.

Mainstream feminism has tended, historically, to exclude people of color and trans folk. Julia Serano’s latest book asks why that is, particularly in the case of trans- and queer-identifying individuals. Serano seeks to answer two questions: (1) “Why do feminist and queer movements, which would so clearly benefit from strength in numbers, always seem to exclude certain people who are committed to our

overall goal of challenging sexism?” and (2) “[I]s there a way to eliminate, or at least mitigate, our tendency toward excluding people simply because they are different from us?” (p. 111).

Excluded is divided into two parts: first, a collection of essays chronicling instances of sexism-based exclusion within feminism and queer activism (often from Serano’s personal experience), and then Serano’s proposed solu-

tions to this exclusion.

Serano’s inclusive version of feminism is a breath of fresh air. She advocates a *holistic* approach to feminist and queer movements, which she described in an interview with *Persephone Magazine* in 2013:

The holistic approach to feminism I forward is meant to be a contextual way of challeng-

ing sexism and marginalization, one that accommodates the fact that we all have different bodies, desires, experiences, and perspectives. Rather than flat-out condemning certain ways of being, it focuses more on challenging gender entitlement — when we non-consensually project our own assumptions, expectations, meanings, value judgments, and opinions about gender and sexuality onto other people.¹

Serano differentiates between a holistic and a *fixed* approach to feminist and queer activism, delving into the danger that a fixed approach poses for a movement. She contends that the primary problem with the fixed approach is that the activists fail to consider the double standards that remain outside of their personal scope, and that this has resulted in a multitude of recurring problems within the feminist movement. One such problem is that many marginalized individuals' experiences are theorized out of the movement. Serano calls on feminist and queer activists to "be on the lookout for novel, unarticulated, and underappreciated forms of sexism and marginalization," and insists that feminist "theories and activism should be flexible enough to acclimate to these newer double standards" (pp. 218–219).

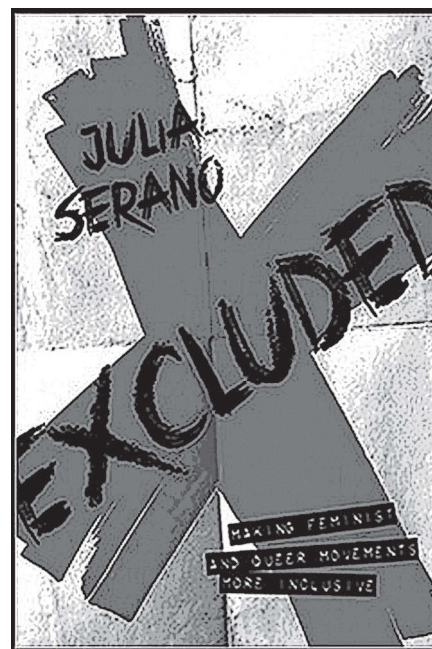
What does a holistic approach to feminist activism look like? It accommodates diversity, Serano says, rather than favoring a particular individual and/or their lived experience. It also recognizes many and varied double standards. Finally, and perhaps most importantly, a holistic approach creates new strategies that confront *all* forms of marginalization and sexism, instead of just those we might personally experience.

In the last chapter, Serano lets activists know how we can help: "we must learn to accept the many gray areas that come with interacting with a heterogeneous group of individuals... As activists, we must allow for multiple (and sometimes seemingly contradictory) possibilities" (p. 284). After all, if we are seriously committed to ending

What does a holistic approach to feminist activism look like?

sexism and marginalization, she asks, then shouldn't we be just as committed to ending these oppressions in our own movement and community? Let that question sink in; then commit to doing something about it.

Excluded: Making Feminist and Queer Movements More Inclusive is a much-needed addition to the growing canon of literature on feminist activism, and is the only book I'm aware of, so far, that addresses this activism in an intersectional, inclusive framework.



Note

1. "Persephone Pioneers: Welcome Back, Julia Serano!," <http://persephonemagazine.com/2013/10/persephone-pioneers-welcome-back-julia-serano/>.

[Lachrista Greco is the founder of the activist community *Guerrilla Feminism*, the author of *Olive Grrrls: Italian North American Women & the Search for Identity*, and the publications associate in the University of Wisconsin Office of the Gender & Women's Studies Librarian.]

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FEMINISM, “WOMEN’S MAGAZINES,” AND THE NEW YORKER

by Theresa D. Kemp

Janet Carey Eldred, *LITERATE ZEAL: GENDER AND THE MAKING OF A NEW YORKER ETHOS*. Pittsburgh, PA: University of Pittsburgh Press, 2012. (Pitt Comp Literacy Culture series.) 248p. notes. bibl. index. \$24.95, ISBN 978-0822944096; pap., \$19.95, ISBN 978-0822963271.

Based on impressively extensive archival research, Janet Eldred’s portrait of longtime *New Yorker* editor Katharine S. White is situated within the larger context of what Eldred describes as “a heavy, gilded frame” (p. xi). The layers of this frame include an interrogation of the perceived divide between mid-century feminism and feminist publications, on the one hand, and more “traditional” women’s magazines, on the other, which according to Eldred also need to be considered in terms of their participation in the same women’s movement.

As part of the framing of her study of the *New Yorker* ethos, Eldred provides a brief history of the rising numbers of female college graduates entering into the editing profession, and their consequent but often overlooked role in the formation of modern American literature and the development of a middle-class readership in the U.S. In recovering and re-visioning women’s history, Eldred also calls into question the tendency of many social and literary histories to ignore the overlap between the kinds of authors and works published in “literary” magazines and those published in what are conventionally seen as “women’s” magazines. While the book’s focus is on the “making of a *New Yorker* ethos,” among Eldred’s key points is that this ethos was not created in a vacuum.

“Between the Sheets” (Chapter 1) briefly links the *New Yorker* to such seemingly disparate twentieth-century publications as *The Saturday Evening Post*, *Collier’s*, *Ladies’ Home Journal*,

Mademoiselle, and *Harper’s Bazaar*, demonstrating how such magazines were more akin than previously deemed to the likes of the *New Yorker* in offering culture and literature to be consumed by the rising middle class. In particular, Eldred’s work offers a revision of

literary and cultural and popular histories ... [that tend] to venerate the *New Yorker* as a literary shrine and denigrate the women’s magazines that published the very same caliber of authors, sometimes the very same authors, sometimes the very stories the *New Yorker* might have published had they gotten first rights. This historical revision is useful, even necessary because it counters a liberal elitism ... that assumes that women’s magazines and literature are antithetical and thus ignores decades of women’s editorial and literary achievements. (p. 35)

In “‘The Precision of Knives,’ or More than Just Commas” (Chapter 2), Eldred details the often powerful shaping influence of the *New Yorker*’s famously heavy-handed editing process on authors and the stories they published. For better or worse, the magazine developed a recognizable standard and style in the fiction it published, and a number of authors established first-read agreements with

the magazine, which paid a premium on works if selected for publication. In spite of the *New Yorker*’s success, however, detractors such as Tom Wolfe criticized it for flattening out all of the stories into what he called a “homogenized production [that] is disgorged to the printers” (cited on p. 81). Some famous authors, including Eudora Welty and Carson McCullers, while they may have wished to publish in the *New Yorker*, avoided even submitting stories because of the likelihood that their work would be seriously revised by editor-writers.

