

Feminisms

Volume 2 No. 3

Summer 1989

The Ohio State University
Center for Women's Studies

ISSN 1041-1801	Page 2
<i>Focus On: The Center for Women's Studies</i>	Page 4
Report from the Acting Director <i>By Mary Margaret Fonow</i>	Page 7
Farewell to Adrienne Zahniser <i>By Virginia Reynolds</i>	Page 8
New Women's Studies Librarian Comes to OSU	
Women's Studies Award Winners:	Page 11
Patterns of the Past Expanding Women's Art and Understanding: Woolf, Walker, and Brant <i>Essay by Ami Magisos</i>	Page 12
Lillian Gates Women's Studies Scholarship	Page 12
Women's Studies Small Grants	
Fiction:	
Closet Winter <i>Sari Champagne</i>	Page 16
Book Reviews:	Page 18
Review of <u>Frye Street and Environs: The Collected Works of Marita Bonner</u> <i>By Ann Allen Shockley</i>	Page 20
Review of <u>Homophobia: A Weapon of Sexism</u> <i>By Debian Marty</i>	Page 21
Review of <u>Diamonds Are A Dyke's Best Friend</u> <i>By Kim Davies</i>	
<i>Books Received</i>	

Report from the Acting Director

by Mary Margaret Fonow, Assistant Director, Center for Women's Studies, Ohio State University

This has been an exciting year for the Center for Women's Studies at the Ohio State University, a year characterized by growth and change. During the academic year we taught 2,427 students with many more turned away. We now have eighty majors and minors and this year we have graduated sixteen students. Another area of rapid growth is our graduate program. By autumn quarter we will have twelve students enrolled in the MLS program in Women's Studies, and one student in the one-of-a-kind Ph.D. These students come from China, India, and Great Britain as well as such far-flung corners of the United States as California and Utah.

The curriculum in women's studies is undergoing a major revision. Spurred by the new university-wide reform of general education, we have revised many of the existing courses and proposed several new offerings. The new curriculum gives much more explicit attention to social diversity and our revisions reflect a greater emphasis on race, class, and sexual orientation. A number of new courses on black women have been developed at both the undergraduate and graduate level as well as one new course on women in the Third World. These courses include: Black Women Writers: Text and Context, Feminism and Black Political Thought, and Women's Worlds. Courses to be developed this coming year include Perceptions of Women of Color in American Culture and, at the graduate level, Race, Class, and Ethnicity.

Another major development in the curriculum has been the submission of a preliminary proposal for the Ohio Board of Regents to offer an M.A. degree in Women's Studies.

The expansion of course offerings on black women at both the undergraduate and graduate levels has been made possible by the hard work of two new faculty members to the Center's staff: Melba Boyd and Stephanie Shaw. Stephanie Shaw is an Assistant Professor of History and Women's Studies. She received her Ph.D. in history from The Ohio State University and is writing a book about the experiences of black women in white collar occupations. She is currently working on a study of black women under slavery. Stephanie has been awarded a Lilly Teaching Fellowship for next year. Melba Boyd, an Associate Professor who held a joint appointment in Women's Studies and Black Studies last year was responsible for developing two new courses on black women writers. Unfortunately, for us, Melba has accepted a new position as the director of the African-American Studies Program with the University of Michigan at Flint.

Our lives were greatly enriched this spring by the presence in the Center of Miriam Tlali, our Visiting Writer-in-Residence. Miriam is a prominent black South African writer whose plays, novels, and short stories have received international notice although they are banned in her own country. She is the author of Muriel at the Metropolitan, Amandla, and Soweto Stories. While here on campus she spoke at public events, seminars, a writer's conference, and in many Women's Studies classes. Miriam was a remarkable visitor, generous with her time and wisdom, and I am deeply grateful for all the support across campus that made her visit possible, particularly the work of Julie Kimball who managed Miriam's schedule. Funds for Miriam's residence were provided by Academic Affairs and International Affairs and her housing was donated by the Office of

Residence and Dining Halls. We will miss Miriam and wish her well at Yale next year where she will participate in an African writers program.

Two faculty members have had new books published this year. Knopf has published Susan Hartmann's book From Margin to Mainstream: American Women and Politics Since 1980 and the University of Georgia Press has published Judith Mayne's book Private Novels, Public Films. Our faculty have published in a wide variety of journals this year and have presented papers at the major national and international professional meetings, including the National Women's Studies Association, the Modern Language Association, Council on Social Work Education, American Sociological Association, Society for Cinema Studies, and Western History Association.

The Center's faculty continue to be recognized for their excellence in teaching. Marlene Longenecker was one of eight OSU professors selected to receive the 1989 Alumni Award for Distinguished Teaching. This is the second time Marlene has won the award, a truly remarkable accomplishment! Good teaching is prized in the Center and I am deeply appreciative of the efforts of GTA's and faculty in providing the best in classroom instruction. Much of the growth of interest in women's studies can be attributed to excellent teaching by our GTA's in the introductory sections.

A number of our Graduate Teaching Associates have reached milestones this year. Susan Dyer and Sari Champagne have passed their Ph.D. general exams. Terry Moore and Lynette Loury have completed their master's degrees; both will pursue the Ph.D. degree. Lisa Aubrey won a fellowship from the Social Sciences Research Council to conduct her dissertation research in Kenya next year.

There are a number of departures from the center that I would like to recognize. Four

of our most senior GTA's have completed their eligibility with the Center. We will sadly miss the expertise and contributions of Phyllis Gorman, Tina Bradshaw, Kelly McCormick, and Willa Young. We wish them well as they complete their graduate education at OSU. Also leaving, to complete graduate work at other institutions, are Vicki Allen-Callahan who will attend UCLA in the fall, Trish Briggs who will attend the University of Minnesota, and Sally Meckling who will continue her studies at the University of Pittsburgh. With much envy I report that Kathy Casto will be off to New York City next year.

This has been an exciting and productive year for the NWSA Journal. Three issues have been published with a fourth issue due out in the fall. The journal features the latest in interdisciplinary feminist research and scholarship on a wide variety of topics, from the politics of Jewish invisibility, to growing up gay and lesbian in the South. The third issue contains beautiful reproductions of the paintings of the Egyptian artist Inji Efflatoun and an analysis of her work by Betty LaDuke. Congratulations to MaryJo Wagner, the journal's editor, and her hard working staff: Maria Gonzalez, Sally Meckling, and Michelle Speights.

We concluded this academic year with our annual spring dinner. Feminists from across the campus and from the community, one hundred twenty-five in all, came together to celebrate our accomplishments this year. The keynote address was a spectacular poetry reading by Melba Boyd. A special award was presented to the Women's Studies librarians, Adrienne Zahniser and Virginia Reynolds. Graduating seniors, departing GTA's and student award winners were acknowledged.

My term as Acting Director has been greatly facilitated by the dedication and hard

work of the office staff, Rhonda Griffith and Julie Kimball, both new to the Center this year, and Mary Sullivan, who holds the key to all the vital information about the Center's

past. They made my job a lot easier and certainly a lot more fun. However, it is with great anticipation that I await Susan Hartmann's return as Director in the Autumn.

