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This issue's cover art was provided by **Alyssa Jones**. If you would like to see more of Ms. Jones' photography, her work will be part of a five-artist show that will be on exhibit at **Ordinary Mysteries, 245 W. 5th Avenue, Columbus, Ohio, on Saturday, April 6, 1991, at 6:30 pm.**

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View From the Outside - View From the Inside

Barbara Mennel, Department of German and Center for Women's Studies
Carmen Janssen, Department of German, two month internship

Carmen Janssen was in the United States for several months in 1990. Two of those months were spent working on post-graduate studies on German as a second language here at OSU. She is currently working in Germany and plans to return to the United States to continue her studies.

BARBARA: I have been at OSU for a year in the Department of German, and now teach Women's Studies. I grew up in Germany and am currently working on my thesis in German. In September I was told that Carmen, a German student who had written her thesis on feminist theater would do an internship in the German Department. I was eager to meet her as she worked on similar topics and was also coming from a German feminist background. This developed into an intense two month dialogue about differences and similarities between us, our different feminisms, and the questions that arise in our view of the United States.

CARMEN: I was at OSU for two months on an internship in my area of expertise, German as a foreign language. Besides the overall practice of teaching, I was interested in the significance of Women's Studies in the United States and the current topics in Women's and Lesbian Studies. As I finished my thesis on feminist theater in February, I wished to get new impressions for my ongoing feminist research. If I hadn't met you during the first week, the search for similarities and differences of feminisms between the US and West Germany would have been much harder.

BARBARA: Including your impressions from different seminars, your lecture in the recitation group I'm teaching, and the search for the American subculture -- let's collect our impressions facilitating information about Women's Studies and the feminist movement in Germany. Maybe you can start with talking about your feminist political involvement at the University of Bielefeld.

CARMEN: In my experience at the University of Bielefeld, feminist theory and research always goes hand in hand with "autonomous" women's and lesbian politics. I have worked in the "Autonomous" Lesbian's and Women's Office -- a part of the student's representation for four years. The

"Autonomous" Lesbian's and Women's Office is a part of the university, the university supplies funding, but the "autonomous" office, the students themselves, dictate how the funds are to be spent. This means that we made our own politics with our own money, positions, and offices, independent of the heterosexual representation of students. The autonomous women's and lesbian's office consisted of women from different departments. Our political attitude was to make autonomous politics independent of men and political parties, no alliances and no politics representing other interests than our own. We denied every form of "representing" politics and fought for goals which were connected with us directly: new rooms for women and the initiating of a lecture series "Science from Below" in which we presented our papers -- which normally vanish in some professor's briefcase -- in a women's and lesbian's public sphere. "Science from Below" could be compared with a self-organized brown-bag in the US. Another example of the outcome of our work was a conference, "The Future of Women's Work," we had organized, which took place at the university but was also supported by the women's center and non-academic women and lesbians. Before I came here I had read in essays discussing Women's Studies in the US that the term "autonomy" is connected with white middle-class men, so it was historically already determined with a certain meaning and was not considered acceptable for the political self-definition of the women's movement.

In Germany "autonomy" means reclaiming our own body and sexuality, our own living-space, and the development of a subculture.

BARBARA: To explain the context of this self-definition it is important to understand that of course there are also feminists integrated in the different political parties, such as social democrats, liberals, communists, and conservatives, and of course a very big focus in the Green Party, as well as in the unions, in religious, ethnic, and other political groups and organizations. But overall, the new women's movement, which developed in the sixties was carried by autonomous women outside institutions and parties.

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At the Free University in Berlin I was mostly politically active at my own Department of German. In our women's group we did not define ourselves politically, but tried different political strategies. We had two main goals: to extend the number of female faculty and to institutionalize feminist research and teaching. One political strategy was to try to incorporate quotas in the department and to demand feminist professorial positions, so that the university would be required to post a position available notice for, say, a feminist literary critic on the professorial level. Parallel to our engagement at our department we were involved in organizations and committees at the university which tried to establish the same goals at the overall university level. In Berlin the situation of Women's Studies is as follows: With the women's movement in the seventies there was a basic discussion whether feminist research should be institutionalized, resulting in a division into two groups. One result of this division is the Center for Women's Studies (Zentraleinrichtung für Frauenforschung) at the Free University, which only does service, has a library and documents on diverse topics concerning women. No seminars are offered through this Center, it is a statistical and informational network.

The other position developed into different "projects" outside the university, such as the FFBIZ -- Feminist Women's Education and Information Center and the "Spinnboden" -- a lesbian archive, and other women's educational centers where discussions and readings, but also partly research, are self-organized. My impression before I left Germany was that there is a trend demanding more institutionalization stemming from the notion of having done so much unpaid labor. I should mention here that a "project," in the sense that we will be using the term, is a grass-roots, self-organized group with focussed agenda(e), which may or may not receive outside funding.

Before I left I attended two conferences, "Chances of Scholarships for Feminist Research" in December 1988 in Berlin and "Feminist Research and Art by Women" in February 1989 in Bonn. Symptomatic for the German situation was that the German Research Society (DFG) -- one of the main funders of research -- had denied feminist research a field in its funding criteria. As large part of dissertation funding is outside the university system, the majority of it through the DFG and other similar institutions, this shows a strong interest to keep feminist research as a subtopic of other topics in German academia. The departing-point of the second conference was the information that a feminist research center should come into existence with the constitution of the

European Unity in Bruxelles. German feminist scholars thought this could be a reason to demand a German center also, obviously the second step after the first. At this conference it again became obvious how the lack of enough money for feminist studies is symptomatic in Germany and creates competition and pressure against which even the best networking very often does not help.

At the Free University in Berlin, individual feminist professors teach at different departments. Feminist research and teaching was very often covered by assistant professors or temporary instructors -- meaning women who had a position for one or two semesters or a contract for two, three, or five years. Students can study feminist theory at some departments, but there is no secure infra-structure for contextualized Women's Studies or even an MA. Very often this develops into self-organization by students. In Winter 1987-1988, for example, we developed our own topic for a seminar, asked a professor to officially advise us, who actually was not involved in the process of the seminar. This was not a common practice, yet we were able to get credit for the seminar.

CARMEN: Besides the seminars I could attend during my university career, we had independent study groups for our own topics similarly as you describe them. Some of the women I worked with tried to establish the "Bielefelder Anstalt" in the curriculum for a feminist professorial tenure-track position. The "Bielefelder Anstalt" is a theoretical approach of developmental politics in sociology, which discusses the process of "Hausfrauisierung" (homemaking) in capitalism in contrast to subsistence labor in so-called first, second, and third world countries. Connected with this theory are Maria Mies, Claudia von Werlhoff, and Veronika Bennholt-Thompson, of whom the last two started in Bielefeld but had to leave the university. After two years of political struggle, the considered position went to the law department.

In Germany the policy of creating positions depends on the Minister for Science and Higher Education of the States, so that in this case it could happen that after years of political struggle the basis was taken away for women in the university.

BARBARA: A lot of students find themselves exactly in this unstable situation. They can construct their own program of feminist interdisciplinary education, but there is no guarantee that one will be able to complete her degree. As feminist research is not totally institutionalized, it is still always dependent on the political presence of feminist students. As soon

as the political pressure by students fades the positions of professors are deconstructed or run out. Ultimately the wish for feminist research for German Students is always connected with political activity.

One positive outcome of the strike at the universities in Winter 1988, was that money was given to the Berlin Free University for additional tutorials conducted by students independent of professors. After an application process, students from the graduate level could do a two semester tutorial on feminist topics under their own supervision, similar to the situation I described earlier.