Eldred also outlines in dramatic detail some of the conflicts that actually occurred between *New Yorker* authors and house editors over authorial and editorial authority. Her case studies of Eleanor Gould and Frances Gray Patton, drawn heavily from her archival research, are particularly interesting. She ends the chapter by challenging the “fairly simplistic premise ... [that] real art is produced by individual genius” and the contemporary anxieties expressed by some about the emasculation of “great” literature through its contact (via editing and/or readership) with women and the middle class (p. 109).

“*Mademoiselle*, the *New Yorker*, and Other Women’s Magazines” (Chapter 3) pursues several related points aimed at rethinking U.S. cultural and literary history. Women’s magazines made significant but often overlooked contributions to the making of belles lettres. They also contrib-

uted to the women's movement in ways not typically acknowledged in social and feminist histories. *Mademoiselle*, for example, specifically fostered and targeted a market of educated professional women, and Eldred provides a rhetorical analysis of *Mademoiselle's* attention to careers for educated women and strategies for advancement (e.g., practical tips for getting a job and how to join male colleagues for a drink at a bar). Moreover, as Eldred demonstrates, the editors of the *New Yorker* explicitly viewed women's magazines that published fiction, and *Mademoiselle* in particular, as competitors for sources of publishable fiction (pp. 111–115).

The magazine provided not only extensive content aimed at young professional women, but also employment for the women — and gay men — who staffed its editorial offices. As Eldred argues, the *New Yorker* itself, even as it “was working its way into American literary history, at the same time that it was developing a well-deserved reputation for literary excellence, at the same time that it was experiencing what might be called its apotheosis into haute literacy, it *was* and *had always been*, to a significant degree, a woman's magazine” (p. 138).

The presence of women and women's perspectives in connection with literature, however, also elicited backlash in the form of anxieties and hostility from writers such as Tom Wolfe, who “clearly defines literature as a category that excludes female experience and sentiment” (p. 138).

The volume's concluding chapter, “Lady Editors, Katharine White, and the Embodiment of Style,” turns to an analysis of style in relation to women editors and body politic in magazines

like the *New Yorker*. Perhaps it is not surprising that despite women editors' efforts to stand behind their work, a great deal of attention was and has been paid to their bodies in ways not experienced by their male counterparts, especially in terms of fashion, style, and illness. Katharine White serves as the primary case study for demonstrating the ways in which editors were not in control of how they were represented or how their lives and works are remembered.

Literate Zeal actually concludes with an afterword on “Katharine White's Bequest, or Ruminations on an Archive.” The “ruminations” referred to are those of both Eldred and White. Drawing on her archival research, Eldred presents White's thoughts in later life about what to do with not only her vast collection of first editions of American works of literature (many of them quite valuable), but also her voluminous papers and editorial correspondences containing a wealth of information about the history of the *New Yorker*.

White's work as amateur archivist was intensified by her response to Brendan Gill's *Here at the New Yorker*, which she felt depicted her and the magazine in a negative and inaccurate light. Her private correspondence and personal copies of books were bequeathed to her alma mater Bryn Mawr, while her official editorial work was taken up by the New York Public Library. Eldred's own “ruminations on an archive” are expressed in her gratitude for White's archival preservatons, her lamentation for lost materials, and her call for others to take up the work of “recovering and synthesizing” the history that “remains hidden in scattered archives, and thus unwritten” (p. 177).

Throughout the book, Eldred gestures provocatively toward a number of directions that further work in historical revision might take. She argues for reassessment of publishing histories that have posited *Ms.* as the antithesis of other women's magazines, branding the latter as “irredeemably sexist” (p. 34). Such histories have categorized periodicals as “literary (or ‘smart’) versus popular (or the unspoken correlative ‘dumb’), with overtly tagged ‘women's magazines’ falling unambiguously in the latter category; and a continuing emphasis on individual authorial genius, with a corresponding de-emphasis on the rhetorical work of editors and agents and popular markets in building literary careers” (p. 34).

The gilded frame of rich historical context Eldred creates could benefit from several additional layers as well, such as attention to race as well as gender. To what extent was the mid-century, middle-class literacy Eldred studies framed in terms of whiteness? What does the *New Yorker* look like when considered alongside such publications as *Jet*, *Ebony*, or *Essence*, which also have histories of employing women editors and participating in the growth of middle-class literacy in the U.S.? In light of Eldred's own ruminations on the fate of the materials related to the *New Yorker*, *Jet's* recent move to digital-only publication might serve as a prompt to ensure the preservation of print-related archival materials there and elsewhere. There is a lot of work left for scholars and archivists to do.

[Theresa D. Kemp is a professor of English and women's studies at the University of Wisconsin–Eau Claire. She is also a member of the Feminist Teacher editorial collective (University of Illinois Press).]

SEXUALITY & AFRICA

by Cherod Johnson

Marc Epprecht, *SEXUALITY AND SOCIAL JUSTICE IN AFRICA: RETHINKING HOMOPHOBIA AND FORGING RESISTANCE*. New York: Zed Books, 2013. (African Arguments series.) 232p. notes. bibl. index. pap., \$22.95, ISBN 978-1780323817.

In transit to Johannesburg, South Africa, in the summer of 2014, I read and absorbed the conclusion to this groundbreaking book by Marc Epprecht. One remark in particular stopped me cold: “Indeed, social justice can be conceived in our beds or wherever else we manage to express erotic desire and to forge intimate relationships based on mutual respect for human dignity” (p. 180). That claim is bold and rather provocative, but Epprecht is notorious for illuminating how the sexual and the social are embodied and erotic practices, intertwined in the fight for human rights.¹

In this semi-pocket-sized but insightful paperback, Epprecht charts the long struggle for sexual rights and gender equality in Africa, his central aim being “to make the argument that African initiatives to foster new cultures of gender and sexuality that embrace human rights and promote sexual health among sexual minorities are not only happening alongside that pain but are seeing some real successes” (p. 6). By acknowledging and focusing on the significance of African traditions and religious customs, he is able to map queer activism and political successes in and across the African diaspora.