Farewell to Adrienne Zahniser

by Virginia Reynolds, Women's Studies Library, Ohio State University

The Center for Women's Studies wishes to bid farewell and express our appreciation to Adrienne Zahniser, former Head of the Women's Studies Library and editor of the Women's Studies Review, a predecessor of Feminisms. Adrienne has been the head of the Women's Studies Library since 1980 and was the editor of the Women's Studies Review until 1983. As editor Adrienne provided information on the growing collection of reference sources, feminist materials, and studies by and about women in the Women's Studies Library and in the Ohio State University Libraries System. The Women's Studies Review was the first publication in the United States devoted solely to evaluation of women's writings. It served as a valuable tool for disseminating information on the current literature pertaining to women and as a means for publicizing the newly formed collection of the OSU Women's Studies Library.

Adrienne spent countless hours editing, proof reading, obtaining review materials, increasing the diversity of reviewers and subscribers, and publicizing the Review. Many readers were introduced to feminist studies and to the Women's Studies Library through the Review. Through the variety of its reviewers and their fields of interest, the Review staff also served as a liaison between the academic arena and the community.

Adrienne's service to the Center for Women's Studies and to the OSU libraries was far ranging. She chaired the

Library/Publications Committee of the Center for Women's Studies, has been on the Center's Advisory and Small Grants Committees, and chaired the Wilde-Stein Committee which purchases library materials and films. She has served on the OSU Libraries On-Line Committee and recently acted as a curator for the Jessica Mitford exhibit in the Main Library. She is also an active member of the Columbus Area Library and Information Council of Ohio.

As library collection manager, Adrienne has worked diligently to expand the Women's Studies monograph, microform, and serial collections, both in quantity and quality. Although her position was half-time, she routinely put in "overtime" to upgrade library services. In times of reorganization and retrenchment, she has had to struggle to maintain the Women's Studies Library's stability and improvement. Her dedication to the welfare of the Women's Studies Library and of the Center, her willingness to perform whatever task is needed, her genuine concern for others, her efforts to address the interests of a broad spectrum of women, and her wonderful egalitarian spirit have endeared her to both staff and students. She has stood by her staff in bad times as well as good, and we are grieved to part with her. We thank Adrienne for all of her hard work and commitment to the improvement and expansion of the Women's Studies Review and the Women's Studies Library. We salute her and wish her the good fortune she so richly deserves.

Interview with Adrienne Zahniser and Virginia Reynolds

by Kathy Casto, Department of English, Ohio State University

When Women's Studies students and staff initiated the move toward a separate library, materials pertaining to women were spread throughout the department libraries across Ohio State, the nation's largest university campus. In the early 1970's, feminist librarians on campus had begun to compile a bibliography of OSU holdings and an annotated list of publications by, for, and about women. In 1975, \$2,000 was allocated by the then Office of Women's Studies for monographs and serials. In 1976, Abby Kratz was hired as the first Women's Studies librarian, and in 1977 the library moved from its initial base in the Undergraduate Library to a separate space in the Main Library. Now the Women's Studies Library possesses over 13,000 volumes and continues to grow, though its librarian, Adrienne Zahniser, remains a half-time faculty member. Faced with budget reductions and a movement towards centralization, this most visible part of the Women's Studies program at OSU is still not entirely certain of its future.

The following interview was conducted with Adrienne Zahniser and Virginia Reynolds, a member of the Library Staff, on April 25, 1989. The questions and discussion that followed were based on an article Ms. Zahniser is composing on the history of the Women's Studies Library. Kathy Casto, an instructor at the Center for Women's Studies, was the interviewer.

Kathy: Why does Ohio State have a separate Women's Studies Library? What are the advantages to students?

Adrienne: One advantage is convenience--having the material located in one place. Even though some material is still scattered and there is a lot of overlapping, we try to get most of the materials on

feminism. We are also able to put the periodicals and pamphlets on women's issues in the same area as the books.

Virginia: Convenience is especially important in a campus as large as OSU, where the libraries are geographically spread out.

Kathy: What was the inspiration for the women who started the Women's Studies Library?

Adrienne: It was a political need for "a room of one's own." Black Studies was already established with its own library; and women were becoming a more vocal group and they needed their own space. I think that both then and now a lot of women want to ask questions in a library where they feel comfortable.

Virginia: It was also important to have a separate bibliographer who would look especially for women's materials and whose research would yield a wide diversity of material. When we first started, we had many books in the history area, but not many in health, for example, or international studies. We needed someone who would pull together works from many different areas and show that Women's Studies is truly interdisciplinary.

Kathy: What significant goals has the library met since its inception?

Virginia: We started out with 2000 books and built a collection of over 13,000. We also have many more serials subscriptions. We began with many donations, one-time gifts of serials. Now we actually have subscriptions to those journals. I think too, we've been able to establish a broad interdisciplinary collection.

Adrienne: I was impressed when I first came with the range of materials. The collection was very well balanced along the whole spectrum of feminism. Our primary purpose is to support the Center and its degree programs. Another thing we've worked at is increasing our microform collection.

Virginia: We have one of the largest microform collections of women's material in the Midwest. The fact is that there are very few Women's Studies libraries. One of our goals has been to make Women's Studies visible. We help explain what Women's Studies is.

Adrienne: Another goal has been to keep the Women's Studies Library as a separate collection, which is becoming increasingly difficult since the trend is toward centralization.

Virginia: We've also increased bibliographic instruction -- teaching undergrads how to use LCS and to locate women's materials. We've been able to increase user-education in the library.

Adrienne: User-education is difficult because the Library of Congress is usually about ten years behind current usage of subject headings. We have to do quite a lot of searching.

Virginia: When Women's Studies began, we had to do extensive researching of subject headings. For example, "sexual harassment" was also listed as "indecent assault" and "teenage pregnancy" was also under "pregnant schoolgirls."

Adrienne: When the Library of Congress changes the terminology, they don't go back and change the old headings.

Kathy: What are important needs that the library must still address?

Adrienne: Money. Money for materials and money for increasing the position of the librarian to full-time. In fact, I just helped to write up a job description for a full-time faculty member who would have a joint

appointment with the Center, as our other faculty do.

Kathy: Is your position really half-time?

Adrienne: No, no it's not.

Virginia: Adrienne spends the time required by a three-fourths time position instead of a half-time position. It is very difficult since she has committee work on top of her other responsibilities.

Kathy: How do you manage to keep up with the literature when you are not full time and the area is growing so quickly?

Adrienne: We read review literature, library reviews, and feminist periodical publications that review small presses and women's presses. Advertising from publishing companies comes to the library. And even downstairs in the acquisition area they give us all the flyers that have to do with women.

Kathy: What determines how the material is selected?

Adrienne: Our choices. The library has an approval plan. The books come in from university presses, the major large presses, and whatever small presses we have chosen, such as Naiad Press and The Feminist Press. We can look at them on the shelf and decide whether we want them for our area. Then we have discretionary funds to buy things that do not appear and to fill requests from Center personnel.

It is a frustrating choice because you cannot buy everything. The collection leans very heavily toward social science and humanities materials. In the literature area, since we cannot buy all the books written by women, we depend on recommendations from the Center; we mainly purchase authors that are taught in Women's Studies Classes.

Kathy: You question the continued support of library administration at the end of your article. Do you foresee the continued

expansion of the Women's Studies Library? Are there problems ahead?

Adrienne: There is no assurance of our continued existence, because of the drive for centralization and the lack of money. It is more economical to centralize. When we asked for help with the full-time position, the Director of the Library said he would be glad to have the position funded, but could not contribute to it.

Virginia: There has been a much greater move toward centralization in the past five years. For instance, when we started out we had our own circulation and our own reserves, and now those two areas have been centralized.

Adrienne: This kind of centralization has had good results, because it helps patrons to have one place to check out books and one place for reserves in the Main Library. However, we must guard against being absorbed into the general collection. We will only continue to grow as long as we are a separate library that has a separate budget. We have more space now, since we have moved into a room that accommodates the collection much better. But we have had budget problems for the last two years.

