


9-1-1994

# Gender Portrayal in Jewish Children's Literature

Ellen G. Cole

*Levine Library, Temple Isaiah, Los Angeles, CA*

Follow this and additional works at: <http://ajlpublishing.org/jl>

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), [Children's and Young Adult Literature Commons](#), [Gender and Sexuality Commons](#), [Information Literacy Commons](#), [Jewish Studies Commons](#), [Reading and Language Commons](#), and the [Women's Studies Commons](#)

---

### Recommended Citation

Cole, Ellen G.. 1994. "Gender Portrayal in Jewish Children's Literature." *Judaica Librarianship* 8: 83-86. doi:10.14263/2330-2976.1235.

# CHILDREN'S LITERATURE

## Gender Portrayal in Jewish Children's Literature\*

Ellen G. Cole

Levine Library, Temple Isaiah  
Los Angeles, CA

**Abstract:** Current concerns with equality and equity focus the spotlight on gender, especially in a patriarchal religion and its observances, customs, and literature. When boys and girls read Jewish books they receive an image—through word and picture—of Jewish girls and women. This image can vary if the subject of the story is religious or cultural, if the time frame is past or present, if the locale is familiar or foreign, or if the plot conflict involves a male or another female. Gender can shift the fulcrum when the world seesaws between unfair and unequal. Books contain implicit and explicit norms about 'what little girls are made of.' This article examines the picture of the Jewish female found on the pages of various types of children's books including biblical, religious, historical, and secular experiences at reading levels from primary through young adult (Kindergarten–High School).

### Introduction

Ours is a patriarchal religion. History and tradition assign roles by gender. In Judaism, it matters whether you are male or female. The positive tilt is to male. Thus, when we ask: What is the role of gender in Jewish children's books?—we mean: What is the picture of Jewish females? What message do we give to our girls and women about their place and their value in a Jewish world?

Taking watershed events and components of Jewish practice, I created categories, then sought children's literature within these, and re-read the books with gender as the focus. To my surprise, the picture for women is a healthy, positive one—in picture books, and in young-

adult fiction and nonfiction—as long as historical or Orthodox factors are noted and handled on a personal basis. Is this rosy picture dumb luck, consumer pressure, or recognition of modern reality? Perhaps. Or is it that, whether the protagonist is a girl or a boy, almost 87% of the books on my list are written by women?

In analyzing these various books, I used guidelines to test for sexism, which were developed in 1979 by the Council on Interracial Books for Children. Their 10 points are listed in Appendix I of this article. A classified bibliography of the juvenile works examined is in Appendix II. The basis for inclusion in the study was quality and popularity with my Temple's young readers. Limitations of space prohibit a full analysis of every book listed in the bibliography; I shall highlight some and leave the rest for the reader's discretion.

Many of the books mentioned in this article are "gender free," that is, the protagonist's sex could be switched and there would be no bearing on the outcome of the story. In some, gender is integral to the story. On the whole, a Jewish girl in her Jewish world can make it, can make a mark, can make a difference.

### Categories of Books Analyzed

#### A. Biographies: Secular and Biblical

As can be seen from the long list in Section A1 of the bibliography, there are many women whose lives serve as female, Jewish role models. Their histories are recounted in standard biographies/autobiographies and in stories. In the "Biblical" lives it is important to search out women in situations other than where we expect to find them—Rebecca at the well, Esther at Purim, Ruth at Shavuot. We need coverage of the "baddies" as well as the "goodies," understanding that the classification comes from the male lens, for such underwritten women as Vashti, Hagar, Dinah, Tamar. We need to avoid such silliness as the weak or idiotic stories using Mrs. as well as Mr. Noah. (See Appendix II, section A2.)

On the whole, biographies prove that women "can do." The question is, what do these doers think and feel? In this regard, I highlight *Sarah and After*, by Lynne Banks. The Book of Genesis, as our children learn it, is male-dominated; women serve as compliant breeders and feeders or manipulators from weakness. Banks' brilliant book for young-adult readers recasts the birth of Judaism from the point of view of the women. We share their response to the acts of God and man as they are tricked, threatened, or defiled. Despite the struggles of competitive family members, these women survive, create, and help found our nation. They exhibit not just power, but forgiveness and love, attributes of none other than God.