CARMEN: In the Autonomous Women's and Lesbian's Office it was always important to make ourselves independent of the ups and downs of university politics, and therefore, we worked in direct contact with the women's projects in town. So we worked directly with the women's bookshop, where we ordered our books and magazines for our archive, and the women's cultural center where we showed films and where the reading we financed took place. One political postulate is to overcome the division of women in the ivory tower and the women and lesbians in town. Very often our group was the starting-point for projects, such as the women's newspaper of Bielefeld, or the self-defense club. The IFF-Interdisciplinary Women's research consists of academic women who organize lectures and do research projects of a diverse subculture.

Bielefeld has, similar to Berlin, an extensive network of women's and lesbian's projects, which get money partly from the town-government. But the greatest part of the autonomous, feminist, lesbian politics is done by unpaid labor of women, as for example, in the sexual harassment hotline.

BARBARA: In Berlin are especially many women's and lesbian's projects, organizations, or businesses for mainly two sociohistorical reasons. During the Weimar Republic it was the main center of gay and lesbian culture in Germany, and then during the sixties, the student's and new women's movement started out in Berlin. So in Berlin a rich women's infrastructure exists from various historical backgrounds -- different women's and lesbian cafes, bars, and centers, cultural and alternative health care, as well as groups of different ethnic, religious, and political backgrounds. So the women and lesbian projects in Berlin trace back into different phases of political movement. One could argue that the tradition of women and lesbian bars goes back to the Weimar Republic, whereas a lot of educational projects resolve from the new women's movement

in the sixties, which, for example, started the Feminist Summer University in Berlin. Some housing projects go back to the squatting-movement in the early eighties, as for example, the 'Chocolate Factory,' an old factory squatted in the eighties and now housing different multicultural groups of women, with an emphasis on Turkish girls and women. The whole concept of the women's movement, women's projects, and a big amount of the Women's Studies classes are always 'women and lesbian only' without being separatist.

The year before I came here I worked for "Orlanda" in Berlin -- one of the two women's publishing houses in Germany -- which publishes international women's theory and fiction. As I organized the readings of our authors I had contact with the writers/theorists, as well as with the cultural organizers which varied from traditional organizers, such as town libraries to the feminist infrastructure in Germany, such as women's bookshops and discussion groups. During that time I had a real positive impression of national and international network, and also I noticed how alive the discussions really still are. Organizing, I realized that one point of conflict is the difference of paid and unpaid labor in the women's movement/culture, as we always asked our authors to get paid in an environment where still a lot of women work unpaid. As "Orlanda" also published the first book on Afro-German women, we were also involved in the beginnings of a movement of Afro-Germans and organized anti-racist workshops. Looking back I have the impression that a lot of anti-racist concepts were imported from the United States or Holland and do not really apply to the German situation. Just to hint at the difference in the situation in German, maybe to indicate that among the groups working against racism and discrimination of foreigners are the groups of "women married to foreigners," women's groups which work against sex-tourism and importing and exploiting Asian women in prostitution and arranged marriages with German husbands and "Fluchtburg," an organization which works with asyants and refugees.

CARMEN: In Bielefeld, all women and lesbian projects meet once a month where we discuss problems in the projects or occurring violence against women, as for example, rapes. A big project is the "Walpurgisnacht -- Take Back the Night" on the first of May every year. At certain times there are meetings of national groups such as the "Lesbian Week" in Berlin, women's weeks, women's film festivals and conferences. The momentary discussion among autonomous lesbians and

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women is concentrated on the development of a bigger living "dispute-culture" (dispute culture with each other and the system) to make the different feminist standpoints clearer and to widen the experience radius of the subculture.

One of the things I looked for when I came to Columbus was the organization of networks.

The impressions that I had at the Center for Women's Studies were first and foremost very positive. The existence of Women's Studies seems so much more accepted and there seems to be more space for diversity. Even though there are a number of foreign women in Germany, there are hardly any women from a different ethnical background in the Bielefeld autonomous women's and lesbian's subculture. The experience of having more cross-cultural visibility gave me several impulses for the current "dispute-culture." Another point I recognized positively was the attendance of men who contributed constructively in some of the classes, and gave me a new vivid possible perspective on institutionalized Women's Studies.

In Germany the main topic of autonomous feminists is "research from below" and the visibility of women and lesbians in society through a strong subculture. In the US it seems to me that the subculture is concentrated on gay and lesbian contexts, in which the topic of AIDS and homophobia have a bigger political significance than in Germany. My impression is that the feminist lesbian scene is concentrated in becoming more visible in all areas and institutions of society.

BARBARA: In contrast to Germany, the Center for Women's Studies gives students a certain amount of security and academic acknowledgement.

The open space which is also scary in Germany forces feminist students there also to defined themselves and the content of their research. Why, what and how do we want to study? Here it is already organized, so the own creation of content

for feminist studies is interchanged with time-management.

The introductory classes, as such, are especially impressive as there is nothing comparable in Germany. There is no conglomerated book or context for such intro classes, even though I know there were several ideas for books discussed in the last years. Even though those introductory classes are impressive, I ask myself how different they would be if we would have them in Germany, as a big part of the material, I, for example, covered in ninth grade in high school, such as gender images in mass media, advertisement, etc. However, even though stereotypes and advertising are addressed at the high school level in Germany, it is up to the particular teacher whether or not he or she will bring a feminist perspective to these topics.

In Germany, seminars, cafes, and rooms in feminist contexts are women and lesbians only. The main argument for this is that women need more power and therefore space of their own. Seeing the interaction with men here, in feminist contexts, especially in the seminars, it seems to me as an expression of already gained power and sovereignty.

CARMEN: Summarizing, I would like to reflect on our process/dialogue -- because I actually think that we did feminist research, which for me means the exchange of biographical experience, with the patriarchal institution university. We also analyzed different concepts of feminist studies and sub/counterculture. Interdisciplinary -- you doing German literary criticism and me doing German as a foreign language is a feminist concept for me. I would wish that more women from inside the institution search for a dialogue with the outside. Also that the process of women's studies becomes more obvious, so that feminist studies stays alive and does not only show a reflection of dead theory, but stays in a self-reflecting circle with the possibility of self-correction, is living knowledge, and works on the deconstruction of hierarchies and elitism.



From Sister to Girlfriend: An Interview with Cynthia Harris

By Tei Street, Department of History and The Center for Women's Studies, The Ohio State University, Columbus, Ohio.



Tei Street

Photo by Alyssa Jones



Cynthia Harris

Photo by Alyssa Jones

Cynthia Harris is the Director of Women Student Services, housed under the Office of Student Life at The Ohio State University. She brings a wealth of experience and activism to this office which provides many services to women's communities at OSU. The following interview provides a candid look at Cynthia the woman and the director.

Tei: Tell me about you, your work experience background, and how it prepared you for your current position as the Director of Woman Student Services.

Cynthia: First of all, I attended Ohio State in the '60's, and I was an activist during that time. I was part of one of the first movements on this campus, the Black Student Union (BSU). I served as the secretary of the BSU. You may have heard of "The 34" who were subsequently jailed and went to trial. Because of our efforts we have many programs today such as the Office of Minority Affairs, Black Studies, and I would like to think Women Student Services and other services geared toward students. I majored in education and also received my master's degree from OSU in education. I worked with the Urban Education Opportunities

Program. I tell students now that because of our activism in the '60's, we were able to create jobs for ourselves. So when I graduated in the '70's, there were a lot of job opportunities because of the Civil Rights Movement. So, I've always considered myself an activist.

I have been working professionally since 1972. I worked for state government for most of my employment history. I also worked in Human Services, personnel, and with minority business. I've always had jobs that allowed me to work for "the underdogs". Disillusioned with the politics of state government, I made a conscious effort to work within higher education. I came to work at OSU in 1983 as the Coordinator of the Upward Bound Program. The program is one which assists potential first-generation students with going to college. I had many successes with the program, and because it was housed under the Office of Minority Affairs (OMA), I was asked to become a recruiter and counselor for the Freshman Foundation Program for OMA. Through my involvement with the Women of Color Consortium (WOCC), I learned of an opening in Women's Services in 1988. I really believe that my

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background, my activism and the fact that I've always been involved with women prepares me for this job. We started the term "Sister," referring to sisterhood, in the '60's, and now I'm contemporary, because I'm a part of "Girlfriend," which is the 90's term referring to bonding between women (both laugh). I've always been fortunate to have a lot of very strong friendships with women. I've been a single mother since my son was two and he's now a graduating senior in high school. These women always helped me out so that I could work, have a career, and be a mother, which is very important to me.