Kathy: Is that library-wide?

Adrienne: Yes, nationwide really. Especially with the serials. We are fortunate because we can often buy three serials for every one that a librarian in a science field can buy.

Kathy: Do you have new projects in mind for the Library?

Adrienne: The full-time position is most exciting. Cooperating with other departments is also something we are trying to do. For example, I am talking to the people who are starting the Peace Studies program to see if they would like to buy some microforms from the women's peace movement.

I also think we would like to increase our visibility on campus. It is surprising that even though we have been here since 1977, there are still people on campus, even faculty, who do not know about us.

Virginia: We are also trying to attract international students who are not familiar with women's studies. We try to educate people about the scope of women's studies, so that they see that it is not just about politics.

The Women's Studies Library also hopes to initiate the preservation of source materials on local women's activities in a women's studies archive. Such materials include the personal papers of local organizers, oral history tapes and transcripts collected by OSU faculty and staff, and a poster collection, currently housed in Special Collections. Except for the posters, these materials are not presently catalogued or available for library patrons. As the Center for Women's Studies attracts more graduate students, such materials will become a more important resource for scholarship and teaching.

New Women's Studies Librarian Comes to OSU

Susan Cull will be the new Women's Studies Librarian from July 17 until the position can be permanently filled. She has had various contracts in reference work with the OSU libraries. She has an MA in Library Science from the University of Missouri, and a BA from Ohio State University in history.

Susan was active for many years in the women's health movement. In the late 1970's she did research and public relations work for alternative birth groups. When the medical community began to attack participants in home birth groups, she helped to found and later directed a state-wide political action

group. That group co-ordinated the defeat of legislation that would have made unlicensed midwifery in Ohio a felony; it also helped nurse-midwives regain their legal right to hospital privileges in this state.

During this time, Susan arranged for several authors to speak in Columbus, including the activists Judy Norsegian and Norma Swenson of the Boston Women's Health Collective, and Suzanne Arms. In 1983 she organized a debate between the head of the Ohio Ob-Gyn society and Dr. Michelle Harrison, who wrote A Woman in Residence. In

1984 she presented a paper on midwifery at the National Women's Studies Conference.

For the last four years Susan has co-owned and worked at a small natural foods shop in The North Market, Columbus' last public market. She has recently become involved in an oral history project, and maintains an interest in issues of health, illness, and poverty.

The Center for Women's Studies is pleased to welcome Susan to her position in the Women's Studies Library.

1989 Robin Wiehm Award Winner

Patterns of the Past Expanding Women's Art and Understanding: Woolf, Walker, and Brant.

by Ami Magisos,

Stretching their arms out into the dark silence of women's past to touch the richly textured traditions of female creativity and to use them as patterns for their own expression and growth, women writers such as Virginia Woolf, Alice Walker, and Beth Brant explore their female heritage as a source of creativity from which they can expand their understanding of women's experience, and to which they can add their own experience, expanding the collective heritage. This female heritage becomes especially important in the face of the silencing of patriarchal oppression, from the severest legal oppression of women, such as enslavement to white owners or husbands, to the subtler social oppression of women, such as ingrained demands for conformity and self-censure. With her belief in an evolution of collective knowledge and progression in art, an awareness of a female artistic heritage is essential to Virginia Woolf in her book A Room of One's Own. In a similar grasp into her

past in support of her present, Alice Walker integrates Woolf's text in her essay "In Search of Our Mother's Gardens," expanding Woolf's ideas to include Walker's experience as an American Black woman, and using Woolf as a part of her female heritage, as a foremother. Beth Brant intuitively uses this concept of a female artistic heritage as a pattern for exploring her similarly suppressed personal history; using the process of writing itself as a awakening and a liberation from this enforced silence, Brant creates new, personal directions and conceptions of art in an ever-expanding heritage of female creativity.

Commissioned with the lecture topic of "Women and Fiction," Woolf carefully weaves her vision of women's future in literature by unangling women's knotted past from a conventionally male creative medium, due to its most basic requirement of literacy, denied to many Western women until more recent generations. Woolf begins her theories

with her basic belief that "(Masterpieces) are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice" (A Room of One's Own, 68-69). In Woolf's definition, the past is essential for art: Women's masterpieces, she claims, will appear with an evolving common knowledge or consciousness as women, a growing process of understanding that will teach women to transcend individual grievances, to speak with the "single voice" that is the accumulation of all voices. Now questioning the patriarchal system that has stunted and stifled the development of this heritage, women are recovering their past, creating a heritage whose ideas may be constantly expanded, reevaluated, and refined.

Though it is not as limited as a "Canon of Great Literature" might lead one to expect, Woolf does find women's tradition in literature thwarted by their history of physical and intellectual oppression. As eminent Professors of Literature such as the quoted Sir Arthur Quiller-Couch admit, Great Literature in its tradition requires wealth and leisure that leave even poor white male poets "less than a dog's chance" (A Room of One's Own, 111); and as a patriarchal system has for the most part prevented women's economic independence, this certainly applies to women's early efforts in the medium. Woolf stresses what she considers of fundamental importance to a strong female literary tradition, a basic material independence.

In a process of recovering an existing female heritage in literature before the revolutionary event of middle-class women writing in the eighteenth century, Woolf uncovers literary efforts by foremothers such as Lady Winchelsea and Aphra Behn, who probably served as models or inspiration to some link in the chain of heritage now invisible. Most effective in Woolf's recovery is her

created foremother Judith Shakespeare, William's equally gifted sister who never writes a word because of the circumstances of her life in her society. With Judith, Woolf describes in human terms the importance of a supporting female heritage as well as the basic material conditions necessary for "genius" to develop and share its gifts. This imaginary figure haunts Woolf's book as the genius the past has buried and the future may reveal if society will only allow her, and her female heritage will sustain her. Thus Woolf claims that every woman writer who stays true to her own past will create a past for Judith, and will bring nearer the birth of her "incandescent" mind, a mind that will not stutter with anger as Charlotte Bronte's, but be free from fetters of gender to express the poetry within her. Woolf encourages women to become the building blocks, to expand the scope of the medium for the Judith of the future.

Alice Walker also affirms the need, as a female artist, to draw upon a tradition of foremothers, and in her essay, "In Search of Our Mother's Gardens," she herself draws upon the text of Virginia Woolf. Yet Walker's background as an American Black woman is vastly different from Woolf's as a British white woman, indeed, an economically independent white woman at that. Walker does not need to imagine the oppression of her mothers in the sixteenth century; Walker need only look back one hundred years to the complete enslavement of her people, look back one generation to the struggles of her mother, and look around her to see the severe legacy of oppression in her contemporary American Black sisters. Walker uses an excerpt from Woolf's A Room of One's Own, inserting the physical, sexual, and emotional abuse in her background next to Woolf's Elizabethan probabilities, creating an inevitable comparison to Woolf's example. Yet Walker does not intend to "grade" oppression, but rather to expand the

understanding of women's history beyond racial boundaries, to include her experience.