#### B. Ceremonies and Practices

From the weekly Sabbath to the annual holidays to the life-cycle events, modern Jewish literature for children tries equally to include girls and boys in ceremony, teaching, and handing down of tradition. In *Who Will Lead Kiddush?*, by Barbara Pomerantz, a girl learns from her father that women can lead Kiddush. While Sandy Lanton's *Daddy's Chair* concerns a boy handling grief and memory, *Nadia the Willful*, by Sue Alexander, and *The Odd Potato*, by Eileen Sherman, show the grace and strength with which Semitic girls handle death and memory for themselves and for adult family members.

Bar Mitzvah books still outweigh Bat Mitzvah books, but in many cases the male protagonist is helped by an understanding female peer. Especially moving is the brain-damaged sister in Lois Ruby's short story, "Forgetting Me, Remembering Me," from the collection *Two Truths in My Pocket*. A handicapped girl yearns to accomplish a ceremony performed by her brother as an age-appropriate act to be perfunctorily tossed off.

#### C. Best Boys/Bad Boys ... and Girls

Devorah Omer's *Once There Was a Hasid* is typical of the old-fashioned and no longer sanctioned desire for a son rather

\*Based on a presentation at the 28th Annual Convention of the Association of Jewish Libraries, June 21, 1993, New York, as part of the panel, "Family Relationships in Jewish Children's Literature."

than a child. Laura Greene's *I Am an Orthodox Jew* is more insidious. Here, Orthodox practice discriminates against a bright, caring girl who notes its unfairness and responds with anger. Despite pithy text, every illustration has smiling faces!

But it is among the tales of mischievous girls and boys that we find our most startling departure from the typical girl. In *Risk N' Roses*, the characters are marginally Jewish, the protagonist is a thunderbolt, the message is powerful. Author Jan Slepian produces a girl who does not care for rules, being good, or anybody else's feelings. She is not only vicious, she enjoys it. This mean child is a heroine, a magnet, and a role model to her female peers. Cruel and wild become wonderful. What a counterpart to plabum nurturing!

#### D. The Way It Was

Discrimination in education—particularly obstacles to reading and writing—was rampant for Jewish girls in Eastern Europe in past centuries and often repeated in America. In the books in this category, girls struggle to overcome this educational barrier, revealing Judaism's cultural flaw and female individual grit, as well as examples of hope and hard work. Educational obstacles are hurdled in shtetl victories in *Sarah Somebody*, by Florence Slobodkin, and *Yentl*, by I. B. Singer. Women burn with a passion to learn about a culture that would deny them the right to share it. *The Sign in Mendel's Window*, by Mildred Phillips, is a delight, and a lesson that even illiterate women have bright heads that surpass and prevail in male society.

#### E. Immigration

The stereotype of immigration is the pattern of the capable man leaving home to find his way in the new world, then building the kitty to bring the family over. The implication is that woman is weaker and less able and therefore stays behind until the time comes to follow. Much of the children's literature in this category defies this nasty convention and focuses on the strength of those left behind to survive, as they wait, and those who create and lead once they arrive in the new world.

*Buba Leah and Her Paper Children*, by Lillian Ross, is a stunning reverse immigration story (how few actually focus on those left behind), where an original mental vision provides the heroine with emotional support until she can be reunited with her children, now her source of life. In *One Way to Ansonia*, author Judie

Angell reveals parental abuse practiced by the immigrant patriarch and stresses how a girl can learn from her circumstances, using marriage as well as work, education, and political action as a way out. The story's end repeats the immigration cycle, but this time the woman and baby precede the man. *Leaving for America* is an ordinary story with special pictures. In the borders of every page, feminine articles float with Jewish ceremonial symbols, uniting woman and Judaism in one eye-fall.

Once in America, women often were sole heads of households (as a result of death, divorce, or desertion). Few tell it better than Robert Lehrman in his *The Store That Mama Built*, where the women succeed commercially in a location outside New York. The daughter rebels against being stuck with the traditional female house chores, while reveling in her ability to manage the intricacies of math basic to the retail business: percents and averages. In Eileen Sherman's *Independence Avenue*, set in the midwest and featuring the Galveston movement, a girl wishes to learn the male trade of sewing, while in the same author's *Monday in Odessa*, a girl does not wish to emigrate from twentieth-century Russia because of her success in storytelling, as a contest winner.