Tei: How long have you been in the position you are currently holding as the Director of Women Student Services?

Cynthia: In September of 1988, I came in as the Interim Director and then in February of 1990, after a review of Women's Services, there was a national search for a Director. I was one of the candidates and was fortunate enough to be selected as the director of what is now Women Student's Services. I've held the position since July, 1990.

Tei: What first attracted you to apply for the position and what strengths do you think you bring to the office?

Cynthia: To tell you the truth, before I started working in Women's Services, I never really had much to do with the office. I never saw it as an office for minority women. The programs and services weren't the ones in which I had had much involvement, but I was interested because of this factor. To my knowledge, the office really hadn't served a broad-based group of women. I have to say that Student Life's agenda of eliminating all forms of oppression was an agenda that I liked. So, I was very interested in coming to Women's Services and seeing what kinds of services it could provide to all women.

As far as my strengths go, I think I know how to develop communities. I have the kind of caring attitude, administrative skills, experiences, maturity, concern for the perception of the office by women, and definite goals for inclusion which I feel make me especially qualified for the job. And finally, I think that I network well with women, which is one of my strengths.

Tei: What are some of the changes you would like to see for Women Student's Services? What are your goals for implementing these changes?

Cynthia: One of my major objectives for the office is inclusiveness. I want to see all women included in the programming, the staffing, the publications, and all facets of the office. I would like to see a diverse group of women represented. I want all women, including women of color, to feel as though their needs are being met by this office. I think that the calendar has improved because the programming being done offers something for almost any woman on this campus. The personnel in the office now reflect my commitment to inclusiveness. I feel good about having been empowered to help bring about some of these changes.

Tei: In an attempt to incorporate the feminist concept of "the personal is political," would you share some of your personal views about the very political movement called contemporary feminism?

Cynthia: I support the feminist movement because it allows women to focus on issues specific unto us. I think it is time for us to be critical of not considering ourselves first. Because women have always been socialized to think of God and other superior beings as being male, that conditioning has a lot to do with how women feel about being labeled feminist. Also, feminists have been viewed as white and primarily middle-class women. Since many of them are/were, their issues didn't tend to be very inclusive of diversity. So, unless you bring diversity to the table and include other women, you don't expand your issues. If you don't expand your issues to include those of all women, you can't build a community of women and the movement can't survive. I think that contemporary feminism has to have an agenda that is broad enough to recognize the struggles of all women. I feel that it is important that we think globally and act locally, which many women are doing. When you empower women of color, not only do you allow them to bring who they are to the already established agenda, but you also allow them to take that empowerment back to their own communities, which increases the strength of other women of color.

Tei: How would you define the term "womanism?" Do you feel that feminism can accommodate diversity?

Cynthia: As an African-American woman, I am more comfortable with the term "womanism." Woman in our community has always had a certain connotation. "Womanism" just seems stronger and encompasses what I think of when I think of African-american women. Certainly, the struggles that my ancestors have gone through have been so deep that when I think of the term "womanism," it fits. It is

important that every constituency group be able to define for themselves who they are. The agenda should be broad enough so that if African-American women are more comfortable with defining themselves as "womanist," they should be able to do so. Their definition doesn't need to be questioned, it does need to be included.

The Office of Women Student's Services sponsored a forum on womanism and feminism where a group of women got together to dialogue about these terms and it was good. So, I think the terms cause people to get together and dialogue and that's important for any group who is fighting oppression.

As for feminism accomodating diversity, I have to believe that feminism can do so. Mostly because I have taken on the responsibility to make that happen. Because of the acceptance and support I've received from a diversity of women, I believe that it's possible. I'm certainly going to continue to try to reach out. You can't do the same old things

and attract new people.

Tei: If you could tell the readers of **Feminisms** one thing about Cynthia Harris, what would you want them to know?

Cynthia: That I'm here in Women's Student Services and I want to build a community of women and that I welcome and respect their input in doing that. I want to feel that everyone has a voice and that the voice should be a positive one. Everyone should get involved because people who are doing the most complaining are the ones who aren't involved in making things happen. People who are involved usually are pleased with their contribution. So, I hope they will use the Office of Women Student's Services as a place to make a contribution.

Editor's Note: The Office of Women's Student Services is located in Room 408, The Ohio Union, 1739 N. High Street, Columbus, Ohio, 43210. The telephone number is (614) 292-8473.

New Course Offers Students Perspectives on Lesbian Lives

by Kim Bates, The School of Journalism, The Ohio State University

Kim Bates is a junior in the School of Journalism with a women's studies minor. She took the new course, Women's Studies 370, Winter Quarter, 1991. She offered to write this article for Feminisms, and also wrote an article for the OSU Lantern on lesbianism and myths which appeared on March 1, 1991.

Amanda is a lesbian who just recently came out at Ohio State. She is elated to have finally discovered who she is, but confused and scared about how she is going to live her new life. She wonders: "Will I lose my job and friends because I'm a lesbian? Will my parents continue to love and accept me?"

Jane, on the other hand, is heterosexual. Jane doesn't understand how someone becomes a homosexual. She really doesn't think it's normal. In addition, Jane wonders how she would respond to being in a room with a handful of lesbians. She feels

sure that she has nothing in common with lesbians.

Fortunately, Ohio State's Center for Women's Studies has given students, like Jane and Amanda, the chance to explore the worlds of homosexuality and heterosexuality together in a classroom setting. Women and men alike can now develop a better understanding of what it is like to be a lesbian in today's society. Winter quarter of 1991 marked the breakthrough of Women's Studies 370: Varieties of Female Experience-Lesbian Lives.

Professor Linda Bernhard's objectives included discussing the influence of homophobia and heterosexism in society, describing the roles and relationships of lesbians within the context of feminism, and exploring lesbian identity in connection with race, class, age and physical ability. She also introduced strategies used by lesbians to maintain lesbian culture, as well as issues that effect

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lesbians such as health, sexuality, relationships, economic status, work and family.

Students began the quarter by reading and discussing Suzanne Pharr's Homophobia: A Weapon of Sexism. Issues resulting from homophobia, such as violence against lesbians and the feelings of isolation experienced by lesbians living in our heterosexual society, were addressed.

For example, Lisa, a junior majoring in broadcast journalism, said, "At first I was shocked and felt like I didn't belong in the class. Now I feel more comfortable with the subject matter. I don't always like to express my views because I'm afraid they won't be well accepted."

Peg, a junior majoring in family relations, said, "I had only taken classes dealing with the traditional heterosexual families and their relationships."

Nadine, a senior majoring in history, commented, "When people realize that at least one of every ten people they know is homosexual, perhaps the hatred of homosexuals will stop."

Therefore Bernhard directed the class to maintain an "accepting atmosphere" through various course requirements. In addition to the readings, Bernhard had each student choose a piece of lesbian literature and write an analysis of it. During the quarter, students were also asked to do a community research project outside of the classroom. Some of the projects dealt with community activist groups concerned with lesbians, homophobia, and/or gay rights; others dealt exclusively with lesbians. Some of the topics researched were lesbians and religion, lesbians

adopting, lesbian mothers, also covered were a local S/M lesbian support group, lesbians and alcoholism, a womyn's variety show and lesbians and athletics. A summary of the project itself and the student's involvement in the project was required for completion of the assignment. If a student was unable to find an organization to study, she or he could do a formal, 10-page library research paper instead.

Bernhard said the course was not intended to be about personal experiences. Instead she would like students, who were all at different levels of knowledge about lesbianism, to develop a theoretical framework.