With the Black woman's status as "the mule of the world," Walker takes Woolf's search for genius in literature and rephrases it in terms of her context, her experience as a woman. Much less the achievement of literary masterpieces or even literacy, how did the American Black woman keep the creative spirit alive at all? Within these circumstances, definitions of art expand to include context and perspective. With the Black woman's constant hard physical labor and little leisure time, in her struggle for subsistence living levels, she channeled her creativity through available media and available time. Because of these circumstances, these women intertwined their creativity into their everyday life, and their art's usefulness was an inherent part of its beauty. Walker looks to her own mother's hobby of gardening, the common yet creative medium through which her conditions allowed her to express herself. As well, Walker points to the specifically female tradition of quilt-making, in which women use only scraps on hand and their imaginations; in the utilitarian crafts women were expected to make, some stitched in their own creativity and expression. Recognizing these artforms, Walker expands definitions of art beyond traditional male structures, which bind Woolf's definition, into a realm of media specifically female that considers context and values art's integration into common life.

Within her own text, Walker draws upon Woolf's ideas, yet clearly insists that her experience as a Black also be part of Women's experience; she stretches the collective women's consciousness to expand and revalue its ideas about art beyond the patriarchal traditions and assumptions which Woolf does not cross. As well as challenging Woolf's ideas, Walker claims her as a foremother, not in race or class, but as a woman uncovering a woman's

heritage, creating a pattern from which her daughters can learn.

It is her personal experience of oppression in sexuality and race that Beth Brant uses in "A Simple Act," as well as her women's heritage, to recover her creative self. In the very act of writing, which she stresses in her unconventional, self-reflexive style, Brant awakens memories of adolescent female love and images of her Mohawk heritage, both silenced by a violently disapproving and conformist culture. Brant parallels her timeless image of women carving gourds into utensils, a simple act which took lifetimes to perfect, to her writing, a simple act that she uses to concatenate her continuing struggles for self identity. In this process, Brant breaks through her traditional, society-enforced silence to find her formative past as a creative source for her own traditions. Exploring her past in writing affirms the significance of these experiences to her identity and present experience.

Diving into her suppressed memories, Brant accepts as a deep source of her creativity her heritage as a Mohawk, a depth that naturally flows into her present life when she considers the gourds growing in the twisting vines on her fence, or when she hears the trees speak to her as they scratch her bedroom window, just as they spoke to her grandfather when she was a child. Likewise, as Brant pieces together her memories of her "lost" lover, Sandra, in sketchy past tense, her narrative flows into her richly sensual passage in present tense of her experiences with her current lover, Denise. For Brant, the exploration of personal past as well as an intuitive sense of a deeper women's past is naturally expressed in a terse and sensual poetic form, expressed as a personal process of liberation from silence and oppression. Experiencing her heritage, she redefines it through a personal process, for future women.

The writings of Woolf, Walker, and Brant recognize and reclaim a women's artistic heritage, which women constantly expand in multiple directions as they reinterpret the past according to their experience and create a past for future women. In Woolf's metaphor, these women become blocks on which others can build higher, breaking through the oppressive ceilings of racism, classicism, and sexism. Though indeed Woolf seems to cling to masculine conventions of logic -- and that irritating pronoun -- and remains commissioned to her topic of *Women and Fiction* and personally distant at any cost, she does establish and repeatedly stress the importance of a female heritage in this conventionally elitist and male-dominated art. Within "In Search of Our Mother's Gardens," Woolf's text might be called a building block of her own terms, yet Walker challenges and refocuses Woolf's search for genius to her own context of experience as a Black woman, and ultimately expands both women's recognized heritage and the borders of art itself; rather than as a block on which to build a "higher truth," Woolf's text

serves more as a pattern from which women can expand. Brant, too, uses her women's heritage as a pattern for her emerging identity as a lesbian and a Mohawk; she delves much more deeply into personal history, which Woolf shuns as particularly "feminine," and maintains this method as a natural and valid form of liberation and art. Reaching out in different directions from the heritage they have claimed as collective, all three, "Out of a past, make a truth for the future" ("A Simple Act," 93).

Brant, Beth. "A Simple Act." Mohawk Trail. Ithaca, NY: Firebrand, 1985.

Walker, Alice. "In Search of Our Mother's Gardens." Woman As Writer. ed. Weber and Gruman, 1978.

Woolf, Virginia. A Room of One's Own. Orlando, FL: Harcourt, Brace, Jovanovitch, 1957.

The winner of the Common Differences Award will be published in an upcoming issue.

Celia Kavanaugh wins the Lillian Gates Women's Studies Scholarship.

Celia Kavanaugh, a re-entry student and mother of two young children, was awarded the Center for Women's Studies first Lillian Gates Scholarship this year. The Lillian Gates Women's Studies scholarship has been established by Glenda Riley (Ph.D. Department

of History, 1967) in honor of her mother. It provides a stipend of \$600 to be used toward tuition during the senior year of a Women's Studies major. We are all proud of Celia's accomplishments and delighted to be able to award her our first Women's Studies scholarship!

Women's Studies Small Research Grants Awarded

The winners of the Women's Studies Small Research Grants were announced this spring.

Pamela Creedon, Assistant Professor, and Lee B. Becker, Professor, in the School of Journalism were awarded a grant for their research on the determinants of audience interest in televised coverage of women's sports.

Merrily Dunn, graduate student in Educational Policy and Leadership, was awarded a grant for her work, "Separation or Integration? The Women's Movement at The Ohio State University, 1960's to mid 1970's."

Marilyn Greenwald, a graduate student in the Department of Communication, was awarded a grant for her work on newspaper's "Women's Pages" and particularly on Charlotte Curtis of The New York Times.

Rita Butchko Kerr, a graduate student in the Department of Nursing, was awarded a grant for her work on factors influencing adult daughters' experience of grief after the death of an elderly parent.

Thomas Klak, Assistant Professor, Department of Geography, was awarded a grant for his research "Women's Access to State Housing Assistance: The Case of Jamaica's National Housing Trust."

Mary Beth Krouse, a graduate student in the Department of Sociology, was awarded a grant for her work on the NAMES project quilt and political culture in the Lesbian and Gay movement.

Irene Ledesma, a graduate student in the Department of History, was awarded a grant for her work, "Unlikely Strikers, Mexican-American Women in Labor Union Activity in Texas, 1900-1980."

Marlene Longenecker, Associate Professor, Department of English, was awarded a grant for her research on Ann Radcliffe.

Congratulations to all the recipients. The Women's Studies Small Grants are awarded annually to further feminist research at The Ohio State University.

Closet Winter

A Short Story By Rosaria Champagne, Center For Women's Studies and Department of English, The Ohio State University, Columbus, Ohio

She was afraid to sleep in her bed when they lived in the old house, so she slept on her closet floor instead. It was deep and carpeted, warmer than the rest of her house. In her closet she kept her colored pencils and notebook. In the back, her mother kept her sequin gowns wrapped in clear plastic garment bags. Her closet smelled of mothballs and stale perfume.

There was a vent in the closet, a queer, oblong thing, which carried to her glitches of

conversation from downstairs. The little girl covered the vent with her blue afghan, fearing her mother or the cleaning lady would vacuum it away. They always fought in the kitchen, and if the little girl lay with her ear atop of the vent, she could hear it all very well.

Life was chopped up and ordered. The boy was the father's son from a previous marriage and the girl the woman's child.

"John, get rid of him, he's ruining our lives!" she heard her mother scream one day. "He's an animal. Just this morning, I watched him pissing in the tulips!"

The little girl rolled away from the vent and poked holes through the garment bag with her fingers.

At night the mother would bring warm milk to the girl fearing she was a highly excitable child. The woman would kiss the little girl good night, tell her she loved her, and promise never to let her stepbrother hurt her. The child hugged her tight and told God that she loved her more than anyone in the world and please don't ever let her die and leave.