#### F. Antisemitism/Holocaust

Despite the pain of the topic of the Holocaust, many titles for children handle it, and these are eagerly sought by young readers. Therefore, it is valuable to know that both sexes equally bear discrimination, resist it, and overcome it. Holocaust stories show both girls and boys bravely hiding or surviving the camps. *The Hopscotch Tree*, by Leda Siskind, is only a fair book, but it has an interesting protagonist, a female bully, a self-hating Jew who lashes out through antisemitism.

In a stunning picture book for older children, *Rose Blanche*, by Roberto Innocenti, an Aryan German girl sneaks food to camp inmates during the Holocaust and then becomes an innocent victim of war. It is the drive of the female to nurture that makes her caring and brave. Lois Lowry's *Number the Stars* is award-winning fiction about the Danes and proudly presents girls resisting Germans and helping others. Ruth Minsky Sender's *The Cage* is a remarkable memoir for the anger that comes through, a deserved emotion we do not often expect from women. Margaret Wild's *Let the Celebrations Begin* handles an issue rare in children's books

and in picture-book format: liberation. The happy ending allows graphic illustrations of conditions for women and children in the camp, while the text and expressions are laced with hope. Jane Yolen's novel, *The Devil's Arithmetic* handles a similar theme for young adults.

#### G. On the Cuff of Equality/Equality

Yaffa Ganz and Riki Levinson present tales for young readers, in which Orthodox daughters would be on a par with their brothers, were it not for tradition. Bright and talented, these girls are Jewish and happy, but not always equal. At the other end of the spectrum, Meir Shalev's *My Father Always Embarrasses Me* reverses male and female roles, in a charming picture book. A little boy is embarrassed by his writer dad, who takes over nurturing roles from his executive mom. Dad likes to cook—the vocation most associated with Jewish women—and brings his talent to the PTA-class activities. As dad excels at what his own father had done, we see *Le-dor Ve-dor* ("from generation to generation") in operation. Note that a female skill is also a male province, and cheer when the boy can accept dad loving him in front of his peers.

#### H. Jewish Identity

Stories instilling aspects of Jewish heritage or cultural identity can be found starring either girls or boys. The message is that Judaism is inclusive of both sexes. Jewish/Hebrew names disturb a boy, Justin, in *Justin's Hebrew Name*, by Ellie Gellman, and a girl, Sophie, in *Sophie's Name*, by Phyllis Grode. Special foods symbolizing holidays may be created both by women (*Malke's Secret Recipe*, by David Adler), and boys (*Cakes and Miracles*, by Barbara Goldin). Friendship builds loyalty and forms feelings of self-worth. In *David and Jonathan*, by Cynthia Voigt, boyhood friends grow to men, with their lives scarred by the intrusion of a Holocaust survivor, while in *Telling Secrets*, by Wendy Lichtman, the friendship of two girls enables the female protagonist to realize the lack of female roles in her own family and understand that women need not always keep peace.

In Carol Hubner's series about Devorah Doresh, a Jewish girl uses Talmudic lessons to solve crimes and becomes a veritable Jewish Nancy Drew. In terms of identity and approach to God, my favorite remains *Are You There God? It's Me, Margaret*. In the Bible, we know a God who talks to women, but with men. In this

modern young-adult novel by Judy Blume, a young girl, not sure of her Jewish identity or her womanly development, talks to God not just about religion, but about feelings and strictly female physical changes. This book is fun and a fabulous example of the distaff knocking the dominant Jewish gender in literature for children.

### Conclusions: Growth and Fulfillment

In conclusion, let me note the funny generalizations about girls which came unexpectedly from the bibliography. Jewish girls are smart and nurturing. Nurturing has become the hottest new hobby for boys. Girls need a talent as well as brains; mostly they are musical. They play the piano or violin, no drums or horns! Girls are kind even if dominant. Girls are rarely evil characters. They learn from their experiences, whether the lesson is generated by a good act or a bad one. Girls are brave and can be good leaders as well as good cooks. They are encouraged by one or both parents.