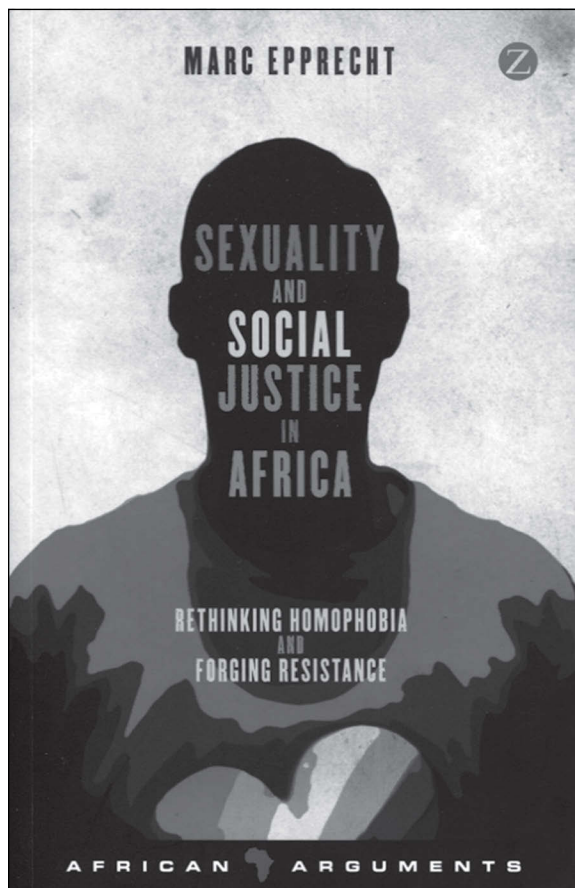
For Epprecht, the social and cultural role of African traditions and religious customs in the strategic molding of sexual rights and for LGBTQ persons in Africa is significant — and cause for celebration. The legal

reforms that have been achieved for sexual minorities and LGBTQ peoples in Africa include the decriminalization of sodomy laws in Cape Verde in 2004; a 2010 Ugandan court injunction “to stop a newspaper from publishing names and addresses of alleged ‘top homosexuals’” (p. 1); and the courage exhibited by Mauritius, which supported the United Nations Human Rights resolution that condemned sexual and

of such progress seldom capture the media’s attention.

Instead of pinning the blame for gender-based violence and homophobia in Africa on specific groups, Epprecht examines legal reforms and social activism, drawing from a wide range of primary sources, including personal observation, religious and biblical texts, unpublished documents, and personal interviews. His secondary sources include informal discussions and media reports that he either discovered in his own research or was provided by social activists, students, journalists, lawyers, and colleagues.

Epprecht’s understanding of social activism is broad in scope and represented in multiple forms, ranging from academic and scholarly research to progressive religious theology and state and public health initiatives. His archaeological approach to scholarly research and social activism is obvious, and it has led him to explore the historiography of language, ritual, religion, and custom, in and across diasporic African communities. He illuminates the cultural importance of specific rituals and biblical readings, emphasizing their symbolic value for local communities and social activists and the ways in which LGBTQ persons and activists employ “euphemism[s] and technocratic language to get the rights [*sic*] foot in the door of public discourse” (p. 150).



gender violence in 2011. But even though a wealth of progress has been made, Epprecht argues that narratives

In attempting to build a bridge between social justice and sexual rights, Epprecht calls for “erotic justice” (p. 11), which, in his formulation, is a theoretical framework — borrowed from the work of Marvin Ellison² — that places dialogue and discussion at the center and as significant core values “to build societies with mutuality, respect, community well-being, human dignity and fairness” (p. 11).

Understood in this way, erotic justice calls for and relies on international dialogue and discussion about human rights, and its aim is to foster mutual respect and sustain collaboration and dialogue between diverse nations and peoples. Forged from core feminist principles and values that place emphasis on social justice and the erotic, erotic justice marks a shift in scholarship on human rights in Africa. It is a call and response that scholars of feminism and queer theory will appreciate, because it deliberately “means freedom to experience, fantasize, explore, advocate and represent all these aspects of sexuality without fear, provided of course that such freedom does not impose injustice on others” (p. 35).

In resisting binary thinking that too quickly settles into “a clash between liberal Western and conservative African values” (p. 3), Epprecht offers the reader histories of knowledge-making and consciousness-raising in Africa instead. In this way, he is able to strategically center Africa as the agent and actor of its own past and future.

In practice, erotic justice opens up discussion pertinent to human rights issues and around important questions, such as this remarkable one, which Epprecht probes: “Erotic justice requires us to think big and to ask, for example,

why are so many people still hungry in this world of plenty, and what can the well fed do in their own countries to begin to address global inequalities?” (p. 35).

Epprecht’s work is remarkable in its intellectual sophistication, and for that reason it will be of interest to academics and non-academics alike. Each chapter is rigorous and clear. The book’s intended audience is undergraduate students and college faculty in the fields of gender and women’s studies, political science, communication, and

The sexual and the social are embodied and erotic practices, intertwined in the fight for human rights.

Africana studies. Working professionals in for-profit and non-profit sectors, specifically related to international relations and foreign affairs, gender and women’s studies, and technology and new media, will also appreciate the clarity of this text.

Although the writing in this book is dense, the style is narrative. Each chapter begins with either a historical overview or a current debate, and concludes with an optimistic narrative for social change. Both the writing style and the argument are accessible and will likely be valued by laypersons.

Social Justice and Sexuality in Africa prompts readers to rethink homophobia and resistance and consider what is possible with social activism. If, as Epprecht believes, sexual rights are central to human rights for all, then “the conflicts over sexual diversity and gender variance [can] lead us to debates about gender-based violence and women’s rights, communicable disease, commercial sex, racist and tribalist stereotyping, xenophobia, street kids, witchcraft beliefs and practices, elite hypocrisy

and abuse of power, police corruption, shame elections, the meaning of culture and cultural appropriation, Christian fundamentalist and Islamist movements to promote intolerance, non-Africans’ involvement and funding for such movements, foreign policy, and much more” (p. 5).

This book has great historical depth and breadth. Chapter 2, “Demystifying Sexuality Studies in Africa,” contains pertinent information about the reliability of scholarly research

on Africa. Chapter 3, “Faiths,” tells numerous biblical and spiritual stories about the potential benefits and pitfalls of religion,

rituals, and sacred texts in mobilizing for sexual rights and gender equality in Africa. Chapter 4, “Sex and the State,” focuses on state pressures and how the state is crucial to the struggle for legal reform. Chapter 5, “Struggles and Strategies,” discusses the history of social activism in Africa and recommends strategies for economic and social change, including the value of public health campaigns in advancing human rights for all persons.

The shortcomings of the book are obvious. The chapters are broad in scope and try to cover too much ground. The absence of footnotes and in-text citations will be of concern to thorough readers. The author also requires readers to do more external work than should be expected — for instance, to have read Epprecht’s previous publications for the primary sources he alludes to. He notes, “For those who are interested, my own original research, discussions of methodology and references to the primary sources upon which I base key claims can be found in my earlier publications on the topic” (p. 19).

The book also contains some less-than-obvious errors. For example, Epprecht makes a significant mistake with dates. Uganda's court injunction was issued in 2010,³ not in 2009 as he claims.

The book's conclusion is surprisingly short and lacks the sophistication and depth of previous chapters. Key concepts introduced in the introduction, such as erotic justice and Jasbir Puar's concept of "homonationalism," are not followed up in later chapters. Further discussion of homonationalism would have been particularly helpful in addressing the complexities and reconfigurations of queer and LGBT activism in and across the African diaspora.