Sometimes the man and woman would share a cigarette in bed and talk about the children. They both expressed gratitude that the girl was too young to be affected by the boy's problems.

The boy raped her on Saturday nights when the adults were out with the Fairfaxes, Millers, or Maines. And the girl will tell them this at their twentieth wedding anniversary, but they won't believe her. They know the boy is capable of this, but are confident that it could never have occurred in their safe home.

It got worse. After school, the girl would hide in her closet and listen for her mother to start dinner and for her stepfather, Dr. Morris, to come home from work. She'd smell the onions and oil through the vent, and eventually hear her stepbrother come home. She'd hear him opening drawers and running water in the bathroom they shared. He spent a lot of time in the bathroom.

At night, after her mother tucked her in bed, she'd sneak out and bring her pillow and blanket into the closet. She'd take a gown off its hanger, ball it up, and hug it to her while she slept on the closet floor. The sequins would leave deep crevices in her cheeks. And on Saturday nights, after the parents had left for dinner dates or fallen asleep at home, the boy came into her closet.

Then the son stopped coming home. The girl asked why, and her mother explained he was a drug addict. He was living in a new home

with other drug addicts. The girl knew that was a very bad thing. That night, she wrote him a letter, but it was never sent. All it said was she was beginning to write in pen now in school. She didn't really think he'd care. She knew drug addicts had more important things to think about.

The girl was often sent home from school by the school nurse for throwing up in gym class. Her mother and Dr. Morris decided to send her to a psychiatrist. He'd ask her why she cried too much, and she wouldn't answer. She spent every Wednesday from 3:30 to 4:30 watching the digital clock pass through the hour. Dr. Morris, who worked in the medical center, would drive her home. Sometimes, they'd park the car and pet the horses and the cows in the pastures. Sometimes they'd drive the hour in silence.

The girl's mother came into her closet one day without knocking. She turned on the lights. She found her child sitting inside a big garment bag with the gown the woman had worn on the cruiseship to Puerto Rico with her first husband. The girl was pulling the sequins off, one by one, and swallowing them. The woman screamed. She ran from the closet and slammed the door.

She returned a few minutes later with Dr. Morris. He plucked the girl out of the bag and laid her on the bed. He placed a pill in her hand and her mother gave her a glass of water. She swallowed it. Then he took a syringe out of his bag, rubbed the needle with an alcohol swab, dabbed the child's behind with the same swab, and stuck her with the needle. The medicine was thick and stung her all the way to her feet. The girl fell asleep instantly and dreamed about her fingers falling off and rolling around the floor and finally getting stuck in her closet vent.

She lost a lot of weight because she kept throwing up. She was too weak to attend ballet and tennis and ice skating. Dr. Morris had to give her more shots and she kept dreaming about her fingers falling off until she was afraid to play the piano, too.

Dr. Morris would tuck her in bed every night, bringing with him a Valium and some water. He'd tell the child she was loved, and the child would thank God for her mother, Dr.

Morris, and Dr. Morris' black doctor's bag. The child was sure she would die during the night if she didn't get her little white pill.

Time passed. They moved to a new house, and her new closet didn't have a vent. The last word from her stepbrother brought good news. He was making pottery in Arizona. He wasn't out of withdrawal yet, but he was happy. He sent the girl's mother a spaghetti dish. She threw it away. The girl threw away her notebook and plastic horses.

She pretended she was normal. She went to college and wore mascara and slept with men. She received good grades and became closer with Dr. Morris. On vacations, they'd talk about Israel, the Russian revolution, the annual club tennis tournament. She thought she was happy.

During her final year in college, it started again. It happened with the ease of a heartbeat. This time it happened on a Christmas vacation in the Bahamas. No one could quite explain it. Dr. Morris attributed it to his wife's menopause, and told the girl not to take it personally. In a couple of years, after the girl gets married, she will come to realize that her mother is an alcoholic. After the girl gets divorced, she and her mother will share tennis doubles and shopping. Her mother will stop drinking. It will be OK. But now, the girl isn't ready. She feels exposed. She hasn't told God in a very long time that she needs her mother and has almost let go of the nights with her stepbrother and Dr. Morris' black doctor's bag. She feels her mother must have known.

"You'll kiss that man's ass in there," her mother said, pointing to Dr. Morris' snoring door, "but me, you hate me." She clutched her highball glass. "You're a goddamn pathological liar, that's what you are. All you think about is having a cock in your mouth." The girl felt herself drifting. She saw the scene as if from the wrong end of a telescope. "You wish I was dead," the woman said. "Why? Because you want to go in there and fuck my husband. But the only person who is going to fuck my husband is me!" Then she spit on the girl, or so the girl felt. The spit stabbed into her right eye, poked it out of its socket and mixed with the girl's blue blood. Together, the girl's blood and the woman's spit flowed down her face, curled around her neck, and traveled down her

chest and stomach. It flowed into the girl's vagina, and, rolling around, it twisted between her legs like the men she loved. It oozed all over the wicker mat.

"Stop crying," the woman demanded, only confusing the girl further because she didn't know she was crying. "Your tears even lie."

The next morning, hours before sunrise, she sat on the sun porch in her purple nightgown in the black, salt-thick air. She picked up the male kitten from the basket. He was asleep, and when she plucked him from the body-knot he had created with his sisters, he stretched and yawned, his torso limp and trusting. The girl kissed him and nuzzled him with her face. He purred loudly, his green eyes languid and soft.

And after that Christmas, her vision of the present fused with the past and blurred all the edges, people were like yellow film negatives to her, see-through and flat, and the air became stale. She imagined that she was invisible.

She went to classes and ran, and with each pavement-pound from her running shoes, time disappeared, and air froze to her face. It was a miserable Midwestern winter.

Todd Baron was very understanding. She told him about her mother and he answered her with his penis. He was rough and fast. She wanted him to redeem her in some undefined way. She vowed to hate her mother for the rest of her life. She hated her and loved Todd, even though love and hate were indistinguishable now. Finally the girl just got tired, damn tired. In bed, Todd would enter before she was ready, but dry and wet were as alike as love and hate, and it just didn't matter.

She calls home. She and her mother have a pleasant chat. The pro at the club is getting married, and Mrs. Morris expresses concern over the fact that she won't be able to squeeze in a lesson before the club tournament. She changed the fixtures in the guest bathroom. Dr. Morris is fine.

The girl tells her mother she can't sleep very well, and asks her for a bottle of Valium, ten milligrams please. Of course her mother understands and will have Dr. Morris send them tomorrow.

The girl counts the days. She doesn't remember breathing during that time.

She buys a bottle of Chablis. and picks up her package in the mail room. She showers, puts on her black silk underpants -- last year's birthday present from Todd -- and her oldest jeans.

She sits in her closet with her wine and Valium. It's a comfortable box, small and dark. She opens the child-proof cap and throws away the cotton. She spills the pills on the floor and sifts them through her fingers. She writes her name using the pills as ink. She scrambles the pills, then divides them into ten small piles. She likes the number ten. It has order.

She swallows the pills three at a time. At first, she drinks her wine from the glass, but when she nears the second pile of pills, she chugs right out of the bottle. When the fourth pile is gone, the room becomes darker and the floor soft. The wall behind her cushions her head and neck like an inflatable bathtub pillow, and the air starts to lap over her skin in waves. She swallows the last of the pills. The bottle has toppled over and breaks on the floor, she

PHOSPHORESCENCE

On stage again
A one act called Facts and Phosphorescence.
I'm supposed to be the phosphorescence
But I'm as bright as rust.