"Most people do like the course," Bernhard said. "But it is clear that there is tension in the class. Many students have feelings they need to get out."

Lisa, a senior majoring in women's studies said, "A wide variety of opinions get out and it's good to see the men and women unafraid to speak up ... a lot of us have the same questions and opinions and that's reassuring."

Juli, a junior majoring in French, disagrees, "I think those opinions are limited to a few who are 'out' and that others are hesitant to disagree with them."

Nevertheless, the students agree that education is still the key factor when dealing with aspects of lesbianism and homophobia. Information regarding myths, rights, oppressions and histories of lesbians, women and gay men are prevalent themes in the class, and will continue to be part of the curriculum at Ohio State.



Want to be Published?

Feminisms welcomes submissions of articles, essays, reviews, artwork and graphics (black and white), and information about upcoming events, community news and cartoons of interest to feminists. Submit your work to: Celia C. Kavanaugh, Editor, Feminisms, The Center for Women's Studies, 207 Dulles Hall, 230 W. 17th Avenue, Columbus, OH 43210. We reserve the right to edit for content and length.

Creations:

It is with great pleasure that we present the following pieces of creative writing. The women whose writings are published in this issue are women whom I have met both on and off the Ohio State University (Columbus) campus, many of whom were introduced to me by a woman I met in a poetry

workshop last fall. It is a privilege to have the opportunity to publish these pieces, to share them with the readers of Feminisms. We hope to make creative writing, also photography and other visual arts a regular section of Feminisms.
Celia C. Kavanaugh, ed.

The Future Female Hero of Fiction: A Speculative Essay

by Marilyn Gaye Spetka

First of all, the Future Female Hero of Fiction is simply that, a Hero. No feminine ending will diminish her. She is an Everywoman, with an individual tale to tell. There can be no one definition of the Future Female Hero of Fiction. She is African-American, African, Latino, Lesbian. She is Chinese, Japanese, Iraqi. She is Jewish, Moslem, Christian. She is Pagan. She is low or no income, she is wealthy. Our Female Hero of Future Fiction is alcoholic, drug-addicted and HIV positive. She runs for President and scavenges food from garbage cans in the alley.

She is the madwoman, but she is also the healer. She sings and chants and she wails in agony. She crawls, or she walks. Or, having no use of any limbs at all, she thinks. Whomever the Future of the Female Hero, she has smashed the mirror of artistic murder and seeks instead the origin of her image in obsidian. She is not afraid to confront the multiplicity of selves that make up her being-ness. But she is not willing to have those selves kept isolated and separate from the rest of her. She seeks to find her center, the heart that holds her world together, that makes her whole. She crawls out of the tomb of anonymity and madness created for her by Literary Ghosts of the Past. Our Hero confronts death unafraid and does not cower before God, if in fact she finds one.

Our Hero is Married or Single, Divorced or Separated or Living With. She finds ways to give pleasure to herself whether by artistic expression or sexual. She does not define herself as either heterosexual or homosexual. She traverses the spectrum, living moment by moment, not so much by intuition as by gut-wrenching emotion tempered

with incisive reasoning. She knows her goals, if not the way to achieve them. And she finds ways to achieve them.

Our Hero re-writes endings to the literary canon. She fires her own literary cannons amidst the volley of isms that fly her way. She defies tractability in terms of theory, and refuses to limit herself to a single genre. She creates worlds within worlds in outer space as well as worlds within worlds beneath the sea. She is all of the things that fairy tales have made of her, with one other aspect thrown in: She is the Teller of those tales. She has the ability to re-tell those tales in her own words, with her own language, for her own reasons, for her own survival.

The Female Hero of Future Fiction will come from the true stories of women's lives, relentlessly beating down the doors of ivory towers. Speak first, analyze later. It is in telling the truth of the grit, the ugly, of our innocence and our culpability, our transgressors and our transgressions, to reveal our secrets, to tell the lies that have made up our truth. Telling not only the what of a thing, but the how and the why and what-was-going-on-in-my-mind of a thing. Telling not only the exterior, physical nature of pounding bread on a stone, but the feelings and images, the rage that pounding invoked. We tell of our crimes. We tell of our failures and we tell of our pain. A new Raising of Consciousness, a Raising the Cone of Power, the whiches our mothers and grandmothers denied for themselves, or had denied for them.

Imagine Jane Eyre refusing to care for Rochester at the end of that novel.....

12

Assurances

I wear my father's wool shirt,
the one he wore till his elbows popped out--
the one Mother gave to the Goodwill.
I told the woman who opens the bins
it was a mistake; I needed it back.
She stood as I emptied sacks and boxes
at her feet explaining, though the shirt was old,
I knew my father would miss it.
It was his army shirt, I added,
and was just getting to the part about the elbows
when I found it neatly folded in a Kroger's bag.

So now when I am wearing the shirt,
figuring when I give it back,
I want it soft and smelling like the woods.
I also have his saw, a buck saw with a red handle,
which he lets me use provided I oil the blade
and hang it up at night.
Once darkness caught me in the bottom land,
and I stumbled about with a flashlight
searching for the saw I dropped among the leaves.
Another time at dusk, while I was cutting
through bark laced with snowflakes,
I felt the blade lose its bite,
go razor smooth, until I had to stop,
straighten up, drink cold air
before I could go on believing
the teeth were still there,
the shirt was still warm,
and one day he would still want it back.

Meg Jeffers

Ordinance

There is a bomb in my garden.
I know I should call someone
but imagine the hubbub--
men in mackintoshes leaving
bootprints in the peas,
their heels plastered with scraps
of tender lettuce,
and I would be shunted off
to a safe place, barred from my own home
while others muck about in my life's work.

No, I think I should let it be.
Clean off the exposed parts;
buff it up, perhaps.
Build a gazebo; plant roses.
Listen to it tick.

Meg Jeffers

Flower Dreams

The seed dreams flower dreams.

An orchid sweats in warm wet sunlight,
dripping dew beads down a ghostly stem,
evaporates; the sun,

Hot yellow-faced daisy, streams gold over roses.
Bathed, they explode into shadowless blooms,
silently slipping back between
cracks of reality.

The seed,

Curled tight, smooth and small, stretches--
its shell creaks taut and
snaps.

Slender tendrils burrow through dark soil,
drink deeply and
rise.

Betsy Luebbe

For G.

When your husband hit you
It was where it couldn't be seen--
Your Lord and Taylor dress covered the rug burn
The new perm hid your black and blue skull
And middle-class gentility
The abuse of a nineteen year marriage.
Hide.
Can't let the minister's wife know
Or your bridge partner
Or the real estate lady down the street.
Though no one has asked why police cars
appeared last night.
Divorce? He's not so bad,
And what will your mother think?
He's not so bad.
You have seen other women
With black eyes and missing teeth
Who are in worse marriages, really.
Your husband, at least, knows
That he won't leave a mark on your face
If he places his left hand
Between his right fist and your cheek.

Carolyn Cutler

Earth Says:

"I am a strong-willed lover
ready to hold you to my breasts--

I am river currents pulling you
and bank soil clasping your roots.

I am a marsh bird calling emptiness
and grapevines grown together.

I am rock-sharp arrowheads
and bending wild willow.

I fit the hollows of your body when you sleep
and leave you spaces to fill.

Listen to me:
I lay my dreams open
and my weapons down."

Gretel Young

Marriage in Two Houses

In the dark,
the roofs of the new pre-fab houses
rise like mountains
over our patch of lawn,
and make me want
to live somewhere else.

I'd carve finger bones from antlers
and limber women
from worm-lined wood,
and I'd sleep in a tinny trailer
by a bluegill lake
where I could dream of frogs and turtles
I'd fish out with string.

I'd ask our children to visit me
to watch watermelons grow fat
under yellowing leaves, and I'd show them
the Pleiades. We'd walk slow
the way the Shawnee used to
walk without rustling leaves,
and in the dark as I listened
to their breathing under the sky
my loneliness would feel like the hand
of a medicine woman on my neck.

