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Melinda Spencer
*University of Kentucky*

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book however, that the average cover weighs at least 250 pounds.

So this is a book to admonish myths then? Not quite, the scholarly and writerly analysis of Mimi Melnick coupled with the photographic documentation of more than 200 North American manholes by her late husband Robert Melnick proliferate the magic of these urban sphincters. Each manhole cover is held in place by a frame or ring. These two pieces are 'married' or permanently paired in the foundry for a noiseless, non-rocking fit. The notion of the cover and ring 'marriage' alerts us to the manhole cover's leakage and loss of gender. Some of them have been renamed personhole covers and other assorted monikers by various city bureaus that seek to abolish sexism. Recently, manhole covers have been specifically designed to prevent the entrapment of spiked-heeled shoes. The issue of gender and masculinity in the book is kept largely underground and this seems a pity given the manliness of the manhole cover and its prevention or fear of leaking fluids.

*Manhole Covers* is a testament to designs that echo Piet Mondrian, William Morris, or the Picasso style figures on the Seattle Water Bureau covers. A cover by the Snead & Co. Iron Works, located in Louisville, Kentucky is embossed on the cover of the book, with the title and the Melnick's names carefully blended into the book/manhole cover's text. This book, I am sure, has given immense joy to St. Cloacina "the renowned goddess of the sewers." This book prevents the reader from an abysmal fall into the sewers of ignorance about the manhole cover topic. Though many of the ornate Stygian doorways are disappearing fast, Melnick’s book suddenly makes the manhole cover *appear* in the quotidian *mise en scène* below one's feet.

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**Melinda Spencer**

**Book Review**


Judith Halberstam's analysis of gender, and more particularly masculinity, begins by rejecting the idea that masculinity is the social, cultural, and political expression of maleness. Throughout her book, she demonstrates the necessity of severing what is often understood as an essential connection between men and masculinity in order to allow for the recognition of a past and present of masculinities embodied by women. While she briefly focuses on other forms of minority masculinities to demonstrate that "masculinity does not always and everywhere constitute superiority,"(78) most of the book is centered on masculinities in women that are associated with sexual variance.

This book is valuable in light of the many recent studies on white male masculinities that, while emphasizing the plurality of masculinities, fail to see masculinity as an historical production created by both males and females. Halberstam seeks to and successfully manages to demonstrate the complexity of masculinities as they are and have been performed by women. She accomplishes this through a "queer" or scavenger methodology that is forged from available disciplinary methods, but is not restricted by notions of disciplinary coherence. This methodology refuses to make a distinction between "the truth of
sexual behavior and the fiction of textual analysis" through combining
textual criticism, ethnography, historical survey, and archival research
to produce information on subjects who have been excluded from tradi-
tional studies on human behavior (10, 12). Following Eve K.
Sedgwick, Halberstam develops and utilizes what she terms a “per-
versely presentist” model of historical analysis that seeks to “avoid the
trap of simply projecting contemporary understandings back in time,”
through actively questioning and denaturalizing “what we think we
know about the present” (54). Halberstam's study of historical for-
tations of female masculinities also utilizes Judith Butler's notion that it
is “permanently unclear” what the sign “lesbian” signifies (54). For
Halberstam, lesbianism or prelesbianism as a category for understand-
ing masculinity in women of the past is inadequate because it forces us
to understand sexual and gender deviance of the past only in terms that
correspond with the present, thus making it impossible to see the mul-
tiple, and not necessarily related, masculinities women have produced
and embodied. By destabilizing contemporary understandings of gen-
der and recognizing that our current taxonomies are not specific
enough, she believes new gender categories can be created and the
multiplicity of female masculinity of the past and present can be made
legible.

Halberstam explains that her project is “a seriously committed
attempt to make masculinity safe for women and girls”(268). Her work
of making masculinity safe for females is undertaken through rereadings
of masculinity as it was performed by women of the 19th and early 20th
centuries, such as the writers Anne Lister and Radclyffe Hall, and as
it is performed by butches, stone butches and drag kings. In addition,
Halberstam buttresses her argument with a chapter surveying fifty years
of cinematic representations female masculinity. In her most compel-
ing chapter, entitled “Transgender Butch: Butch / FTM Border Wars
and the Masculine Continuum,” she shows the urgency of making new
taxonomies for understanding female masculinity in light of the recent
medical categorization of female-to-male transsexuality in Western dis-
course, which siphons gender variance out of the category of homosexu-
ality and into transexuality. She argues that the metaphor of “migrating
to the right body from the wrong body” serves to further pathologize
female masculinity as it “leaves the politics of stable gender identities
and therefore stable gender hierarchies, completely intact” (173). For
Halberstam, it becomes imperative that we continue to develop ways of
understanding the range and specificity of masculinity in female bod-
ies to defact the propagation of essentialist notions of transsexuality as
a solution for gender deviance.