Without doubt, women are jewels at home, instilling religious values and preserving customs. Beyond the doorstep, into the synagogue and secular milieu, women can do spectacular things for themselves, their Jewish communities, and their world at large. A Jewish girl's experience from most books—if the historical frame and the Orthodox parameters are explained—is inclusive in her religion. She need not be handicapped by her sex. The stories promote growth as an individual and fulfillment as a Jew.

### APPENDIX I: Ten Quick Ways to Analyze Children's Books for Sexism\*

1. **Check the illustrations:**
  - (a) look for stereotypes;
  - (b) look for tokenism.
2. **Check the story line:**
  - (a) consider the standard for success;
  - (b) consider the resolution of problems;
  - (c) consider the role of women.
3. **Look at lifestyles.**
4. **Weigh the relationships:**  
Which family members dominate?
5. **Note the heroes.**
6. **Watch effects on a child's self-image:**
  - (a) is it male strength?
  - (b) is it female looks?

7. **Consider background of author and illustrator.**
8. **Check out the author's perspective.**
9. **Watch for loaded words.**
10. **Note the copyright date.**

### APPENDIX II

#### How Gendered is My Jewish Children's Book? A Classified Bibliography

##### Outline of the Classification

- A1. Female Role Models/Secular
  - a. Biographies
  - b. Stories
- A2. Role Models/Biblical
  - a. Biographies
  - b. Stories and Novels
- B. Ceremonies
- C. Best Boys/Bad Boys ... And Girls
- D. The Way It Was
- E. Immigration
- F. Antisemitism/Holocaust
- G. On the Cusp of Equality/Equality
- H. Jewish Identity

##### A1. Female Role Models/Secular

- a. Biographies
  - Adler, David. *Our Golda: The Story of Golda Meir*. New York: Viking, 1984. 0-670-53107-3.
  - Araten, Rachel. *Michalina: Daughter of Israel*. Jerusalem: Am Yisrael Chai; Feldheim, 1986. 0-87306-412-7.
  - Bernstein, Joanne; Blue, Rose. *Judith Resnick: Challenger Astronaut*. New York: Lodestar Books, 1990. 0-525-67303-9.
  - Bober, Natalie. *Breaking Tradition: The Story of Louise Nevelson*. New York: Atheneum, 1984. 0-689-31036-6.
  - Cowen, Ida; Gunther, Irene. *A Spy for Freedom: The Story of Sarah Aaronsohn*. New York: Lodestar Books, 1984. 0-525-67150-1.
  - Hurwitz, Johanna. *Anne Frank: Life in Hiding*. Philadelphia: Jewish Publication Society, 1988. 0-8276-0311-8.
  - Kerby, Mona. *Beverly Sills: America's Own Opera Star*. New York: Viking Kestrel, 1989. 0-670-82251-5.
  - Krantz, Hazel. *Daughter of My People: Henrietta Szold and Hadassah*. New York: Lodestar Books, 1987. 0-525-67236-2.
  - Levinson, Nancy. *I Lift my Lamp: Emma Lazarus and the Statue of Liberty*. New York: Lodestar Books, 1986. 0-525-67180-3.

\*Adapted from an article with the same title in: Guidelines for Selecting Bias-Free Textbooks and Storybooks. *New York: The Council on Interracial Books for Children, 1979, pp. 24-26.*

- Meltzer, Milton. *Betty Friedan: A Voice for Women's Rights*. New York: Viking Kestrel, 1985. 0-670-80786-9.
- Perl, Lila. *Molly Picon: A Gift of Laughter*. Philadelphia: Jewish Publication Society, 1990. 0-8276-0036-3.
- Rogow, Sally. *Lillian Wald: The Nurse in Blue*. Philadelphia: Jewish Publication Society, 1966. no ISBN.
- Senesh, Hannah. *Hannah Senesh: Her Life and Her Diary*. New York: Schocken Books, 1966. no ISBN.
- Vinke, Hermann. *The Short Life of Sophie Scholl*. New York: Harper & Row, 1984. 0-06-026302-4.
- Zemach, Margot. *Self Portrait: Margot Zemach*. Reading: Addison-Wesley, 1978.

##### b. Stories

- Portnoy, Mindy. *Ima on the Bima*. Rockville: Kar-Ben Copies, 1986. 0-930494-55-5.
- Portnoy, Mindy. *Mommy Never Went to Hebrew School*. Rockville: Kar-Ben Copies, 1989. 0-930494-96-2.