Gretel Young

Dance

I

I kept my first corsage in the refrigerator,
in its cardboard box three days.
Its carnation turned brown;
the satin-bound carcass--
with meshed cloth butterfly
wired above the bloom, base stabbed
with the pearl-headed pin
that had held it to my dress--
rested in my cedar treasure box,
lining it with the flakes and dust
of an extinct world.
Later, I dropped aspirin and honey
into the water of twelve long-stemmed roses.
Their velvet red bloom lasted a week,
then shed their petals,
becoming a purpled carpet.
I swept them up
and threw the rotting stems away.

II

You bring flowers from your garden,
stems wrapped in wet paper,
which you pull from your bag
like a magician's silks.
The daffodils on my table
become pink tulips,
then one June-red rose in gaping bloom.
Sweet Williams and fresh herbs
encircle a cluster of pink roses.
Each bloom recalls your planting--
tending spring-green shoots
in soft, thick soil. In the blossoms
I see your reflection,
as you move through planted space,
deft hands plucking weeds between the iris,
separating a choking vine from a peony bush,
your meticulous dance among green spirits.

Carolyn Cutler

14

COMING OUT

by Laura K. Brault

Tuesday, July 8, 1990. Iowa City. Summer writing festival.

I ran in, threw my jeans jacket on the second bed.

-- Let's see if I can get this window open so I can hear the ducks. Why ever did I bring so many sleeveless shirts; they're useless. Hope there's a laundry mat close. Better add my sweater. 8:15. Shit. Not enough time to wash my hair.

I washed it anyway and added my parrot earrings.

-- Purse. Pad. Pen. Bagels. Intro. Goddess, I hate this stuff, it is so stupid. What am I missing? Goddess, please be with me, please help me to say what I need to say.

I didn't see him in the festival room or the common room.

-- Maybe he's getting breakfast, too. No, he's not here. I have to eat something. Fresh pineapple and berries! Nuts, coconut. Should be ok with the whole wheat bagels. Where's the decaf? Where's my watch?

-- There's the coffee. \$2.75 for all this? Cheap. I'll have to tell work about these paper bowls. Maybe I can figure out how much it would cost us to convert from styrofoam. I should talk to the manager to see who supplies them, maybe get figures.

-- Kate Alice. Just take a deep breath. In. Out. Now, go sit down.

The festival room was getting full but I grabbed a chair where I could see the river.

-- Maybe he won't show up. I'm not going to be able to say anything, I know it! That fist's back in my throat. Oh, Goddess, why did you ever let me do this stupid thing? And get work to pay for it, too? You know I shouldn't be here, I don't want to be here, I want to go to sleep, I want to eat every one of those cinnamon rolls and all that sausage, I want to go home. And I'm going to stink up the room, I know I will, I've got that fucking pain in my colon.

Eric arrived, spilling his coffee on the paper cloth.

"Good morning, " he said, "Sorry I'm late but the morning's so nice I just had to go for a walk."

"Yeah, I went to Bruegger's for some bagels."

"Oh, you found Bruegger's already? I really like that place."

"Well, I lived in Cedar Rapids for 12 years..." -- Listen to me. I've been in C.R. for 12 years; I'll sure say anything to delay this.

"Hi, Eric!" Salvation was a paunchy older man hanging over the table. He sat down. I hated him on sight. -- If I'm choosing to live in fear, I sure as hell don't want distractions. Don't you see we're busy, you bastard?

Eric shook his hand and said "Hi, George! Good to see you again this year. How's Thelma? Sorry, we're in a conference. I'll be free for lunch, meet you here at noon?" -- Don't go, stay, stay! I want to be angry with you some more.

George agreed to meet later and left us. Eric reached into his canvas sack and took out a yellow pad, a black pen, and some printed pages I recognized. He placed the pad before him and started writing. His letters were tiny and exact, an engineer's script.

"Gee, I'm always jealous of people who can write so neatly. My handwriting's so sloppy." -- Distract and delay. Good tactics, kid.

"Actually, mine is, too, so I've taught myself how to print like this so people can read my writing. I read your personal introduction last night, you know, the first assignment I suggested in the handouts? We could start anywhere, but it seems you're very interested in the authority of a personal voice, just as I am."

I felt a fart slide out as I said "I need to say this before you go on, ok?"

He looked up. Silence.

"At first I wanted you to affirm that I can write, that I am a capable and maybe a talented writer. I've

changed my mind. I'll write whether or not you like what I say or the way I say it. And I have some things I want to write for the meeting this afternoon that no one may like."

Eric looked puzzled. "OK."

-- Oh, Goddess, he didn't push the annihilation button built into his side of the table. Now what have I gotten myself in for?

Eric continued talking, "I wouldn't presume to give you permission to write. Frankly, though, I'm surprised you felt like you needed to say anything; the writing you've shared so far's certainly competent and interesting. Should we go on?"

"Not now; I've only got a few hours and I have something I really want to work on for this afternoon. Maybe we could meet Thursday?"

I avoided Shirley and Grace by eating lunch at 12:30. I walked the river path with my head down. I was late. Eric said "We've started the warming up exercise, we'll do it for another 20 minutes." I said "OK" and wrote about windows and the texture of light on puke-grey linoleum floors.

Finally Grace and Charles and Shirley and Karen and Eric put their pens down. Eric looked around our circle and said, "Several of you've offered to share your work with the group. I've brought some pieces, too. Let's pass around what we've brought and then discuss it."

We shuffled copies right and left. Grace dropped the sheets she tried to sort and explained that she'd typed them herself and that they looked very

strange. Shirley told us she'd had to try three times to wrestle six uneaten, readable copies from the Union's machine. Karen asked that we read the bottom half of page two before we read page one. Charles said he'd only brought one copy. When Eric asked if he'd read it to us later, Charles said "yes, I suppose" to his right shoe.

There was blood on my copy of Grace's poems. I looked at my hands. My right index cuticle was torn. -- From a staple, maybe? When did I get that?

I read about five words in the other three manuscripts, looked up.

-- Goddess, I can't tell what they are thinking. I can't tell if they are going to ever talk to me again, I can't tell if they are going to gag, I can't tell. And it's no good saying I'll never see them again, I know that. And it's no good saying write anyway, I know I will, but I am scared, Goddess. Real scared. And I have to pee.

When I got back, most were finished reading. "Whose shall we discuss first?"

"Mine," my throat croaked. They all turned to me. -- So many eyes. I wish one of them would look out the window.

Shirley said "You must have been scared to share this with us. I'm glad you did. Thanks. You write from the heart." She went on to discuss some of the details, the parts that seemed especially strong to her. I couldn't hear the rest of her words, I'd split. The breath I took filled my ears. -- But ... but ... that's not what you're supposed to say...



Mommy stands at the door. "Katie, it's 3:20. School gets out at 3:00. It only takes five minutes to walk home. You're late. Where have you been? You know you're supposed to come straight back from school and not dawdle on the road. Did you get your dress dirty? You bad little girl. Take it off. And your socks and slip, they're probably dirty, too. No, you can't come in the house until you take your clothes off and put them in the washer. Yes, in the garage, not the hamper. No, I don't want you coming up the kitchen stairs, you come

back up the walk. Maybe if you feel cold you'll remember to stay clean."

Katie pulls the dress off over her head. She can't reach the last two buttons so she tugs it up and scrunches her shoulders together so the buttons don't pop off. She unbuckles her shoes, takes off her socks. She hates wearing shoes without socks. The insides stick to her feet.

She drops a sock by Daddy's work bench.

16

As she bends over and grabs the sock, she sees a flashlight in the old box he uses for garbage. It has a bump on the handle and the glass at the flat end is cracked. She picks it up and turns it on. She puts her hand over the flat end and feels the crack move a little. The light comes out pinky-red between her fingers. The handle feels cold under her undershirt but warms as she runs up the garden path.