Despite its shortcomings, though, this book is a solid contribution to the

field of gender and women's studies and is appropriate for policymakers, high school students, college freshmen, and aspiring political activists. Its significant historical breadth will make it a valuable addition to research libraries and academic collections that support gender and women's studies, political science, media studies, and transnational feminism.

Notes

1. See, for example, Marc Epprecht, *Hungochani: The History of a Dissident Sexuality in Southern Africa* (Montreal: McGill-Queen's University Press, 2006); Marc Epprecht, *Homosexual Africa? The History of an Idea from the Age of Exploration to the Age of AIDS* (Ath-

ens, OH, and Scottsville, South Africa: Ohio University Press & University of KwaZulu-Natal Press, 2008).

2. Marvin Ellison, *Erotic Justice: A Liberating Ethic of Sexuality* (Louisville, KY: West-Minster John Knox Press), 1996.

3. For information on the correct date, see "Uganda Court Bars Photos, Names of Gays in Paper," in *The Washington Post*, November 2, 2010 (<http://www.washingtonpost.com/wp-dyn/content/article/2010/11/02/AR2010110201088.html>).

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Miriam Greenwald

KING VS. LAQUEUR: SEX AND TEXTS IN ANCIENT AND EARLY MODERN EUROPE

by Suzanna Schulert

Helen King, *THE ONE-SEX BODY ON TRIAL: THE CLASSICAL AND EARLY MODERN EVIDENCE*. Burlington, VT: Ashgate Publishing, 2013. (The history of medicine in context.) 287p. bibl. index. \$124.95, ISBN 978-1409463351.

Since it appeared in 1990, Thomas Laqueur's *Making Sex: Body and Gender from the Greeks to Freud* has been a touchstone in sex and gender studies. Despite that work's influence, historians have criticized Laqueur's timeline and his depiction of the ancient world. Now Helen King, in *The One-Sex Body on Trial*, goes beyond simply adjusting Laqueur's history to dismissing his model as a blunt tool for historical analysis of the body. Successfully showing that Laqueur's "simple dichotomy" (p. 98) limits our understanding of history, King provides her own alternative investigation of sex difference across his millennial chasm.

Making Sex detailed Laqueur's model of changing understandings of sexual difference, from the one-sex to the two-sex model. In the ancient world, according to Laqueur, "at least two genders corresponded to but one sex."¹ He argued that although male and female genitalia differed, the ancients linked those differences with variable internal heat, not with fundamental differences between bodies. The belief in biological differences between men and women, he claimed, did not emerge until European modernity in the eighteenth century. In the one-sex world, sexed bodies had existed in a hierarchy of male perfection; in the two-sex world, male and female sexed bodies were polar opposites. Embedded in this model is Laqueur's belief that sex is particular to time and place, unbound by scientific knowledge.

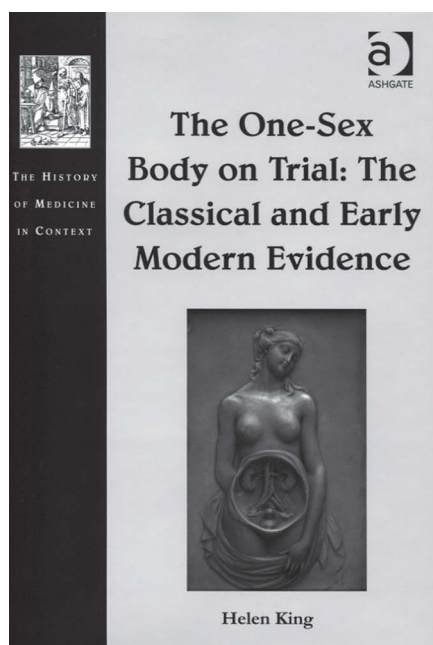
Laqueur drew heavily from great medical men, such as Galen in the ancient world and Vesalius in the early

modern period. He began with ancient ideas about the sexed body, especially Galen's description of woman as man turned inward; and he saw Galenic texts as perpetuating one-sex ideas in Renaissance Europe — despite early modern advances in anatomy, including Renaldus Columbus's "discovery" of the clitoris in the sixteenth century. Laqueur identified the vagina as the penis's inverted analog so the clitoris could trouble one-sex beliefs. Laqueur argued that while one- and two-sex models of the body often coexisted, social influences shifted one-sex beliefs in the eighteenth century, when scientists began creating linguistic divisions between male and female genitalia and sought sex differences throughout the body. For Laqueur, this marked the invention of modern sex.

Helen King, however, is unconvinced that there was a one-sex ancient world; even if it existed, she finds the concept of sexual difference to have been prevalent in the sixteenth century, 200 years earlier than Laqueur claims. King criticizes Laqueur's lack of close readings, limited source base, and privileging of genitals over physiology such as menstruation and pregnancy. She accuses Laqueur of inadequate source work, particularly with his foundation text, in which Galen described inverting external male organs into internal female organs, arguing that this parable was not a belief about bodily difference, but a teaching tool when human dissection was taboo. "It is clearly a thought experiment, and is introduced as such — 'Consider...', 'Think...', — with Galen going on to invite the reader to 'Think first, please, of...' and 'Think too, please, of the converse...'" (p. 35). Laqueur too referred to this passage as a thought experiment, but took it quite literally in building his model.

King's close readings thoroughly undermine Laqueur's view of the ancient world. *The One-Sex Body on Trial* can occasionally become tedious as she recounts the history of the texts through translations, compilations, and editions, but she makes perfectly clear that she is not guilty of Laqueur's crimes.

King's overriding argument, that the one-sex, two-sex model is deceptively simplistic, is extremely convincing. Unlike Laqueur, she focuses on sticking points in the one-sex model — the uterus and its associated func-



tions — showing that they consistently complicate Laqueur's history of the body. Moreover, King shows that one- and two-sex views often existed concurrently in the ancient world, with no evidence of either's dominance. Her analysis makes it undeniable that, even if we accept Laqueur's model as useful, belief in essential biological differences between the sexes was common before the eighteenth-century watershed that Laqueur posited.

King's care with ancient language and stories is remarkable. Having refuted Laqueur's history of sexual difference, she builds her own, with close readings of two ancient stories that later appeared in the early modern world. The first story is about Phaethousa, a woman whose body masculinized after her husband went to war. Second is Agnodice, sometimes called the inventor of midwifery, who hid her sex in order to practice as a healer.

King accuses Laqueur of presenting translations of ancient language with little perspective, which is troubling given that *Making Sex* ties the development of the two-sex body to the development of specific terms for female anatomy. In sharp contrast, King dissects the language in the ancient stories and acknowledges that translations are sources of information about the translator. She parses terminology, looking at what meaning the terms held for ancient actors and how later actors translated those terms. In so doing, she shows how these stories elude Laqueur's definitions, and she uses them to think about two questions: Is sex change possible? What constitutes sex?