##### A2. Role Models/Biblical

##### a. Biographies

- Asimov, Isaac. *The Story of Ruth*. New York: Doubleday, 1972. 0-385-08594-X.
- Bearman, Jane. *Jonathan*. New York: Jonathan David, 1965. no ISBN. About David and Jonathan.
- Malvern, Gladys. *Behold, Your Queen*. New York: David McKay, 1951. no ISBN. About Esther and Vashti.
- Simhoni, S. *Legends of Queen Esther*. New York: Shulsinger, 1962. no ISBN. About Vashti and Esther.
- Steinsaltz, Adin. *Biblical Images: Men and Women of the Book*. New York: Basic Books, 1984. 0-465-00671-X. Includes Deborah, Esther, Leah, Miriam, Rachel, Rebecca, Ruth and Sarah.
- Teubal, Savina. *Hagar: The Egyptian*. San Francisco: Harper & Row, 1990. 0-06-250873-3. (high-school level).

##### b. Stories and Novels

- Banks, Lynne. *Sarah and After*. New York: Doubleday, 1975. 0-385-11456-7.
- Freedman, Florence. *Brothers*. New York: Harper & Row, 1985. 0-06021871-1.
- Ludwig, Warren. *Old Noah's Elephants*. New York: G.P. Putnam's Sons, 1991. 0-399-22256-1.
- Pomerantz, Charlotte. *Noah and Namah's Ark*. New York: Holt, Rinehart & Winston, 1981. 0-03-057629-6.
- Taslitt, Israel. *Thunder Over Tabor: A Novel Based on the Biblical Story of Deborah*. New York: Sabra Books, 1974(?). no ISBN.

##### B. Ceremonies

- Alexander, Sue. *Nadia the Willful*. New York: Pantheon Books, 1983. 0-394-95265-0.
- Cohen, Barbara. *First Fast*. New York: UAHC, 1987. 0-8074-0354-7.
- Edwards, Michelle. *Blessed Are You*. New

# Association of Jewish Libraries, 28th Annual Convention, New York City

York: Lothrop, Lee, Shepard, 1993.  
0-688-10759-1.

- Gallant, Janet. *My Brother's Bar Mitzvah*. Rockville: Kar-Ben Copies, 1990. 0-929371-20-8.
- Gellman, Ellie. *Tamar's Sukkah*. Rockville: Kar-Ben Copies, 1988. 0-930494-79-2.
- Goldstein, Andrew. *My Very Own Jewish Home*. Rockville: Kar-Ben Copies, 1979. 0-930494-08-3.
- Kaye, Marilyn. *The Atonement of Mindy Wise*. San Diego: Harcourt, Brace, Jovanovich, 1991. 0-15-200402-5.
- Lanton, Sandy. *Daddy's Chair*. Rockville: Kar-Ben Copies, 1991. 0-929371-51-8.
- Pomerantz, Barbara. *Who Will Lead Kiddush?* New York: UAHC, 1985. 08074-0306-7.
- Ruby, Lois. *Two Truths in My Pocket*. New York: Viking Press, 1982. 0-670-73724-0.
- Schwartz, Amy. *Mrs. Moskowitz and the Sabbath Candlesticks*. Philadelphia: Jewish Publication Society, 1983. 0-8276-0231-6.
- Sherman, Eileen. *The Odd Potato*. Rockville: Kar-Ben Copies, 1984. 0-930494-36-9.
- Singer, Marilyn. *Minnie's Yom Kippur Birthday*. New York: Harper & Row, 1989. 0-06-025846-2.
- Wolff, Ferida. *Pink Slippers, Bat Mitzvah Blues*. Philadelphia: Jewish Publication Society, 1989. 0-8276-0332-0.
- Zwerin, Raymond; Marcus, Audrey. *Shabbat Can Be*. New York: UAHC, 1979. 0-8074-0023-8.