Katie washes her face and hands and puts on a red shirt and blue overalls and white socks and white sneakers. She goes out to the kitchen.

"Mommy, I read pocket..."

"No, I'm don't want to listen to you. Can't you see I'm busy getting your dinner ready? You know your Father is going to hear you were late getting home. Go play somewhere with your little sister and don't bother me. And put that book away. I want you outside."

Katie finds Ellie who is playing with dolls in their room. "Want to play dolls in the woods with the blanket fort?" Katie asks. Ellie grins.

Ellie runs ahead. "Don't get lost or I'll tell. Here. We can build our fort here." Ellie goes down to the stream to get water for the tea party and starts making mud pies. "Don't get your pants dirty or we'll both be in trouble." Ellie plops down in the mud.

Katie throws her blanket over a tree limb, pulls two corners behind the trunk and ties them together. She places two big stones on the front corners. At the creek she finds two more stones to hold the sides down. Perfect. Inside, her world is pink and she looks out at leaves and water. She can hear the creek and Ellie giggling.

Katie picks up two dolls. "I'm the teacher, " rasps the big one. "And I'm Katie," squeaks the small one.

Teacher: Katie, it's your turn to read.

Katie: Lucy has a pocket in her dress.

Teacher: Very good, Katie! How did you know that word was 'pocket'? Did you sound it out? Or did your parents tell you before?

Katie (whisper): No, I just knew it.

Teacher: You may sit down now.

Katie hugs the smaller doll and whispers "I read pocket. I read pocket! I just knew what it was when I saw the word and the little girl in her pretty dress. Oh, dollie, I can read big words. I can read huge, big words and I can read books all by myself."

When Daddy gets home, he just looks at her. "You are a bad little girl. You'll have to go to bed right after dinner again."

No one talks to her at dinner. If she looks at Daddy or Mommy they don't look back. They talk about chemistry and stuff. Ellie grins at her and throws peas on the floor under Katie's chair.

After her bath, she goes to Mommy but Mommy won't kiss her. "Get in bed and go to sleep."

She waits in her bed. One, two, three stars. Can she think "Star light / Star bright" or is it too late because there are three and not just one?

The floor creaks. She hears skin padding stickily on the wooden floor. Katie squeezes her eyes shut. Her mattress sinks a little by her feet.

Something pushes on her legs and tummy. Maybe, if she can pretend good enough, the monster will leave this time. If the monster stays, maybe she can pretend and be in the forest under the blanket fort.

The monster pulls Katie's pillow out and

turns her head to face the wall. Something wet slides down the side of her face. Something tickles her ear saying "You mustn't make a sound, you mustn't wake your little sister. You didn't kiss me before you went to bed tonight. You're a bad little girl."

-- I am walking in the forest. Here is the water. Here are the swinging vines. I'm going to swing over the water. Swing, swing, swing. I like it here. No one comes here. Grownups break the vines and fall in the water.

The monster puts her pillow over her eyes and mouth. Katie can't breathe. Her tongue catches on the cloth. -- I am walking on the forest path. I can find my secret place and dig to China. Here it is. I wonder what the children in China look like. Do they all wear big hats like in my school book?

It hurts down below in her behind. Over and over. -- It's not going to stop! Where's the creek? Where's the vines? Please help me find the creek before it gets too bad and I'll be real good tomorrow, I'll come right home from school.

Katie swings and swings, holding the vine so tight her hands hurt. Her arms ache from swinging. Her feet scuff on the slate cliff. Down, over the water. If she drops her feet, her heels get wet. Up, up toward the other side of the creek. At the very last moment before she crashes, push off! Sometimes she swings backwards, sometimes the vine twists and she faces towards the bank.

Finally, Katie feels fresh air on the right side of her face. "You were a good little girl," the monster grunts, "this time you were very good and didn't cry. Remember, nothing bad ever happened. That's our secret, honey bun. Nothing bad ever happens here."

The monster sneaks back down the hall. Katie counts to 10 and then to 20. The monster doesn't come back. It's gone tonight. And Ellie didn't wake up.

Katie feels under her mattress against the wall. She finds her flashlight and book. She pulls the blankets over her head and starts to read.



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About the authors:

(What they chose to share with the editor about themselves)

Information collected by Celia C. Kavanaugh, ed.

Laura K. Brault writes resumes and shopping lists to avoid working on essays, computer manuals, letters, journals, and dream diaries. Recently, several short stories, poems, and a novel ambushed her. She's retaliating by writing a job performance evaluation and by filling in her tax forms.

Carolyn Cutler has been active in battered women's issues since 1983, and was the director of a battered women's shelter from 1986-1989. She returned to OSU in January 1990 to pursue her own writing and her interests in modernism. She is currently working on her Master of Liberal Studies, studying the development of modernism from the deconstructive perspective of critical theory.

Meg Jeffers grew up in southern California. She received her M.A. in English from Bowling Green, and taught high school English, for twenty years. She says she mostly taught British Literature to high school seniors. She has also raised two children, both of whom are now in college. She and her father did in fact work together to build a small, solar heated, energy efficient house. She is currently enrolled at OSU as a post graduate student, and is tentatively considering starting work on an M.F.A. in Creative Writing.

Betsy Luebbe received her BA in English from Mount Holyoke in 1983, and took her MA in

Education from Brown in 1987. She lived in Taiwan for three years, teaching English and studying Chinese, and traveled through mainland China and parts of Asia during that time. Currently, she is working on her MA in Chinese Literature at OSU, and is planning to graduate in June of '91. After graduation, she wants to teach English and/or Chinese language and literature at the high school level

Marilyn Gaye Spetka is a graduate student in creative writing at Antioch University. She is currently entertaining the notion of conjuring the spirits of the Bronte sisters through a seance.

Gretel Young is a Ph.D. candidate in English at OSU. She won an Academy of American Poets Award in 1986 and her work has been published in The And Review, OSU Alumni Magazine, Larry's Forum Magazine, and in Spanish in Vista y Revista. Of her writing she shares that her project is "to combine the tangible world of sticks and trees, sticks and busses, parking lots, exhaust fumes, dogs, etc. with my inner world of thoughts, feelings and dreams. I also try to get the 'words' or the structure of the poem to disappear so that readers are left with evocative images rather than abstract ideas. I like dogs, owls, dragonflies and the mysteries of Sue Grafton and Gabriel Garcia-Marquez."



Photo by Alyssa Jones

Gender Roles: A Handbook of Tests and Measures

By Carole A. Beere, Westport: Greenwood Press, 1990

Reviewed by Linda Krikos, The Ohio State University Women's Studies Library, Columbus, Ohio

This extremely useful handbook is one of two volumes that update Beere's highly regarded Women and Women's Issues: A Handbook of Tests and Measures published in 1979. The original purpose of providing a convenient source of measures pertaining to women and women's issues has been broadened to include men and men's issues.

A long introduction and a chapter on measurement thoroughly explain the author's framework and methodology for compiling the handbook. The literature search covers the period from the 1979 publication to the middle of 1988. It concentrates on two compact disc sources, Silverplatter's PsycLIT and Silverplatter's ERIC, though selected journals were also hand searched. Because of the broadened scope and phenomenal growth of pertinent research resulting in new scales, stringent criteria were established for inclusion.

A total of 211 measures qualified, only sixty-seven of which are updates of scales still in use from the 1979 publication. They are arranged under broad categories: gender roles; children and gender; stereotypes; marital and parental roles; employee roles; multiple roles; and attitudes toward gender role issues. Each entry follows a standard format that provides detailed information about the scale. This includes its development, validity, reliability, scoring, and appropriate subjects as well as a list of published studies that used the scale and bibliography. Four indexes provide access by scale title, scale author, variables measured, and scale users.

The companion volume, Sex and Gender Issues: A Handbook of Tests and Measures, extends coverage to scales relating to such issues as contraception and abortion, homosexuality, eating disorders, rape, etc. and was published in late 1990.

