

expanding outward into Endicott West, an interstitial arts center in Tucson, and *The Endicott Studio for the Mythic Arts*, an online quarterly journal.

Further Readings

- Endicott Studio [online]. <http://www.endicott-studio.com>.
- Murray, Robin. "Terri Windling's *The Wood Wife*: A Space for Complementary Subjects." *Femspec* 3, no. 1 (2001): 22–32.
- "Terri Windling: Border Coyote." *Locus* 51, no. 4 (October 2003): 76–78.

HELEN PILINOVSKY

WINTERSON, JEANETTE (1959–)

One of the most innovative writers of contemporary **British** literature, Jeanette Winterson uses fantastic elements as means of highlighting her topics: desire, boundaries of **gender**, love, identity, and time. She often generates the material for the fantastic through a rewriting of **fairy tales**, folk stories, and grand narratives. For instance, not only does she mimic the titles in the Old Testament as chapter names in *Oranges Are Not the Only Fruit* (1987), but she also follows the trend in *Sexing the Cherry* (1989) by reworking "The Twelve Dancing Princesses."

In most of her novels, Winterson resorts to anachronistic fantasy. *Sexing the Cherry*—in which the seventeenth-century Puritans coexist with an ecologist girl with her ageless gargantuan mother, a grotesque figure, all situated in the English Civil War—enables the reader to re-vision the past with a fresh perspective. *The Passion* (1987), which employs fantastic elements like metamorphosis, is also an example of fantasy achieved through rewriting: The English victory over the French is viewed not through Napoleon but through a young soldier, Henri, the neck-wringer in Napoleon's army. This shift in perspective is complemented

by a contrast in **gender** roles. Henri has feminine qualities, whereas his love, the web-footed Villanelle, is the only woman to walk on water, a trait of the Venetian men who are told to be the only beholders of this privilege. Such contrasts help the reader redefine gender roles. Fantastic images such as the priest's telescopic left eye catching glimpses of naked bodies and love scenes, and Villanelle's heart acting as a separate piece, also blur the boundaries of the real and the fantastic.

The PowerBook (2000), with its play on time through a sixteenth-century heroine diving into today's cyberspace, follows Winterson's interest in quantum physics, as does the interpretation of time and space she practices in *Written on the Body* (1992), *Art and Lies* (1994), *Gut Symmetries* (1997), and *The World and Other Places* (1998). *The PowerBook* also questions whether a virtual identity is real enough to force coherence upon its holder.

Through the fantastic image of metamorphosis—an Ottoman tulip transforming into a phallus—masculine and feminine roles are discussed as the image raises the question of whether it is a specific bodily part that determines the power mechanisms. Science and the nature of time, sources of inspiration for most of Winterson's novels, occupy a key position in *Weight* (2005), a retelling of the Atlas myth. Although almost all her fiction displays a lengthy discussion of time past, present, and future, her recent novel *Tanglewreck* (2007) places the topic at the center.

Further Readings

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- Jeanette Winterson [online]. [Http://www.jeanettewinterson.com](http://www.jeanettewinterson.com).
- Makinen, Merja. *The Novels of Jeanette Winterson*. New York: Palgrave Macmillan, 2005.

Reynolds, Margaret. *Jeanette Winterson*. London: Vintage, 2003.

MINE ÖZYURT KILIÇ

WOLLHEIM, BETSY (1951–)

Elizabeth Rosalind Wollheim is the owner of DAW Books, which publishes original works of science fiction and fantasy. She was born in New York on December 5, 1951, to paperback editor Donald A. Wollheim and his wife, Elsie. Her father edited science fiction for Ace Books and later for DAW Books, which her parents founded in 1971, and Wollheim grew up in the company of science fiction and fantasy authors.

She enrolled at Beloit University in Wisconsin in 1969, but later moved to Massachusetts, where she attended Clark University and the Worcester Art Museum School simultaneously. Wollheim graduated in 1973 with an English degree and enrolled in graduate school, intending to study photography. However, she left the program to work as a magazine proofreader and darkroom technician. In 1975, she returned to New York and became an associate editor at DAW. She met musician Peter Stampfel that same year; the two were married in 1982 and now have two sons.

Wollheim became president of DAW Books in 1985, when ill health forced her father to step down. Under her leadership, the house made several significant changes without compromising DAW's commitment to careful editing, excellent writing, and high-quality cover art and packaging. She initiated a controversial design shift, dropping the house's traditional yellow spines with red and black lettering and moved the DAW Collectors' Book Number from the cover to the copyright page. Responding to an increasing demand for original fantasy, she sought out new

voices, including **Mercedes Lackey** and Jennifer Roberson. She also published the first DAW hardcover title, *Angel with the Sword* (1985) by **C. J. Cherryh**.

Wollheim now runs the company with publisher and co-owner Sheila Gilbert. In 2002, they celebrated thirty years of best-selling science fiction and fantasy with two anthologies featuring works by DAW authors, including **Andre Norton**, **Tanith Lee**, Frederik Pohl, and C. S. Friedman. The house is distributed by the international Penguin Group, but Wollheim and Gilbert strive to maintain the atmosphere and high standards of a small, family-owned publishing house.

Further Readings

DAW Books [online]. [Http://www.dawbooks.com](http://www.dawbooks.com).

Wollheim, Betsy. "Betsy Wollheim: The Family Trade." *Locus* 56, no. 6 (June 2006): 35–37.

KAREN HALL

WOMEN'S BOOKSTORES

The role of women's bookstores in promoting and selling science fiction and fantasy by and about women has primarily focused on **small press** and overtly **feminist** work. This focus has been due to both the history of the Women's Liberation movement and the general perception that science fiction was a male-dominated genre of literature.

Bookstores that specialize in books by, for, and about women were an outgrowth of the women's movement of the 1970s in North America and Europe, and of later eras around the world. Activists recognized the need for publications to spread their messages and to serve as organizing tools. When many of the existing publishers and printers refused to publish or print their work, the activists created publishing houses, printing collectives, and newspapers. Bookstores followed soon