her appearance, and even her sexual orientation. She may end up hating you (her father) and pitying you (her mother). After she has completed her reeducation with us, you will certainly be out tens of thousands of dollars and very possibly be out one daughter as well."

Despite such alarmism, Sommers does score a few points in her exposure of some flawed feminist scholarship. A startling and noteworthy example includes Gloria Steinem's claim, later bandied about by Naomi Wolf, that 150,000 women die every year as a result of anorexia nervosa. As Sommers reveals, the well-documented facts show that less than 100 women actually die annually from this disorder. Similarly, the popular claims that domestic battery dramatically increases during pregnancy and on the day of the Super Bowl game are also exposed to have no factual basis. About such misleading statistics, Sommers astutely asserts that "Feminism is not well served by biased studies or by media that tolerate advancing viable self-righteous, generalizing study intent upon laying blame rather than advancing viable and constructive suggestions for reform. Such a book plays into anti-feminist hands and fuels the backlash. Who Stole Feminism? may advance the justified claim that feminists who disseminate false statistics give the movement a bad name, but it unfortunately exemplifies its subtitle—women have betrayed women.

**THEORIZING FEMINISM: PARALLEL TRENDS IN THE HUMANITIES AND SOCIAL SCIENCES**


by Kathleen A. O'Grady

The contemporary women's movement is best understood by the genre that it has adopted and perfected: the anthology. The anthology form is the only appropriate response to the pressures of a feminism based on a celebration of plurality, multiplicity and, sometimes even, dissonance; it has a structure which demands difference. Together, various women can organize their thoughts and views without having to preserve a rigid ideology. As a form, the anthology offers women the opportunity to create a space where all types of women can meet, in full voice, and simply listen to one another: "Hear each other into speech" (Nelle Morton).

Theorizing Feminism makes a remarkable contribution to the growing stock of good feminist anthologies. Herrmann and Stewart have actively aspired to dismantle the barriers of discipline and specialization, creating a compilation of easy-to-read essays from various fields in the social sciences and humanities. Though the text includes essays from diverse disciplines, ranging from current feminist debates in psychology and economics to literary criticism and the natural sciences, the writing remains free of jargon and exclusive rhetoric, composed specifically for women outside of the particular discipline. All essays included in the text have been previously published, chosen not for the fame of their authors or for their original, "ground-breaking" material, but for generating interdisciplinary discussion and demonstrating analogous feminist concerns and insights from disparate fields of research.

The book is organized into four main sections. Each section is provided with a concise introduction, outlining the parallels between the essays included in the chapter. The first section, "Inventing Gender," supplies an opening to the debates in contemporary feminist theory. Several of the essays also play with creative rhetorical devices and autobiographical content, dismissing the "objectivity" of the traditional essay form. In her essay, "Fragments of a Fashionable Discourse," Kaja Silverman takes the reader into the often humorous land of gendered fashion trends. Here, she unites psychoanalytic issues of subjectivity with the popularity of particular fashions. She refers to the post 18th-century male rejection of ornate dress as the "Great Masculine Renunciation," suspecting that famous novels like Pamela, Madame Bovary, Sister Carrie, Remembrance of Things Past, and Lolita, provide a voyeuristic description of the female body as a mere pretence for lingering over her elaborate silks and laces. Silverman's highly theoretical essay is contrasted by Cherrie Moraga's essay, "From a Long Line of Vendidas: Chicanas and Feminism," which is a beautifully written autobiographical-analysis of growing up Chicana and lesbian.

The second section, "Gender, Race, and Class," discusses the male bias in academia, perpetuated by and through the hierarchy of knowledge in the institution, excluding women both as subjects and as thinkers. Carolyn Wood Sherif writes about "Bias in Psychology," characterizing the fundamental flaws in the acquisition of traditional knowledge. Linda Nochlin's essay, "Why Have There Been No Great Women Artists?" details the operations of a male bias that effaces women as creators of knowledge and art, working to keep women from the great canon of producers.

The third section, "Sex, Gender, and Sexuality," explores the relationship between gender as a social construct and biology as an objective science. Here, Arleen Dallery discusses the much contested "écriture
Writing (the) Body.” Dismissing what she calls “antiessentialist para-
puns, heterogeneous meanings, and aspects of a writing practice that cel-
symbolic Suzanne Gender: Case Management of standpoint epistemology and
tive construction of gender by medi-
Gender,” is perhaps the most in-
triguing, detailing the theories of

decision. Both advocate an understanding of
recent scientific and technological findings, not only for enhancing the
life of the average woman, but also
reconstructing our current feminist understanding of “gender.”

The final section, “Questioning Gender,” is perhaps the most in-
triguing, detailing the theories of

The book has a compelling physical
presence. For example, having
read the poems once, the reader might
hold the spine of the book in the left
hand and use the thumb and fore-
finger of the right hand to spin
through the pages. One hears along
with the turning pages, Page’s voice
supplementing or challenging the
voices of the poets she has summoned
through her glosa; one sees print and
pattern (the image which looks like a
frame from a kaleidoscope) blend
into one another. The effect is one of
complex unity.

In her introduction, Page dates the
glosa form as late fourteenth and fif-
teenth-century. She notes the form,
used by the Spanish, has not been
popular in English. In spite of the
success of these poems, one under-
stands why. There is the sense that the
poem is initially anyway not much
more than an intellectual exercise, a
“crossword puzzle.” The form is cer-
tainly contrived: “the opening quat-
rain is written by another poet; this is
followed by four ten line stanzas, their
concluding lines taken consecutively
from the quatrains; their sixth and ninth
lines rhyming with the borrowed
ten.” The key to Page’s success with
this form lies I think in the opening
lines to her introduction: “I was intro-
duced to the glosa through the ear. Its
form half hidden, powerfully sensed,
like an iceberg at night, made me search
for its outline as I listened.” A poet
may well write first from a sense of
sound, a sense of music in the lan-
guage, and any poet carries always in
her head lines, couplets, whole poems
which resonate and so create further

possibilities. This individual and col-
lective memory (of, for example, Elie"s
moment in the rose garden) gives a
vitality to these poems which is several
removes from that commanded by a
crossword puzzle.

Page has chosen her quatrains from
the poetry of twenty-first-cen-
tury figures (a quatrains from Sappho
being the exception that proves the
rule). All but four are in English
(George Seferis, Rainer Maria Rilke,
Pablo Neruda, and Sappho); all have
influenced the poet in her formative
years. Page sees her own work as
paying homage; her debt is paid
partly through her poetry, through
the extension of the original lines
into an idiom of her own, and inter-
estingly, the debt is also paid through
an indirect iteration of the canon.

Hologram bears out Helen Vendler’s
assertion that if we want to know
the important poets of the past, we
need to look to contemporary poets,
rather than to critics, to find out.
These poems do not descend in an
expected line in women’s poetry
from Marianne Moore, through
Bishop to the confessional poets.
Rather than the common perspec-
tive of gender, these poems seem to
share a heroic perspective. I am
thinking specifically of Auden’s
“ethical hero” in The Enchanted Flood
who knows what others do not know
and whose mission is revelation.
What is revealed here is a kind of
toughness of character as Page’s per-
sona responds to a challenge inher-
ent in the landscape (either literal or
emotional) in the original quatrains.
“Hologram” provides a case in point;
such a dedication to Rilke, “Autumn.”

In “Hologram” Page begins with
four lines from Seferis’s “King of

HOLOGRAM


by Deborah Jurdevic

This is a fascinating book of poems. Hologram explores a little used poetic
form, the Renaissance glosa; con-
firms a frequently challenged canon;