Prophetic Sisterhood: Liberal Women Ministers of the Frontier, 1880-1930

by Cynthia Grant Tucker, Boston: Beacon Press, 1990

Reviewed by Valerie Sanders

One of the truisms of feminism seems to be taking a step forward to greater equality only to find, when we look back at history, that our foremothers had already made that step and then been pushed back again and their footsteps obscured. As Cynthia Tucker's book, Prophetic Sisterhood: Liberal Women Ministers of the Frontier, 1880-1930, demonstrates, such seems to be the case with the ordination of women. Between the end of the Civil War and the beginning of the 20th century, religious institutions and organizations were remarkably open to women. While the usual image and, for the most part, the reality of this feminization of religion

involved a group of energetic women dispensing benevolence and charity under the guidance of the local minister, there were significant exceptions, especially among the religions considered extreme by most of society. Both the psychologically powerful evangelical religions, especially those with roots in the African-American South, and the extremely rational religions with roots in the literate culture of New England, were willing, if not always eager, to officially ordain and assign congregations to women. Prophetic Sisterhood explores the development and decline of the ministry of a group of women who were ordained by the rational

Unitarian church in the American Midwest.

While most Christian religions rely to a certain extent on an emotional appeal of some sort to win converts and influence congregational and individual behavior, Unitarians, Universalists, and other 19th century liberal religions regarded rational thought and logical argument as adequate tools to prove the existence of God and develop a religious lifestyle. As such, they rejected all things miraculous, including the divinity of Jesus and the existence of the Holy Ghost--hence the name Unitarian--and regarded the Bible as no more and no less than a significant historical document. Thus, while mainstream trinitarian religions and even the more socially conservative Unitarians continued to reject the idea of a female ministry because of Biblical pronouncements, the "radical Unitarians," especially those living in the relatively unsettled Midwest where social tradition had less influence, were willing to ordain women who exhibited the interest and the intellectual and organizational ability to pastor congregations.

While a liberal orientation which saw woman as capable of rational thought was a crucial element in the willingness of radical Unitarians to ordain women, a progressive, reform-minded stance was also necessary. Since Unitarians sought rational explanations for the miraculous events in the Bible, they believed the Old Testament prophets and even the life of Jesus were significant not because of their supposed ability to communicate directly with God but because of their persistence in attempting to reform and improve their societies (168). A congregation already sincerely interested in reform issues was much more willing to accept a female minister than one concerned with maintaining the status quo. Since most of the women ordained to the Unitarian ministry also regarded themselves as feminists, suffragists, and occasionally socialists, they were more than willing to combine prophetic and pastoral activities in their ministries. For several decades, there were many congregations willing to hire these women.

Prophetic Sisterhood is divided into four sections which roughly chronicle the lives of the ministers while detailing their successes and setbacks. Section One, "Liberty's Daughters," presents the biographies of the most successful and well-known women. For the most part, the women had backgrounds similar to those of most of the prominent 19th century feminists: a liberal family background which provided an expectation of social activism, a literary as opposed to a domestic education, and the social and economic support for

a career other than marriage. The strongest element of this section is its emphasis on the network developed by the women to provide themselves with social and emotional support and to groom young women from their congregations for a second generation of female ministers. Using tactics similar to those described by Carroll Smith-Rosenberg in "The Female World of Love and Ritual," the women developed strong emotional ties with each other, living together when they could and visiting and writing lengthy letters when they could not. While none of the women had daughters who joined the ministry, nearly all of them informally adopted family-less young women whom they nurtured, educated and supported before sending them out to apprentice as parish assistants and assistant pastors with their "sister ministers."

Section Two, "A Domestic Ministry," also highlights the women's similarity to other 19th century female activists. While one chapter focuses on the heterosexual or homosocial homes of the ministers, the rest of these chapters explore the ways in which the women's understanding of femininity, religion and the needs of society combined to create their unique patterns of spiritual and social leadership. Like many other women, the female Unitarian ministers were convinced that while rationality and equality were useful and necessary, the virtues of women's sphere--nurture, love, and self-sacrifice--needed to be spread to society as a whole. They conceived of their congregations as extended families and themselves as well-educated mothers responsible for guiding their "children" into making rational and socially responsible choices. They did not just preach on Sundays and visit the sick on weekdays; rather, they taught, in various ways to various people, every day of the week. Surprisingly, the most interesting chapter in this section is a discussion of the relationship between church architecture and both trinitarian and Unitarian, and male and female conceptions of God, religious duty, and the place of religion in society.

Section Three, "Institutional Boundaries," explores the decline of the female Unitarian ministry. These chapters discuss the various tensions and power relationships which existed between the female ministers and their clerical and lay supporters and the clergy and laity, both in and out of the Unitarian fold, who opposed them. They also describe the increasing sentiment after 1900 among Christians generally, that religion should be more "masculine" and less influenced by women. Besides the familiar Pauline objections to women in the ministry which many Unitarian leaders held on to even while rejecting most other biblical pronouncements and embracing a variety of other social reform ideas,

many of the problems which eventually undermined the ability of the women to pastor congregations after the turn of the century had to do with the political relationships between the "Eastern" leaders of the American Unitarian Association in Boston and "Western" leaders of the subsidiary Western Unitarian Conference in Chicago. The WUC, which had always supported the women ministers, began to lose influence in the AUA when WUC leaders continued to emphasize inter-denominational reform activities while the AUA began to emphasize its sectarian differences and to explicitly reject female leaders and the reforms they espoused in an effort to increase the "virility" of Unitarian Christianity. Without institutional influence and with increasing numbers of the laity opting for mainstream religions, the women's congregations dwindled until they were no longer able to pay a living wage to even a female minister.

The final Section, "Prophetic Ministries," briefly reemphasizes the reform activities which the female ministers considered an essential part of their callings. Most of this section, however, chronicles the successes and failures of the women to move into secular reform work in addition to or instead of their religious work. Most of the ministers, at one time or another, became involved in settlement

work. Often, they apprenticed themselves at Hull House in Chicago and if their experience there was successful, went on to establish or work in settlement houses in other cities. Other women went into social work outside of settlement houses, became involved in other movements, or simply retired from the ministry to care for or establish families. Several of these women, most notably Caroline Bartlett Crane, Celia Parker Woolley, and Marie Jenney Howe achieved enough prominence to be relatively familiar to feminist scholars today, though their common ties to the Unitarian church and its network of female ministers are less known. Most of the women, however, slid into obscurity. Often, this slide was abetted by the tendency of the women to destroy their personal documents in order to protect their relationships with each other from the hostile and prying eyes of strangers (232).

Prophetic Sisterhood is a well-researched and readable book. It would be useful not only to those interested specifically in women in the ministry but also to those seeking a fuller understanding of turn-of-the-century reform work among women. The book includes short biographies of all of the female ministers as well as detailed footnotes and a comprehensive bibliography and index.

Women's Health Perspectives: An Annual Review

Volume 2

Carol J. Leppa, ed. Phoenix: Oryx Press, 1989

Reviewed by Linda Krikos, The Ohio State University Women's Studies Library, Columbus, Ohio

This second volume in the series continues to identify, evaluate, and provide access to the recent professional literature concerned with women's health care. For the most part, coverage is limited to materials published in 1987 and 1988 in North American English-language journals and other such publications. All of the contributors are identified as being actively involved in their specific subject areas and several are repeat chapter contributors from volume 1. The repeat chapters (Women and Mental Health; Women, Alcohol and Drugs; Women's Sexuality; Childbearing; The Health of Older Women; and Women as Health Care Providers) discuss only the current literature. Two areas

(Women and Cancer; Osteoporosis) that were brief, unannotated bibliographies in volume 1 have been expanded to full chapters in volume 2. Topics new to volume 2 (Gynecological Health; Premenstrual Syndrome) are examined historically as well as currently.