Phaethousa first appeared in a Hippocratic text from the fourth century BCE. The text described her as a stay-at-home wife who had borne children in the past. When her husband was exiled, she ceased menstruating and experienced pains; her body mas-

A vastly more complicated history of the sexed body lies beyond the one-sex, two-sex model.

culinized, she grew hairy, and her voice became harsh. The ancient physicians tried to induce menstruation, but they failed, and Phaethousa died.

King calls this a case *story* rather than a case *history*. The phrase *case history* carries contemporary meaning that confers undue familiarity upon ancient stories. King's careful work with ancient language serves to completely remove any sense of familiarity. We cannot be sure how accurately the ancient author described Phaethousa's symptoms, how far removed the author was, or what exactly occurred, beyond the vaguest of details. The value of the story lies not in a vain attempt at retrodiagnosis, but in how later writers transmitted the story.

King teases apart the ancient language that describes Phaethousa as a good wife whose body ceased to function properly in the absence of her husband. Phaethousa is *epitokos*, a reference to her past fertility, which King identifies as a marker of womanhood for later translators. She also argues that how later authors ended the story could indicate their position in Laqueur's dichotomy.

In a one-sex world, King says, sex change should be relatively easy. Few sex-change stories appear in *Making Sex*, but when they do, as in the case of Marie-turned-Germain, the female sprouts a penis with very little ado. When some early modern writers mentioned Phaethousa's story, they omitted her death. In these stories, becoming masculinized was not a symptom of disease; Phaethousa became a man, showing that sex change was possible. In many of her sixteenth-century readings of Phaethousa, King finds clear indications that the one-sex model, if it ever had existed, was no longer pervasive. Various anatomists of the time

found it impossible, and defied any learned reader to take the notion of sex change in this case seriously.

King's reading of this case story across a variety of sources displays her rich knowledge of Hippocratic texts and their early modern use, which are central for her while they receive minimal treatment in *Making Sex*. King's work with these texts is emblematic of her overall attention to sources.

Hippocratic texts are particularly important because they demonstrate the presence of gendered medicine in the ancient world. Ancient physicians debated whether women had specific diseases and health needs that necessitated specific care. King finds this is at odds with a supposedly hegemonic one-sex body in the ancient world. If men and women differed only in the locations of their genitalia, they would have had no need for physicians trained in their particular physiology.

This interest in the diseases of women figures heavily in King's analysis of Agnodice, whose story begins in ancient Athens, where there were no midwives and women died rather than suffer the immodesty of exposing themselves to men. Agnodice concealed her sex from the public and the medical profession in order to provide healthcare to female patients, only revealing it to them, privately, to gain their trust. Eventually, she had to prove her sex in court to avoid charges of seducing her patients. Athenian law then changed, allowing freeborn women to practice medicine. King calls this story "good to think with" (p. 187), and uses it to explore how the story's users constituted sex.

Agnodice played with gender. She hid her sex from fellow physicians, but proved it to her patients by lifting her tunic. King wonders what Agnodice hid and displayed to fool the doctors and accommodate her female patients' modesty. Beyond gender performance

and proving sex, the story addresses the gendering of medicine.

In the ancient story, the only other named character is Herophilus, Agnodice's teacher. Herophilus, discoverer of female testicles, lived in third-century Alexandria, where he studied the female body through a one-sex lens, believing childbirth was the only affliction particular to women. Aside from his famous knowledge of the female body, Herophilus also wrote the first manual of midwifery — for which King found evidence.

Gendered medicine followed Agnodice into early modern Europe. King explains: "The popularity of Agnodice grew in the period in which the *Gynaeciorum* — a substantial printed collection of ancient, Arabic and contemporary texts on the diseases of women — was compiled, expanded and reprinted; sixteenth-century Europe saw a high level of interest in how medicine should treat women, both within and outside childbirth" (p. 150). This debate deepened in the ensuing two centuries, and combatants deputized Agnodice into their arguments about how to train women practitioners and to what end.

King persuasively argues for a new history of sexed bodies. She joins previous critics who decried Laqueur's dates as "maddeningly vague" (p. 3), and is justifiably bothered by the chasm of time between his analyses of ancient and modern sex. Despite historians' critiques, Laqueur's message about the social construction of sex has contributed to its appeal among gender scholars. In the 2006 *Handbook of Gender and Women's Studies*, Wendy Harrison called *Making Sex* "[o]ne of the most revolutionary and compelling pieces of research of the 1990s."² For King, "[t]his message — of difference between 'then' and 'now', of the primacy of social construction over essentialism, and of the instability of gender — was one that people wanted to hear" (p. 6). But the simplicity that makes the model

attractive also makes it inapplicable to a nuanced history of sex.

One example of this inapplicability comes from a subject King indicts Laqueur for ignoring: gendered medicine. Carla Bittel, in her 2009 biography, *Mary Putnam Jacobi and the Politics of Medicine in Nineteenth-Century America*, found that gender and medicine produced one another. Bittel shows how Dr. Mary Putnam Jacobi argued for gender equality using the same scientific discourses others used to restrict women from public and professional life. In one brief example, Bittel invokes Laqueur's model in describing an article Jacobi authored about hermaphroditism. Jacobi believed that "it is quite impossible, from the existence of any one organ of the sex apparatus, to infer positively that any other will be present, or, what is still more remarkable, to infer with certainty the sex of the individual."³ Bittel calls this view "a radical notion for the Victorian era."⁴ Although Bittel notes that the majority of Jacobi's contemporaries believed in a two-sex model, it is unclear how Jacobi's views fit into Laqueur's model. Jacobi accepted that male and female bodies were different, but felt that there was a spectrum of perfection from hermaphrodite to complete male and female.

This goes to the heart of King's critique. Laqueur's model in *Making Sex* masks nuanced changes in the constitution of the sexed body. His focus on genitalia leaves no room for arguments like Jacobi's. She believed that many parts of the body were sexed and could develop in nearly infinite variation. In *The One-Sex Body on Trial*, Helen King undoes Laqueur's history and builds her own, with incredible attention to detail. She clearly shows that despite the appeal of Laqueur's story, a vastly more complicated history of the sexed body lies beyond the one-sex, two-sex model.

The One-Sex Body on Trial makes an excellent addition to an academic

library's physical or electronic collection. King's timeline appeals to ancient and early modern scholars, while her methods provide a roadmap for researching the sexed body. Her provocative questions and thoughtful source work make this an exemplary resource for graduate students of history and gender studies alike. Currently, the book's cost discourages classroom use, although the introduction alone would make excellent fodder for a graduate seminar. Novice and veteran gender scholars and historians of medicine and the body will find King's work lucid and enlightening.

Notes

1. Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Cambridge: Harvard University Press, 1990), p. 25.

2. W.C. Harrison, "The Shadow and the Substance," in *Handbook of Gender and Women's Studies*, ed. Kathy Davis, Mary Evans, & Judith Lorber (Thousand Oaks, CA: Sage, 2006), pp. 35–52 (quote from p. 38).