## C. Best Boys/Bad Boys ... and Girls

- Cooks, Roberta. *Gittel and the Bell*. Rockville: Kar-Ben Copies, 1987. 0-930494-68-7.
- Greene, Laura. *I Am an Orthodox Jew*. New York: Holt, Rinehart & Winston, 1979. 0-03-044661-9.
- Omer, Devorah. *Once There Was a Hassid*. New York: Adama Books, [n.d.]. 0-915361-73-6.
- Shevrin, Aliza. *Holiday Tales of Sholom Aleichem*. New York: Charles Scribner's Sons, 1979. 0-684-16118-4.
- Silverstein, Shel. *The Giving Tree*. New York: Harper & Row, 1964. 0-06-025666-4.
- Slepian, Jan. *Risk N' Roses*. New York: Philomel Books, 1990. 0-399-22219-7.

## D. The Way It Was

- Burstein, Chaya. *Joseph and Anna's Time Capsule*. New York: Summit Books, 1984. 0-671-50712-5.
- Burstein, Chaya. *Rivka Bangs the Teakettle*. New York: Harcourt, Brace, 1970. no ISBN.
- Chapman, Carol. *The Tale of Meshka the Kvetch*. New York: E. P. Dutton, 1980. 0-525-40745-6.
- Hirsh, Marilyn. *Could Anything be Worse?* New York: Holiday House, 1974. 0-8234-0239-8.
- Hirsh, Marilyn. *Deborah the Dybbuk*. New York: Holiday House, 1978. 0-8234-0315-7.
- Phillips, Mildred. *The Sign in Mendel's Window*. New York: Macmillan, 1985. 0-02-774600-3.
- Singer, Isaac Bashevis. *Yentl the Yeshiva Boy*. New York: Farrar, Straus, Giroux, 1962. no ISBN.
- Slobodkin, Florence. *Sarah Somebody*. New York: Vanguard Press, 1969. no ISBN.

## E. Immigration

- Angell, Judie. *One Way to Ansonia*. New York: Bradbury Press, 1985. 0-02-705860-3.
- Bresnik-Perry, Roslyn. *Leaving for America*. [N.p.]: Children's Book Press, 1992. 0-89239-105-7.
- Cohen, Barbara. *Gooseberries to Oranges*. New York: Lothrop, Lee, Shepard, 1982. 0-688-00690-6.
- Cohen, Barbara. *Molly's Pilgrim*. New York: Lothrop, Lee, Shepard, 1983. 0-688-02103-4.
- Lehrman, Robert. *Juggling*. New York: Harper & Row, 1982. 0-06-023818-6.
- Lehrman, Robert. *The Store That Mama Built*. New York: Macmillan, 1992. 0-02-754632-2.
- Levitin, Sonia. *Annie's Promise*. New York: Atheneum, 1993. 0-689-31752-2.
- Levitin, Sonia. *Silver Days*. New York: Atheneum, 1989. 0-689-31563-5.
- Ross, Lillian. *Buba Leah and Her Paper Children*. Philadelphia: Jewish Publication Society, 1991. 0-8276-0375-4.
- Sherman, Eileen. *Independence Avenue*. Philadelphia: Jewish Publication Society, 1990. 0-8276-0367-3.
- Sherman, Eileen. *Monday in Odessa*. Philadelphia: Jewish Publication Society, 1986. 0-8276-0262-6.
- Snyder, Carol. *Ike and Mama* series. New York: McCann & Geoghegan, 1978-81. 0-698-20501-4. New York: Lothrop, Lee, Shepard, 1985. 0-688-03732-1.
- Taylor, Sydney. *All-of-a-Kind Family* series. New York: Taylor Productions, 1951-72 (Copyright renewed in 1980s). 0-929093-03-8, etc.

