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 and help to promote them."

In the final analysis, the terrible and ironic shame is that Sommers fails to bring this statement to bear upon her own book. While feminism may still have a long way to go—it must, for example, strengthen its guard both against misandrists advancing their claims in its name and ardent advocates who sensationalize statistics in order to garner crucial media attention—it is certainly not well served by a 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

Anne C. Herrmann and Abigail J. Stewart, Eds. Boulder, San Francisco, Oxford: Westview Press, 1994.

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, "groundbreaking" 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 Cherríe 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

féminine" in her "The Politics of Writing (the) Body." Dismissing what she calls "antiessentialist paranoia," Dallery highlights the positive aspects of a writing practice that celebrates difference through the use of puns, heterogeneous meanings, and symbolic codes. In the same section, Suzanne J. Kessler's ethnographic essay, "The Medical Construction of Gender: Case Management of Intersexed Infants," discusses the active construction of gender by medical staff when the sex of a child is indeterminate.

The final section, "Questioning Gender," is perhaps the most intriguing, detailing the theories of standpoint epistemology and deconstructionism. As well, essays by Donna Haraway and Rosalind Pollack Petchesky insist, in different ways, that feminists should actively embrace the technological world. Both advocate an understanding of recent scientific and technological findings, not only for enhancing the life of the average woman, but also for reassessing our current feminist understanding of "gender."

The anthology, without eliminating theoretical discord, demonstrates the parallel exchanges taking place in a variety of academic disciplines. An ideal course book for undergraduates and graduates alike, *Theorizing Feminism* provides an insightful examination of the broad range of theoretical debates occupying contemporary feminists in the humanities and social sciences.

HOLOGRAM

P. K. Page. London, Ontario: Brick Books, 1994.

by Deborah Jurdjevic

This is a fascinating book of poems. *Hologram* explores a little used poetic form, the Renaissance glosa; confirms a frequently challenged canon; extends the range of Page's poetic voice. The title indicates the governing metaphor and the method of composition: a hologram is a three dimensional image achieved by working with a photographic negative. We note Page's hologram first in the word, second in the cover painting "Votive Tablet" and third in the series of pen and ink kaleidoscopic images which introduce the poems severally. Each of Page's poems develops an unexpressed dimension in existing poetry.

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 forefinger 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 glosas; 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 fifteenth-century. She notes the form, used by the Spanish, has not been popular in English. In spite of the success of these poems, one understands why. There is the sense that the poem is initially anyway not much more than an intellectual exercise, a "crossword puzzle." The form is certainly contrived: "the opening quatrain is written by another poet; this is followed by four ten line stanzas, their concluding lines taken consecutively from the quatrain; their sixth and ninth lines rhyming with the borrowed tenth." The key to Page's success with this form lies I think in the opening lines to her introduction: "I was introduced 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 language, and any poet carries always in her head lines, couplets, whole poems which resonate and so create further possibilities. This individual and collective memory (of, for example, Eliot'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 twentieth-century figures (a quatrain 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 interestingly, 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 perspective of gender, these poems seem to share a heroic perspective. I am thinking specifically of Auden's "ethical hero" in *The Enchafed 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 persona responds to a challenge inherent in the landscape (either literal or emotional) in the original quatrain. "Hologram" provides a case in point; so too does the poem dedicated to Rilke, "Autumn."

In "Hologram" Page begins with four lines from Seferis's "King of Asine."

> All that morning we looked at the citadel from every angle.
> We began from the side in the shadow, where the sea,
> Green without brilliance, - breast of a slain peacock,
> Received us like time that has no break in it.