All I do onstage is spin
A full circle ballet spin
Face turning before back
Eyes focused on a prop

I spin and spin and spin
My leading man makes speeches
Things like: she's a liar, she fakes
Orgasm

I can't stop spinning
The callouses on my feet
Have turned to bone
And the audience is gone

In my closet I keep my
Barbie Dolls Crayons Hunt Cap
Like Cancer
My mother's sequin gowns

thinks, because her fingers are bloody.

She hears Todd say something to her, but she can't open her eyes. Under her eyelids, though, she sees the Bahamian sunrise, and it is beautiful. She smells something crisp and acidic. It reminds her of rubbing alcohol. She wonders briefly if her stepbrother is still alive.

She lives. She gets married. Her wisdom teeth are extracted. She gets divorced. She and her mother make up, although they never talk about it. She wonders whether forgiveness is not a matter of doing, but one of letting go. The summer after her divorce she and her mother win the Ladies' Doubles Tournament sponsored by their club. They spend February in Miami, just the two of them. One evening, they sit on the dock by the coast. They are drinking Hawaiian punch and 7-Up. The woman asked how long, how many years, was the boy raping the girl. The girl says one -- when she was in the fourth grade. They return to Chicago. Dr. Morris says they both look terrific. The girl takes summer workshops at the community center -- one in Ceramics and one in Acting. She writes a poem. It is about a play she is in. It goes like this:

Hand in garment bags like slaves
I smell love in the stale perfume
Fifty pounds today I write the numbers
Proudly in my notebook

Through the vent I hear screaming
She says his son is filth
She says he fucked the dog
I lock my eyes in my mirror

And make a pact: forty-nine pounds tomorrow
If she will suck them all up
Take away
Strip them nude

Make them spin naked
On stage
Tits flapping pricks wagging
Like tongues.

Frye Street and Environs:
The Collected Works of Marita Bonner.
Edited by Joyce Flynn and Joyce Occomy Stricklin
 (Boston: Beacon Press, 1987)

Reviewed by Ann Allen Shockley, Nashville, Tennessee

Marita Bonner (1899–1971) is one of those early twentieth-century black women writers who has been neglected for too long in the Afro-American literary canon. Thankfully, her works now have been collected in an important and much-needed volume. Editor Joyce Flynn, a faculty member of the history and literature departments of Harvard University and former Sojourner theater editor, provides a very illuminating introduction to the life and works of the author. Coinciding with this, co-editor Joyce Occomy Stricklin, free-lance photographer and daughter of Bonner, brings her mother alive to us in a warm remembrance.

Frye Street and Environs offers a myriad range of Bonner's writing talent, encompassing essays, plays, and short stories published between 1925 and 1941. Her works appeared in two of the few black outlets at the time for creative expression: Crisis, the official organ of the NAACP which had Jessie Redmon Fauset as literary editor, and Opportunity, of the Urban League, wherein Zora Neale Hurston published her second short story. These publications presented prizes and awards to their writers, of which Bonner was a recipient.

The collection aptly begins with an autobiographical essay "On Being Young -- a Woman -- and Colored" (1925) that takes the reader into the mind of a very discerning twenty-six-year-old black woman reflecting upon life and herself: "All your life you have heard of the debt that you owe 'Your people' because you have managed to have the things that they have not largely had." A Radcliffe College graduate (class of 1922), Bonner had those things that many of her race did not.

Drawn from her Boston middle-class surroundings, she was then teaching, sharing her knowledge, and paying her debt while "pinioned in the seaweed of a Black Ghetto" in Washington, D.C.

The essay signals concerns that stand out all through her writings: racial discrimination that is so powerful "You long to explode and hurt everything white; friendly, unfriendly," and generational differences of "Old ideas . . . fit for the scrap-heap of Wisdom." As a woman, she sees the commonality of sexist restraints on all of her gender, but notes too, the dissimilarity between being viewed as a "white lady" and a colored woman imbued with "a gross collection of desires all uncontrolled."

Bonner has been more remembered as an early playwright. Her three experimental plays, The Pot Maker: A Play to Be Read (1927), The Purple Flower (1928), and Exit, an Illusion (1928) were never produced in her lifetime. Of the three, The Purple Flower has been anthologized and is the most lauded. An allegorical play, it can be considered a precursor to the militant dramas of the sixties. There are the "White Devils" (prior to Malcolm X) living on the side of the hill where the purple "Flower-of-Life-at-Its-Fullest" reigns, and the "Us's" below who want to climb the hill to also taste life at its fullest. The play brings out what Bonner writes about later in her second, rather poetic essay, "The Young Blood Hungers" (1928), characterizing the struggle between the more aggressive young who want to try out "New Steps" and consider revolution, and the

old, who rely on religion and learning to reach the top.

The bulk of the collection contains twenty short stories written between 1925 and 1941, mainly of the urban working class after World War I and to World War II, launching a new black genre for her time. All of her characters are caught up in the black despair of economic and social survival, and personal conflicts that impel them to act and react in ways that are destructive to themselves and others. There are few victors in the hopeless struggles against the strong countercurrents of life.

The Chicago Frye Street stories begin with "Nothing New" (1926) written when Bonner lived in Washington. Additional ones followed after marrying William Occomy and moving to Chicago in 1930. In "Nothing New," Bonner describes the Street:

You know how it runs from Grand Avenue and the L to a river; from freckled-faced tow heads to yellow Orientals; from broad Italy to broad Georgia, from hooked nose to square black noses. How it lisps in France, how it babbles in Italian, how it gurgles in German, how it draws and crawls through Black Belt dialects.

The stories are of immigrant Europeans who come to thrive in a new country. But, the focus is on more of the black southern immigrants fleeing racial oppression, economic woes and social injustices, who do not prosper in their own land. "Nothing New" relates of Reuben and Bessie Jackson, newcomers from Georgia, who confront again just "God, work, church, work and God," and witness their northern-born defiant son's life ruined by white physical and emotional barriers similar to what they had left.

Bonner likes to experiment with forms in her words. "Drab Rambles" (1927), drab indeed, casts two paired portraits of a worn-out black male worker, who even though sick, has to continue to work to survive; and, of a black

woman trapped between refusing or submitting to the sexual demands of her white male bosses.

Some stories begin with author preliminaries that set the scene or underscore the theme. "Drab Rambles" is introduced with what is akin to free verse poetry, wherein Bonner humanizes the downtrodden man and beleaguered woman: "I am hurt. There is blood on me. You do not care. You do not know me." Continuing, she breathes nuances on the woman who has had a baby by a white man, poeticizing: "I am not pure Africa of five thousand years ago. I am you — all men tinged and touched." Slavery had left its aftermath on a race diluted into many hues. The theme of miscegenation was a favorite of the period, particularly with Bonner's friend, poet and writer, Georgia Douglas Johnson. "One Boy's Story" stands out as a first person narrative of a southern rural boy's discovery of his white lineage which leads to a devastating effect upon his life.

Besides her unconventional use of prefaces to stories, Bonner utilizes "you," giving the impression that sometimes "you" is herself, and on the other hand, possibly the reader. In the "Foreword" to "A Possible Triad on Black Notes" (1933), which contains three stories, she starts out:

Now walking along Frye Street, you sniff first the rusty tangy odor that comes from a river too near a city, walk aside so that Jewish babies will not trip you up; you pause to flatten your nose against discreet windows of Chinese merchants. . . .