3. Mary Putnam Jacobi, "A Case of Absent Uterus: With Consideration on the Significance of Hermaphroditism," *The American Journal of Obstetrics and Diseases of Women and Children*, v. 32 (1895), pp. 510–544 (quote from p. 518).

4. Carla Bittel, *Mary Putnam Jacobi & the Politics of Medicine in Nineteenth-Century America* (Chapel Hill: University of North Carolina Press, 2009), p. 153.

[Suzanna Schulert is a graduate student in gender and women's studies at the University of Wisconsin–Madison. She has also been a teaching assistant for GWS 103: *Women and Their Bodies in Health and Disease*. Her current work focuses on the gendering of psychopathy in early twentieth-century America.]

CONCEPTS & DISCIPLINES: A REFERENCE WORK ON GENDER

by Nina Clements

Kath Woodward, *THE SHORT GUIDE TO GENDER*. Bristol, UK: The Policy Press, 2011. 149p. gloss. bibl. index. pap., \$20.00, ISBN 978-1847427632.

This could alternatively be called *The Short Guide to Women's and Gender Studies*, because in addition to defining concepts necessary to the study of gender (as well as gender itself), it provides a historical look at the development of the academic disciplines of women's studies and the more current gender studies. As author Woodward articulates it, "the shift from women's studies to gender studies is part of the guide's framework" (p. xi).

The Short Guide to Gender asks and answers three questions: "What do we mean by gender? How is gender made and remade? What are the implications of gender for policy and practice?" (p. 107). Woodward attempts to answer these questions by defining concepts, discussing policy implications, and presenting case studies from around the world.

The tightly organized volume consists of six chapters plus a glossary, an index, and a helpful reference list. Each chapter begins with an introduction and some questions to consider while reading — which would also make this book a valuable classroom text for introductory courses — and concludes with a summary of its main points. The chapters clearly build upon each other,

but it should also be possible, especially with the help of the glossary, for individual chapters to stand alone.

The issues discussed include wage inequality (internationally), domestic partner violence, health, and sexualized portrayals of women (termed *pornification*). The book also focuses on the shift from women's to gender studies and shares some of the existing criticism of feminist theorists — for instance, Guyatri Spivak's contention that they are esoteric and overly individualistic.

Woodward also discusses the impact of technology and the internet on gender inequalities. With regard to social change, she acknowledges that there's no guarantee that changing policies will end discrimination. However, "what is relevant to the discussion in this book is the ways in which gender studies has informed some of these shifts and influenced policy making" (p. 103). She makes the connection between gender as a disciplinary subject and "the politics and activism" connected with that subject (p. 110). This seems especially important these days, with feminism and gender issues so often in the news.

I recommend this book for possible use in introductory gender and women's studies classrooms. It also fills a gap in the reference literature, as surprisingly few concise reference guides focus entirely on gender. One that

does, Routledge's *Gender: The Key Concepts* (2013), was reviewed in the last issue of *Feminist Collections* by Pamela Salela (vol. 35, nos. 1-2, Winter-Spring 2014, p. 26). Oxford's popular *Very Short Introduction* series offers guides to feminism and sexuality, but not one devoted specifically to gender.

Society's shifting understanding of gender and its relevance to our lives is an ongoing conversation, and gender terminology is fluid and quickly changing. One limitation of book publishing is currency. This book, for instance (published in 2011), lacks some important contemporary terminology, including the term *cisgender*. Also, although Woodward acknowledges the importance of masculinity studies, she does not devote much space to it. One additional, although small, quibble: it would be helpful if it were clear that boldface type signifies glossary terms.

Kath Woodward is currently a professor of sociology at the Open University in the U.K. and a member of the Centre for Research on Socio-Cultural Change. She is also the author of many other books, including *Why Feminism Matters: Feminism Lost and Found* (2009), which she co-authored with her daughter Sophie, a professor at the University of Manchester.

[Nina Clements is a reference & instruction librarian at Penn State's Brandywine campus, just outside of Philadelphia. She is an active member of ACRL's Women's & Gender Studies Section (WGSS), and you can find her @biblioscribbler.]

E-SOURCES ON WOMEN & GENDER

Our website (library.wisc.edu/gwslibrarian) 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 is on Facebook, Twitter, and Tumblr with the username **gwslibrarian**. On Facebook and Twitter, we post news about feminist issues, librarianship, and the activities and publications of the Gender & Women’s Studies Librarian and her staff. Our Tumblr focuses on visually presenting resources housed in this office and elsewhere.

Blogger, motivational speaker, lifestyle coach, and Navy veteran Lakisha Watson-Moore — “a proud African American woman who loves to discuss issues that empower Black women” — is the founder of **BOUGIE BLACK GIRL**

(<http://bougieblackgirl.com>), where visitors can ponder this declaration: “I am a proud Black woman. — I am the original woman and true reflection of the creator’s image. — My womb birthed many nations. — I love myself deeply completely and unconditionally. — Every inch of myself is intelligent, beautiful, graceful and amazing. — I am limitless, fearless, and unique. — I am a creator and an innovator. — I am not a mule, but focused on myself. — I am not invisible and I will be heard. — I will not coddle those who benefit from my or others’ oppression. — I will stand up for myself and the ancient people whose blood gave life to me. — I will ignore those who challenge these declarations because I know my worth and I see the truth. — I want to welcome you to this blog where I write about issues that empower the lives of Black Women.”



bougieblackgirl.com

Watson-Moore has recently blogged at **BBG** about issues ranging from kids going home alone after school (it’s always been the case, she points out, among poor/working-class families; it’s only getting airplay now that it’s happening so much among the middle class), to black girls and women (not just men!) getting killed by law enforcement. And there’s more: a user forum with login — “a safe space for Black women...where Black women are free to express themselves without retaliation.” See the forum rules and expectations at <http://bougieblackgirl.com/bougie-black-girl-forum-login/>.

THIS BRIDGE CALLED OUR HEALTH: (RE) IMAGINING OUR MINDS, BODIES, AND SPIRITS (<https://thisbridgecalledourhealth.wordpress.com/>) —

“A Trans-Inclusive, Intersectional, Sex-Positive Health & Healing Blog by & for Women and Femmes of Color of all Genders” — is run by Danielle Stevens & Annie Alexandrian, who explain, “Our blog title is grounded in and modeled after the anthology *This Bridge Called My Back*, in honor of the women and femme ancestors and healers of

color whose narratives, wisdoms, and truths serve as blueprints for our liberation and movements towards freedom; who breathe resistance and survival through their bones, allowing us to live through their audacity to reclaim their livelihood, our livelihood.”