Each of the chapters provides a well-documented overview of the subject, noting trends, omissions, biases, misconceptions, and areas needing more research. The overview is followed by a list of references cited and/or a critical, annotated bibliography of sources reviewed. The bibliographies are neither comprehensive nor objective, but represent sources which focus

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primarily on women, view women as active participants in the health care process, and connect health care information to the quality of life. Linda Bernhard, Assistant Professor of Women's Studies

and Nursing at The Ohio State University, contributed the chapter on women's sexuality to both volumes. An author/subject index is included.

Harlem Renaissance and Beyond: Literary Biographies of 100 Black Women Writers 1900-1945

By Lorraine Elena Roses and Ruth Elizabeth Randolph,
Boston: G.K. Hall & Co., 1989

Reviewed by Linda Krikos, The Ohio State University Women's Studies Library, Columbus, Ohio

Roses and Randolph have compiled one of the first single bibliographies to focus exclusively on Black women writers active in the first half of the twentieth century. Their purpose is to correct the assumption that few Black women writers of the period were literate or intellectually productive. They also provide information and commentary on a large number of previously neglected writers, as well as some prominent figures who have been acknowledged as important but deserve wider recognition in the broader context of American literary history. Though the original scope of the book was limited to the Harlem Renaissance, the abundance of works discovered by the editors led them to expand coverage to include writers active between the two world wars and living in places

other than New York City.

Many of these writers wrote short pieces for Black journals, magazines, and newspapers but never had their work published in a collected volume. Included are poets, playwrights, short story writers, novelists, and journalists as well as travel writers, children's writers, scholars, critics, and editors.

The entries are alphabetical by writer and each one includes a brief literary biography and bibliographies of primary and secondary sources. Several entries also provide a photograph of the writer. Appendices list the writers by genre, geographic location, and date, and list primary works by title. A bibliography is included.

Announcements:

Congratulations!!!

Lucy Willis received her Ph.D. in Nursing from the OSU this quarter (winter '91). Ms. Willis has been teaching Women's Studies 300: Issues in Women's Health, as a GTA in the Center for Women's Studies at OSU. **Barbara Mennel** received her M.A. in German from OSU this quarter also! Ms. Mennel has been teaching Women's Studies 210: Women, Culture and Society, as a GTA in the Center for Women's Studies, and is now working on her M.A. in Women's Studies here at OSU.

Pork Roasts

The traveling exhibit of 250 feminist cartoons, work by 106 artists from 13 countries, will be on display in the Cartoon, Graphic, & Photographic Arts Research Library, Wexner Center for the Arts, from April 5-May 17, 1991, 8:00am-5:00pm weekdays. A lecture, "Preview of Pork Roast" will be given by Avis Lang, Pork Roast Curator, Editorial Board of Heresies: A Feminist Publication of Arts and Politics and Managing Editor of Cultural Correspondence, on Thursday, April 4, 1991 in the

Wexner Center Arts Library, 021L, at 4:30pm. For more information, contact Lucy Caswell, (614) 292-0538.

Feminism, French Theory, and Film Spectatorship

Professor Judith Mayne, Department of French and Italian, Center for Women's Studies, will be giving her inaugural lecture, titled above, on Weds., April 10, 1991, at the OSU Faculty Club, 181 South Oval Mall, from 7:30-9:00pm. For more information, contact Christopher Griffin, (614)292-1882.

Paper & Scholarship Competitions:

Announcing the 1990-91 **Robin Wiehm Award** for the outstanding undergraduate paper written for a Women's Studies class at OSU. Papers may be submitted by undergraduate students enrolled in Women's Studies classes at OSU. Only one paper may be submitted by a student. Papers can be any length, but must be typed and double spaced. Papers may be edited for the competition. Please submit 3 copies. The recipient of the **Robin Wiehm Award** will be presented with a \$100 cash award. The winning paper will be published in *Feminisms*. The author of the second place paper will receive a gift certificate from Fan the Flames Feminist Book Collective. This award has been named posthumously for Robin Wiehm, who was a student in the first women's studies courses offered at OSU.

Also announcing the **Common Differences Award**, given for the best student paper written about the perspectives, experiences and contributions of women of color. The purpose of this award is to encourage student understanding and appreciation of the racial and cultural diversity found among women in the US and other parts of the world. Topics from a wide variety of areas are welcome, e.g., the arts, literature, history, politics, economics, health, psychology, cultural studies and race relations. The paper may focus on women of color in the US, including African-american, Latino, Native American, Asian-american, Pacific Islander, or women of color in any part of the world. Graduate and undergraduate students in all disciplines at OSU are encouraged to submit papers for **Common Differences**. Papers can be any length, but must be typed and double-spaced. Please submit 3 copies. Only one paper may be submitted by a student. The recipient of the **Common Differences Award** will be presented with a \$100 cash award. The winning paper will be published in *Feminisms*.

The *Lillian Gates Women's Studies Scholarship* has been established by Glenda Riley, Ph.D., Department of History, 1967, in honor of her mother. The scholarship provides a total stipend of \$600 to be used toward at least two quarters' tuition. Competition is open to all Women's Studies majors who will begin their senior year fall quarter of 1991. The

recipient will be chosen on the basis of academic performance and commitment to the goals of feminist scholarship. Applications should include at least two letters of recommendation, one of which must be from a member of the Women's Studies faculty, and a one page statement about the role of Women's Studies in the student's education and plans for the future. Interested students should send their statements and have their letters of recommendation sent to Dr. Mary Margaret Fonow, Asst. Director, Center for Women's Studies, The Ohio State University, 207 Dulles Hall, 230 W. 17th Ave., Columbus, Ohio, 43210.

Deadline for all competitions is April 8, 1991. For further information, contact the Center for Women's Studies at 292-1021.

Women in Sports: Challenging Gender Values

A Conference to bridge the gap between scholars and practitioners and to discuss issues in women's sports will be held April 26 & 27, 1991, at The Ohio State University, to share ideas and research on women in sports in the 10th Anniversary year of women's participation in the Big Ten and the NCAA. Scheduled presentors (prelim. list) are: **Anne Cooper**, Assoc. Prof., Journalism, Ohio U., "The Nature of Sports, Athletics and Games"; **Pam Creedon**, Assoc. Prof., Journalism, OSU, "Sports as a Metaphor for Gender Values"; **Christine Grant**, Director of Women's Athletics, U. of Iowa, "Issues for Women in Athletic Administration and Coaching"; **Susan Greendorfer**, Prof., Kinesiology, U. of Illinois, "Homophobia and Women's Sports"; **Pam Highlen**, Assoc. Prof., Psychology, Ohio State, "Be Comfortable with It: Another Way of Winning"; **Mary Jo Kane**, Asst. Prof., Health, Physical Education & Recreation, U. of Minnesota, "Media Images of Women in Sport: A Update"; **Barbara Nelson**, Assoc. Prof., Health, Physical Education & Recreation, OSU, "Personal Meaning Derived from Participation in Sports"; **Nancy Wardwell**, Asst. Prof., Health, Physical Education & Recreation, OSU, "Fresh Image, New Truth: Governance of Sport by Women"; **Linda Williams**, recent post-doctoral student, U. of North Carolina, "The Black Female Athlete in our History and Culture." There will also be a panel: Toward Empowerment in Women's Sports: Twenty Years of Title IX and 10 Years of the NCAA: Where do we go from here? Moderated by Mel Adelman, Assoc. Prof., Health, Physical Education & Recreation, OSU. The conference is co-sponsored by the Committee on Institutional Cooperation (CIC) and the CIC Women's Studies Directors, the OSU Center for Women's Studies, the OSU Critical Difference for Women Program, and the OSU School of Journalism. For further information contact Pam Creedon, Assoc. Prof., School of Journalism, The Ohio State University, 242 W. 18th Ave. Columbus, Ohio 43210, phone (614)292-1084. Registration is free.

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