One of the three stories in the triad has Bonner's only white protagonist, Esther Steinberg, in "Corner Store." Esther is the wife of a grocery store owner who misses the Old World of her German-Jewish ghetto, although the couple has accumulated a lot in their new home. When she finds out that her husband, Anton, is having an affair with a black Jewish woman, her life sinks deeper into her abyss of despair. Interracial liaisons prevail in Bonner's stories, showing the intermingling of lives on Frye Street that entangle the people in their

own webs of love, jealousy, hate, deception, and death.

Bonner, like Jessie Redmon Fauset and Nella Larsen, also write of the black middle class. Using a sharp-edged pen, she exposes the classism, trappings of possessions, elitism of family background, and the intraracial bias of skin color proclaiming light is right. Bonner herself was said to not have been well received in some places because of her dark skin, a color her daughter pictured as being a "gentle brown." Her "On the Altar" is one of her best on the theme of color prejudice where a grandmother interferes with the marriage of her granddaughter because the groom was too dark. No "tar babies" were wanted in the family.

Bonner's background as a playwright surfaces through her sharp dialog that moves the stories along. The narratives speak from almost a beholder's point of view, telling rather than relying on inner emotions and descriptions that add meat to bare bones. This, sometimes, causes the characters to seem bloodless, thereby

withholding empathy from the reader. They are what she calls them: portraits.

This writer would have been interested in more of what the people of Frye Street ate, how they dressed, the ambiance of their homes, and how they laughed and cried. What we get is fictionalized sociological tracts of life experiences. Nevertheless, the work is extremely valuable because of its literary history and the introduction of working class themes in Afro-American literature that might have been lost for that time. Bonner can be placed as a forerunning black social-conscious writer, predating Richard Wright, who also wrote of Chicago's Black Belt.

Most of the stories tragic endings, except for "Light in Dark Places" (1944) her last, with moments of humor as it tells of a blind grandmother intent on outwitting a rake trying to seduce her granddaughter. Bonner's lament in this story sums up the hopelessness of Frye Street where the victims of society are "too many peasants lured out off cotton and corn fields and jammed down into roach-filled bed-buggy rattle-trap shim-shams."

Homophobia: A Weapon of Sexism. By Suzanne Pharr

(Inverness, CA: Chardon Press, 1988)

Reviewed by Debian Marty, Center for Women's Studies, The Ohio State University, Columbus, Ohio

Reading Suzanne Pharr's Homophobia: A Weapon of Sexism is an important opportunity as an introductory text on this topic is overdue. However, I was particularly enthusiastic because of the overall success Ms. Pharr's short article, "The Connection Between Homophobia and Violence Against Women,"(1) has had in my introductory women's studies classes this

past year. In the article, she cogently connects the cultural demands of rigid gender roles to violent homophobic behavior which is then linked to systematic inequalities. Her new book promised to expand and develop her analysis for both the slightly-to-moderately resistant audience and the sympathetic novice.

Suzanne Pharr's style of writing emulates an intensive, focused conversation. She relies heavily on anecdotes and experiences culled from workshops she has led on homophobia and battered women's experiences as the Co-Chair of the Lesbian Task Force of the National Coalition Against Domestic Violence. Throughout her book she takes the time to address the apparent echoes of workshop skeptics. She may not always cover the resistor's issues thoroughly, but she communicates her continued confidence in her position as she is simultaneously aware of dissent.

This primer on homophobia is divided into five brief chapters on analysis, effects, strategies, the interconnectedness of oppressions, and lesbian experiences, respectively. Pharr is at her best in the fourth chapter entitled, "The Common Elements of Oppression." Here she outlines the places where oppressions intersect. Racism, sexism, homophobia, ageism, classism, ableism, and anti-Semitism have as their common origin economic inequalities, and as such necessitate concurrent struggles for freedom. She supports this contention by describing and naming the common elements of oppression. For example, she describes the role of defined norms, institutional power, tokenism, and assimilation. Her presentation of this process is quite accessible without oversimplifying.

Unfortunately, the rest of the book does not maintain the lucidity of her earlier work or Chapter Four. The title of Pharr's book and opening chapter, Homophobia: A Weapon of Sexism is indicative of the inherent analytical problems. Homophobia cannot be a weapon of sexism because sexism is itself a weapon, or instrument of oppression. To say that homophobia is a subsidiary of sexism gives sexism an agency of its own. In this process, the actual wielders of power are masked and implicitly denied. Though Pharr does mention patriarchy, she presents it as an ideology and sexism as the system which upholds it. Sexism, however, should not be viewed as a system, but like homophobia, as a tool of oppression systematically applied.

The conceptual confusion continues as Pharr posits two other weapons of sexism -- economics and violence. While violence is the ultimate enforcer of a patriarchal agenda and as such is accurately placed in Pharr's paradigm, economics is a system on par with patriarchy. Claiming economics as a weapon of sexism inverts the relationship between them. The reader becomes inextricably mired in confusion on the very next page where Pharr claims economics to be a "root cause of sexism." Though a dialectical relationship certainly exists, it does seem too much to argue that economics is both cause and effect.

These criticisms are not merely academic quibbles. Rather, analytical paradigms have direct ramifications on practical application. If, as Suzanne Pharr generally holds, economic power and control is the common origin to the interconnectedness of oppressions, then economic solutions must become a part of improving all women's lives and, in particular, a critical part of self-determination in battered women's lives. However, in Chapter Three, "Strategies for Eliminating Homophobia," the issues of economics virtually disappear. Instead, she focuses on the power of naming. "A very small but powerful and effective first step we can take is to say the word lesbian." Pharr also suggests increased or reformed outreach from social service groups and a consistent analysis of the intersection of all oppressions.

While the importance of naming is critical in the development of a positive self-perception and is crucial in proclaiming that self-affirmation, naming along with outreach and further analysis do not themselves eliminate homophobia. These strategies can not dismantle the systematic intermeshing between patriarchy and capitalism.

But perhaps most disappointing is Ms. Pharr's lack of follow-up on her own agenda. In her last chapter, "Women in Exile: The Lesbian Experience," Pharr returns to her strongest suit. She describes the "damage of a homophobic world," the internalized homophobia lesbians must deal with themselves. She outlines the effects of prejudice backed by

power on lesbians' lives in the form of lost jobs, families of origin, and children. She affirms lesbians, naming them "survivors" and implores them to resist the limitations imposed by homophobic attitudes and actions. "Each time we yield to it, we attest to (homophobic) power." However, when describing the importance of role models, she describes anonymous lesbian groups in different regions of the country. Given the needs of an introductory level audience for concrete resources, the priorities Ms. Pharr has set for strategies to eliminate homophobia, and the fact that she implores other lesbians not to accede to homophobic limitations, using anonymous lesbian groups as role models is an irony too striking to remain unchallenged. If Pharr was motivated by the need to protect the privacy and safety of lesbian groups then perhaps a selected list of public access resources, including lesbian travel guides, would have

remedied this tactical error. Lesbians can not proclaim lesbian pride and conduct outreach if lesbian cultural and political groups are closeted.

Finally, from the perspective of my expectations based on explicit connections made in her short article between rigid gender roles and homophobically-inspired violence, I was disappointed at the little space this theme received in her book. It is a key link that could have organized her analysis, her strategies, and her visions in a more coherent manner. It is our loss that she did not manage to do so more effectively throughout.

Reference Cited

1. Pharr, Suzanne. "The Connection Between Homophobia and Violence Against Women." Little Rock, Arkansas: Women's Project, n.d.

Diamonds . . . Doesn't Shine

Diamonds Are A Dyke's Best Friend.