Blog posts so far include “Ain’t I a Human?: Ferguson and the Neglect of Black Women, Femmes, and Girls,” by Danielle Stevens (November 14, 2014); “Grief as Love & Memoir: Healing as a Multiracial Woman of Color through Remembrance of the Deaths of Women in My Family,” by Annie Alexandrian (January 15, 2015); and “Giving Up My Second Virginity,” by Venus-Thomas Hinyard (April 15, 2015). Stevens and Alexandrian are also looking for

other “bloggers, writers, dreamers, visionaries, artists, lovers who would like to be part of this movement! We know there are so many truth-tellers, freedom fighters, warrior women,

& fierce femmes who speak so much truth and wisdom through their bones, whose stories are untold, unpublished within mainstreams dialogues around health and wellness; whose testimonies we hold in sacredness.”

Take a look at the recommendations in **BUST.COM**’s list of **10 LADY PODCASTS YOU SHOULD BE LISTENING TO RIGHT NOW**, by Evelyn Chapman (April 6, 2015): <http://bust.com/10-lady-podcasts-you-should-be-listening-to-right-now.html>. Podcasts reviewed/recommended: “Call Your Girlfriend” with Ann Friedman & Aminatou Sow; “Black Girls Talking” with Alesia, Fatima, Aurelia, & Ramou; “Chewing the Fat” with Louisa Chu and Monica Eng; “Throwing Shade” with Brian Safi & Erin Gibson; “Slumber Party with Alie & Georgia”; “Another Round” with Heben Nigatu and Tracy Clayton; “Death, Sex & Money” with Anna Sale; “Nerdette” with Greta Johnsen and Tricia Bobeda; “The Back Talk” with Brit Julious. (Yeah, that’s nine, not ten, but the article ends by asking, “What podcasts are on your must-listen list?” — and many more are suggested in the comments.)

WISCONSIN WOMEN MAKING HISTORY (www.womeninwisconsin.org): Hundreds of names and stories. Dozens of partners (including the Gender & Women’s Studies Librarian’s Office!), advisors, collaborators, and volunteers. Many meetings. Countless hours of research, writing, image-searching, fact-checking, editing, and uploading. The result: an online, searchable, user-friendly, and still-evolving database of women in, from, or with a strong connection to this state who have made a difference, whether in activism and social change, agriculture and the environment, the arts, business, education, government and politics, health, journalism, law, military service, philanthropy, religion, science and technology, or sports; and from the 1700s to the twenty-first century. Chia Youyee Vang, Betsy Thunder, Ardie Clark Halyard, Sister Joel Read, Dickey Chapelle, and

Carin Clauss are here, as are Bonnie Blair, Belle Case LaFollette, Vel Phillips, Georgia O’Keeffe, Pleasant Rowland, and dozens of other women both famous and less well-known. Every profile lists sources of further information; many have embedded videos; and links to rich resources are provided for educators. The **WWMH** site launched in March 2015



with an initial 65 profiles and more than a hundred more on their way through the pipeline. If you know of someone else who should be listed, there’s even a place on the site to submit nominations.

WISCONSIN WOMEN MAKING HISTORY

PERIODICAL NOTES

NEW & NEWLY NOTED PERIODICALS

SHAMELESS. 2004—. “Talking back since 2004.”

Editorial & art director: Sheila Sampath. Publisher: Julia Horel. 3/yr., print. ISSN: 1710-2022. Subscriptions: in Canada: \$15.00/year for individuals, \$25.00 for organizations; in the U.S.: \$25.00/year for individuals, \$35.00 for organizations; other international: \$40.00/year (individual or organization). P.O. Box 68548, 360A Bloor St. W., Toronto, Ontario, M5S 1X1. Website at <http://shamelessmag.com> has additional free content.

“*Shameless* is an independent Canadian voice for smart, strong, sassy young women and trans youth. It’s a fresh alternative to typical teen magazines, packed with articles about arts, culture and current events, reflecting the neglected diversity of our readers’ interests and experiences. Grounded in principles of social justice and anti-oppression, *Shameless* aims to do more than just publish a magazine: we aim to inspire, inform, and advocate for young women and trans youth. — *Shameless* strives to practice and develop an inclusive feminism. We understand that many of the obstacles faced by young women and trans youth lie at the intersection of different forms of oppression, based on race, class, ability, immigration status, sexual orientation, and gender identity. As a grassroots magazine, we are committed to supporting and empowering young writers, editors, designers and artists, especially those from communities that are underrepresented in the mainstream media.”

Partial contents of Issue 28 (Winter 2014), “The Food Issue”: “Unnatural Selection: GMOS 101” (“asking questions about genetically modified foods”), by Whitney Wager; “Diets, Debunked” (“the absurdity of one-size-fits-all diet advice”), by Kasia Mychajlowycz; “You Are Where You Eat” (“food tourism and cultural exchange”), by Vibhu Gairola.

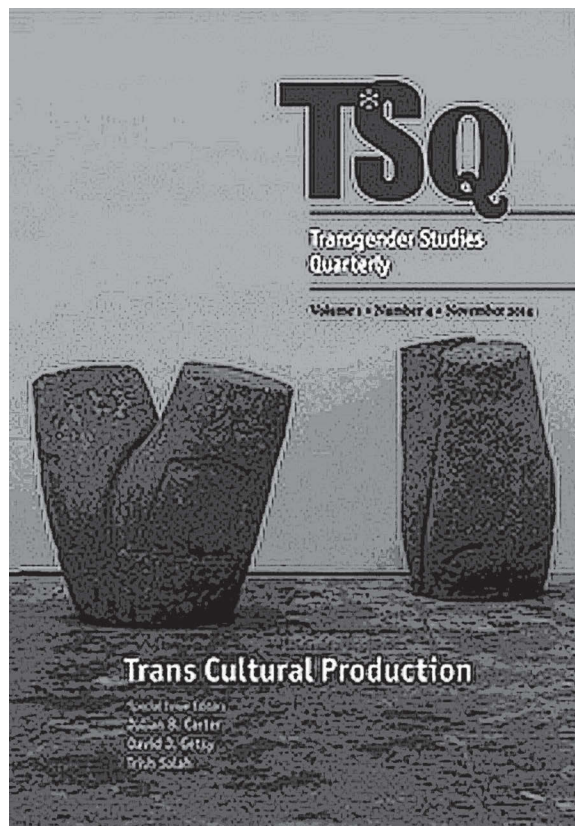
TRANSGENDER STUDIES QUARTERLY. 2014—. .

Editors: Susan Stryker & Paisley Currah. Publisher: Duke University Press (www.dukeupress.edu/TSQ-Transgender-Studies-Quarterly/). 4/yr. ISSN: 2328-9260 (online), 2328-9252 (print). Personal subscription: individual, \$45.00; student: \$28.00. Institutional subscription available.

This new quarterly, started with launch funding from the University of Arizona, other institutions, and a Kickstarter campaign, aims to be “the journal of record for the rapidly consolidating interdisciplinary field of

transgender studies... Whatever your critical, political, or personal investment in particular trans- terminologies, we hope that you will find—or make—an intellectual home for yourself here.”