## F. Antisemitism/Holocaust

- Arrick, Fran. *Chernowitz*. New York: Bradbury Press, 1981. 0-87888-190-5.
- Frank, Anne. *The Diary of a Young Girl*. New York: Random House, 1952. no ISBN.
- Innocenti, Roberto. *Rose Blanche*. Mankato, MN: Creative Education Inc., 1985. 0-87191-994-X.
- Isaacman, Clara. *Clara's Story*. Philadelphia: Jewish Publication Society, 1984. 0-8276-0243-X.
- Levitin, Sonia. *Journey to America*. New York: Macmillan, 1970. 0-689-71130-1.
- Levoy, Myron. *Alan and Naomi*. New York: Harper & Row, 1977. 0-06-023799-6.
- Lowry, Lois. *Number the Stars*. Boston: Houghton Mifflin, 1989. 0-395-51060-0.
- Matas, Carol. *Lisa's War*. New York: Charles Scribner's Sons, 1987. 0-684-19010-9.
- Oppenheim, Shulamith. *The Lily Cupboard*. New York: Harper Collins, 1992. 0-06-024669-3.
- Orgel, Doris. *The Devil in Vienna*. New York: Dial, 1978. no ISBN.
- Orlev, Uri. *Lydia, Queen of Palestine*. Boston: Houghton Mifflin, 1993. 0-395-65660-5.
- Reiss, Johanna. *The Upstairs Room*. New York: Thomas, Crowell, 1972. 0-690-85127-8.
- Sender, Ruth Minsky. *The Cage*. New York: Macmillan, 1986. 0-02-78183-6.
- Sender, Ruth Minsky. *Holocaust Lady*. New York: Macmillan, 1992. 0-02-781832-2.
- Sender, Ruth Minsky. *To Life*. New York: Macmillan, 1988. 0-02-781831-4.

- Siskind, Leda. *The Hopscotch Tree*. New York: Bantam Skylark Books, 1992. 0-553-08715-0.
- Vos, Ida. *Anna is Still Here*. Boston: Houghton Mifflin, 1993. 0-395-65368-1.
- Vos, Ida. *Hide and Seek*. Boston: Houghton Mifflin, 1991. 0-395-56470-0.
- Wild, Margaret. *Let the Celebrations Begin*. New York: Orchard Books, 1991. 0-531-05937-5.
- Yolen, Jane. *The Devil's Arithmetic*. New York: Viking Kestrel, 1988. 0-670-81027-4.

## G. On the Cuff of Equality/Equality

- Ganz, Yaffa. *The Adventures of Jeremy Levi*. New York: Feldheim, 1985. 0-87306-319-8.
- Ganz, Yaffa. *Hello Heddy Levi!* New York: Feldheim, 1989. 0-87306-480-1.
- Levinson, Riki. *DinnieAbbieSister*. New York: Bradbury Press, 1987. 0-02-757380-X.
- Shalev, Meir. *My Father Always Embarrasses Me*. Chicago: Wellington Publications, 1988. 0-922984-02-6.

## H. Jewish Identity

- Adler, David. *Malke's Secret Recipe*. Rockville: Kar-Ben Copies, 1989. 09340494-88-1.
- Blume, Judy. *Are You There God? It's Me, Margaret*. New York: Dell Yearling Book, 1970. 0-440-40419-3.
- Gellman, Ellie. *Justin's Hebrew Name*. Rockville: Kar-Ben Copies, 1988. 0-930494-83-0.
- Ginsberg, Marvell. *The Tattooed Torah*. New York: UAHC, 1983. 08074-0252-4.
- Goldin, Barbara. *Cakes and Miracles*. New York: Viking, 1991. 0-670-83047-X.
- Grode, Phyllis. *Sophie's Name*. Rockville: Kar-Ben Copies, 1990. 0-929371-18-6.
- Grossman, Miriam. *The Wonder of Becoming You*. New York: Feldheim, 1988. 0-87306-438-6.
- Hubner, Carol. *Devorah Doresh* series. New York: Judaica Press, 1979-83. 0-910818-19-5, etc.
- Hurwitz, Johanna. *The Rabbi's Girls*. New York: William Morrow, 1982. 0-688-01089-X.
- Lichtman, Wendy. *Telling Secrets*. New York: Harper & Row, 1986. 0-06-023884-4.
- Little, Jean. *Kate*. New York: Harper & Row, 1971. no ISBN.
- Polacco, Patricia. *The Keeping Quilt*. New York: Simon & Schuster, 1988. 0-671-64963-9.
- Voigt, Cynthia. *David and Jonathan*. New York: Scholastic, 1992. 0-590-45165-0.

---

*Ellen G. Cole is Librarian of the Levine Library, Temple Isaiah, Los Angeles. She is a well-known reviewer of children's and adult Jewish books, and serves as a judge for the Shofar Magazine Annual Reading Competition. Ms. Cole received her M.A. from Johns Hopkins School of Advanced International Studies and her library training at HUC-JIR [Hebrew Union College—Jewish Institute of Religion] in Los Angeles.*