By Yvonne Zipter

(Ithaca, New York: Firebrand Books, 1988)

Reviewed by Kim Davies, Department of Sociology, The Ohio State University, Columbus, Ohio

Yvonne Zipter sets out to "determine just what the place of softball is in the lesbian communities," and though she gives it a good try, the book is somewhat disappointing. Though primarily driven by her own experiences, Zipter does report on what little research exists on lesbians and softball. Additionally, she interviewed and/or corresponded with sixty-five lesbian softball players to complete this cleverly-titled book.

Zipter does not claim that Diamonds is serious sociological research; yet, she does make an impressive attempt to cover all the bases. She begins with a brief history of women in

sports, then moves to topics such as the aesthetics of softball, love between teammates, and a discussion on sponsors. Additionally, before moving on to the future of "dyke softball," Zipter considers such issues as possible divisions between jocks and feminists and also importantly how softball is doing against the "isms."

The chapter titles in this book are clever word plays on softball terminology such as "On Deck: The Softball Experience Before We 'Knew.'" However, many of these chapters are too long. Zipter includes quotes from well-known lesbians such as Pat Parker,

Martina Navratilova and Kate Clinton as well as everyday lesbian ball players. Many of the quotes are well-fitting, but there are too many of them. And they are repetitive. This repetition makes the book seem much longer than its 223 pages.

Overall, if you're a lesbian softball player, Diamonds Are A Dyke's Best Friend, with

pictures, comics, amusing anecdotes and journalistic-style writing, is a fun book to browse through. However, I do not recommend cover-to-cover reading because of the monotony. Softball is, without a doubt, an important part of lesbian culture, and perhaps this book can stimulate others to look more closely at the relationship between lesbians and softball.

Books Received

- Bullwinkle, Davis A., ed. Women of Eastern and Southern Africa: A Bibliography, 1976-1985. Westport, CT: Greenwood Press, 1989.
- Bullwinkle, Davis A. ed. Women of Northern, Western, and Central Africa: A Bibliography, 1976-1985. Westport, CT: Greenwood Press, 1989.
- Campbell, Karlyn Kohrs. Man Cannot Speak for Her: A Critical Study of Early Feminist Rhetoric. vol. I. New York: Greenwood Press, 1989.
- Cleve, Jay. Out of the Blues: Strategies that Work to Get You Through the Down Times. Minneapolis, MN: CompCare Publishers, 1989.
- Cline, Cheryl. Women's Diaries, Journals, and Letters: An Annotated Bibliography. New York: Garland Publishing, 1989.
- Coll, Cynthia T. Garcia & Maria de Lourdes Mattei eds. The Psychosocial Development of Puerto Rican Women. New York: Praeger Publishers, 1989.
- Corrigan, Theresa and Stephanie Hoppe eds. With a Fly's Eye, Whale's Wit, and Woman's Heart: Animals and Women. Pittsburgh, PA: Cleis Press, 1989.
- Coss, Clare ed. Lillian D. Wald, Progressive Activist. New York: The Feminist Press, 1989.
- Ding Ling. I Myself Am A Woman: Selected Writings of Ding Ling. ed. Tania E. Barlow with Gary J. Borge. Boston: Beacon Press, 1989.
- Ellis, Lee. Theories of Rape: Inquiries into the Causes of Sexual Aggression. New York: Hemisphere Publishing, 1989.
- Felski, Rita. Beyond Feminist Aesthetics: Feminist Literature and Social Change. Cambridge, MA: Harvard UP, 1989.
- Flemming, Leslie A. ed. Women's Work for Women: Missionaries and Social Change in Asia. Boulder, CO: Westview Press, 1989.
- Frederiksen, Elke ed. Women Writers of Germany, Austria, and Switzerland: An Annotated Bio-Bibliographical Guide. Westport, CT: Greenwood Press, 1989.
- Hagan, Oliver, Carol Rivchun and Donald Sexton eds. Women-Owned Businesses. New York: Praeger Publishers, 1989.
- Hale, Mary M. and Rita Mae Kelly, eds. Gender, Bureaucracy, and Democracy. Westport, CT: Greenwood Press, Inc., 1989.
- Haraway, Donna. Primate Visions: Gender, Race, and Nature in the World of Modern Science. New York: Routledge, 1989.
- Hanmer, Jalna, Jill Radford, & Elizabeth A. Stanko, eds. Women, Policing, and Male Violence: International Perspectives. New York: Routledge, 1989.
- Isis International. Confronting the Crisis in Latin America: Women Organizing for Change. 1988.

- Kitch, Sally L. Chaste Liberation: Celibacy and Female Cultural Status. Champaign, IL: U of Illinois P, 1989.
- Lewis, Edith. Willa Cather Living: A Personal Record. Athens, OH: Ohio UP, 1989.
- Lispector, Clarice. The Stream of Life. Elizabeth Lowe and Earl Fitz, trans. Minneapolis: U of Minnesota P, 1989.
- Mamola, Claire Zebroski. Japanese Women Writers In English Translation: An Annotated Bibliography. New York: Garland Publishing, 1989.
- Maschke, Karen J. Litigation, Courts, and Women Workers. New York: Praeger Publishers, 1989.
- Nyce, Dorothy Yoder. Strength, Struggle, and Solidarity: India's Women. Goshen, IN: Pinchpenny Press, 1989.
- Pope, Jacqueline. Biting the Hand that Feeds Them: Organizing Women On Welfare at the Grass Roots Level. New York: Praeger Publishers, 1989.
- Popence, David. Disturbing the Nest: Family Change and Decline in Modern Societies. Hawthorne, NY: Walter de Gruyter, Inc, 1989.
- Ramazanoglu, Caroline. Feminism and the Contradictions of Oppression. London and New York: Routledge, 1989.
- Russell, Diana E.H. Lives of Courage: Women for a New South Africa. New York: Basic Books, 1989.
- Salmonson, Jessica Amanda, ed. What Did Miss Darrington See?: An Anthology of Feminist Supernatural Fiction. New York: The Feminist Press, 1989.
- Samuels, Andrew. The Plural Psyche: Personality, Morality, and the Father. New York: Routledge, 1989.
- Scott, Gail. Spaces Like Stars. Toronto: The Women's Press, 1989.
- Sherry, Ruth. Studying Women's Writing: An Introduction. London: Edward Arnold, 1988.
- Wexler, Alice. Emma Goldman in Exile: From the Russian Revolution to the Spanish Civil War. Boston: Beacon Press, 1989.
- Willard, Nancy. Water Walker. New York: Alfred A. Knopf, 1989.

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: Kim Davies, Editor, Feminisms, The Center for Women's Studies, 207 Dulles Hall, 230 W. 17th Avenue, Columbus, Ohio, 43210. We reserve the right to edit for content and length.

Subscribe to Feminisms

Feminisms is a quarterly publication of the Center for Women's Studies at The Ohio State University. Subscriptions are \$6.00 per calendar year, payable to The Center for Women's Studies, 207 Dulles Hall, 230 W. 17th Avenue, Columbus, Ohio, 43210.

Name: _____

Address: _____

City, State: _____ Zipcode: _____

Enclosed is my check for \$6.00.

Feminisms Staff

Laura George, Editor
 Rhonda Griffiths, Subscriptions
 Laura George, Mechanicals
 Adrienne Zahniser, Proofreading

Non-Profit Org.
U. S. Postage
PAID
Columbus, Ohio
Permit No. 711

The Ohio State University CenterForWomen'sStudies

207 Dulles Hall
230 West 17th
Columbus, Ohio 43210

Feminisms

204206-381