The first issue published (May 2014) was a huge double one, featuring “eighty-six short original essays commissioned for the inaugural issue... Written by emerging academics, community-based writers, and senior scholars, each essay in this special issue, ‘Postposttranssexual: Key Concepts for a Twenty-First-Century Transgender Studies,’ revolves around a particular keyword or concept. Some contributions focus on a concept central to transgender studies; others describe a term of art from another discipline or interdisciplinary area and show how it might relate to transgender studies.



While far from providing a complete picture of the field, these keywords begin to elucidate a conceptual vocabulary for transgender studies. Some of the submissions offer a

deep and resilient resistance to the entire project of mapping the field terminologically; some reveal yet-unrealized critical potentials for the field; some take existing terms from canonical thinkers and develop the significance for transgender studies; some offer overviews of well-known methodologies and demonstrate their applicability within transgender studies; some suggest how transgender issues play out in various fields; and some map the productive tensions between trans studies and other interdisciplines.”

Very partial list of “keyword” essays in volume 1, number 1–2: “Abjection,” by Robert Phillips; “Asterisk,” by Avery Tompkins; “Biometrics,” by Nicholas L. Clarkson; “Brown Bois,” by Van Bailey; “Cataloging,” by Katelyn Angell & K. R. Roberto; “Childhood,” by Claudia Castañeda; “Disability,” by Jasbir K. Puar; “Feminism,” by Sally Hines; “Handmade,” by Jeanne Vaccaro; “Hips,” by Erica Rand; “Islam and Islamophobia,” by Rüstem Ertuğ Altınay; “Medieval,” by Karl Whittington; “Nature,” by Oliver Bendorf; “Normal,” by Elizabeth Stephens; “Perfume,” by Lucas Crawford; “Pornography,” by Eliza Steinbock; “Reveal,” by Danielle M. Seid; “Somatechnics,” by Nikki Sullivan; “Symbolic Subversion,” by Saskia E. Wieringa; “Tranimals,” by Lindsay Kelley; “Translation,” by A. Finn Enke; “Umbrella,” by T. Benjamin Singer; “Whiteness,” by Salvador Vidal-Ortiz.

WOMEN’S REPRODUCTIVE HEALTH. 2014—. “Official publication of the Society for Menstrual Cycle Research.” Editor: Joan C. Chrisler. Publisher: Routledge/Taylor & Francis (www.tandfonline.com). ISSN: 2329-3691 (print), 2329-3713 (online). 2/yr. Personal and institutional subscription available.

“*Women’s Reproductive Health* is dedicated to the improvement of reproductive health and well-being

across the lifespan for all women. It publishes original research, theoretical and review articles, book and media reviews, and occasional short pieces of creative writing that illuminate issues relevant to researchers, health care providers, educators, and public policy planners. The range of appropriate topics is broad, including menarche, menstruation, menopause, pregnancy, birthing, breastfeeding, miscarriage, infertility, assisted reproductive technologies, contraception and abortion, reproductive cancers, sexually transmitted infections, and disorders related to reproductive events (e.g., osteoporosis, fistulas, migraines, postpartum depression). The scope of the journal is international and interdisciplinary, with feminist perspectives. Contributions from researchers/scholars in public health, nursing, medicine, psychology, sociology, anthropology, women’s studies, queer studies, the humanities, and other fields are welcome.”

Partial contents of volume 2, number 2 (Fall 2014): “Cycling Together: Menstrual Synchrony as a Projection of Gendered Solidarity,” by Breanne Fahs, Jax Gonzalez, Rose Coursey, & Stephanie Robinson-Cestaro; “‘Crazy Woman Juice’: Making Sense of Women’s Infertility Treatment with Clomiphene,” by Ophra Leyser-Whalen; “Mexican-American Mothers’ Perceptions regarding Vaccinating Their Daughters against HPV and Recommended Strategies to Promote Vaccine Uptake,” by Meghan B. Moran et al.; “Social Networks Influence Hispanic College Women’s HPV Vaccine Uptake and Decision-making Processes,” by Dionne P. Stephens & Tami L. Thomas; “Self-silencing, Perfectionism, Loss of Control, Dualistic Discourse, and the Experience of Premenstrual Syndrome,” by Joan C. Chrisler, Jennifer A. Gorman, & Laura Streckfuss.

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>

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THE ARCHIVAL TURN IN FEMINISM: OUTRAGE IN ORDER. Eichhorn, Kate. Temple University Press, 2013.

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ARTEMIS: THE INDOMITABLE SPIRIT IN EVERYWOMAN. Bolen, Jean Shinoda. Red Wheel, Weiser/Conari; distr. Hampton Roads, 2014.

AT HOME IN NINETEENTH-CENTURY AMERICA: A DOCUMENTARY HISTORY. Richter, Amy G. New York University Press, 2015.

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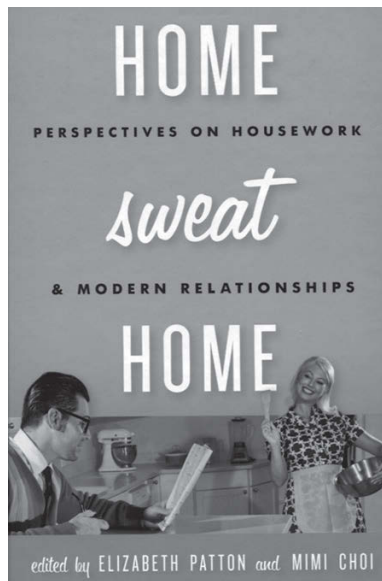
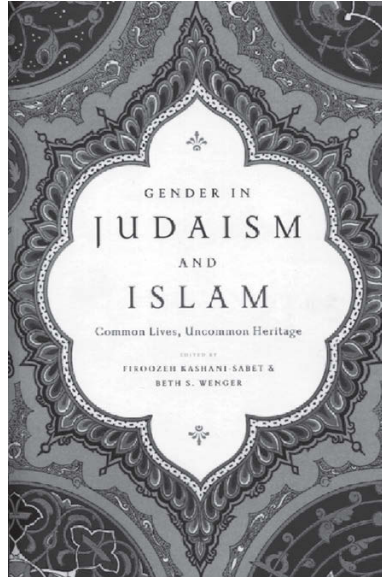
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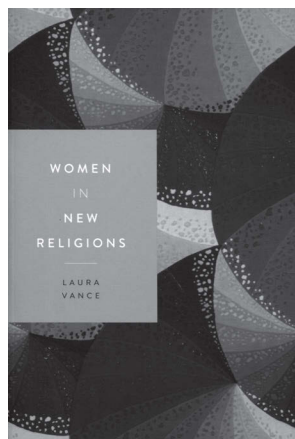
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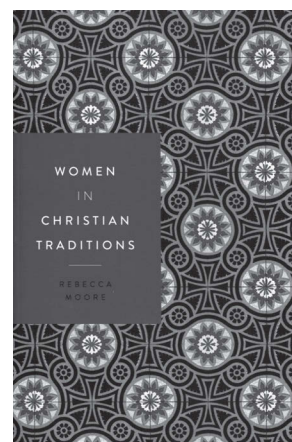
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