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CONTENTS

INTRODUCTION ................................................................. 1
   Joan DeWitt and Mary Schilling, Co-editors

HONOR AND HEROISM IN
THE MAID'S TRAGEDY .................................................. 2
   Carol A. Mason

THE RIBBON: WRAPPING THE PENTAGON
FOR PEACE ................................................................. 7
   Kim Bartlett

MARY CASSATT: A WOMAN BEFORE
HER TIME ................................................................. 9
   Jane Goddard

PORNOGRAPHY: A FEMINIST STUDENT'S PERSPECTIVE ............ 15
   Elisabeth Jereski

BEVERLY HARRISON: RENAMING, REDEFINING, RETHINKING ....... 18
   Ilane Mathews

A WOMAN OF HER TIME .................................................. 19
   Karen Hall

WOMEN OF THE CALABASH: A CELEBRATION
OF THE PAST AND THE PRESENT ..................................... 20
   Elizabeth McCarthy

WOMEN AS LEADERS ..................................................... 22
   Donna Dorazewski
The role of women in a 17th century drama is the focus of this issue's introductory article. Senior English major Carol Mason concludes that honor and heroism are reserved only for men and that women are heroic only in their deaths.

Women's Studies and Psychology major Kim Bartlett writes of her personal experience in helping to wrap the Pentagon with a Ribbon of Peace. Kim has been active in the Peace Movement and is spending her junior semester abroad studying the women's movement in Europe.

Sophomore Jane Goddard writes of independent artist Mary Cassatt and her work in opening the art world to women.

Elisabeth Jereski, senior philosophy major and the only member of the Denison Film Society to protest the campus showing of "Deep Throat," explores the issue of pornography and focuses on its harmful effects.

Reviews of highlights of Denison's 11th Annual Women's Week include:

--Beverly Harrison's renaming, redefining, and rethinking of the issue of procreative choice by senior computer science major Ilane Mathews;

--Lynn Emanuel's reading of her awarding-winning poetry by junior English major Karen Hall;

--the Women of the Calabash's unique musical performance by junior English major Elizabeth McCarthy;

--and Sarah Weddington's challenge to students to use their Denison experience to make a difference by junior political science major Donna Dorazewski.
HONOR AND HEROISM IN THE MAID'S TRAGEDY
by Carol A. Mason

The Maid's Tragedy, a 17th century drama by two of Shakespeare's contemporaries, Beaumont and Fletcher, challenges several traditional values of the Elizabethan era, including Divine Right, love, and honor. The tragedy lies in how these values are altered with regard to women. Men are able to adapt to the changing values which constitute a new world view of corruption in the church and state. With a redefinition of honor from Divine Right to a more personal sense of duty, the men of the play, Melantius and Amintor, survive. However, because women's (in this play, Aspatia's and Evadne's) honor and greatness historically rely on their loyal devotion to men, the concept of female honor does not change. Consequently, heroines do not survive on this Jacobean stage.

Amintor's and Melantius' response to a corrupt king reveal the change in the concept of men's honor. Amintor shows how the traditional value of Divine Right is ineffective and impractical in the society where the king is the source of corruption. Amintor, a noble gentleman, follows the old values which would usually contribute to his potential heroism. As a result, he acquires a twisted sense of honor. Although he is aware that consenting to break off his proposed marriage to Aspatia is dishonorable, Amintor obeys the king's commands. His consistent loyalty to the king eliminates his potential for heroism and eventually causes his masochism.

In Act II, scene i, Amintor admits that he "did that lady [Aspatia] wrong." He grieves and begins to cry before he reminds himself that "It was the king first mov'd me to't" (II.i.126). His second considerations of "guilt" and "conscience" are likewise obliterated by his one justification: "'twas the king forc'd me" (II.i.129,131). Now Amintor has no reservations about wedding and bedding one woman, Evadne, when he was promised to another, Aspatia. As soon as Evadne enters, he is ready to have "That tender body" (II.i.137). What would traditionally be seen as honorable, i.e., obeying the king, is in Amintor's case dishonorable. Although he can see his wrongdoing, he projects the responsibility of his actions on the king, who should never be betrayed, since, because of Divine Right, going against the king would be going against God.

Amintor's continued faith in Divine Right undermines that principle and shows its ineffectiveness in society. Before learning the king is his bride's lover, Amintor is willing to kill Evadne's partner. However, revenge is unthinkable when it means confronting royalty. "That sacred name, 'The king,'" frightens Amintor to the point of cowardice (II.i.305). He pleads with Evadne not to tell the king he knows of their affair, for under that circumstance, "mine honor will thrust me into action" (II.i.337). Thus honor
becomes something to be defended only if it becomes a public dilemma. Unlike Hamlet, whose sense of honor drives him to a torturing contemplation of how to revenge against a king when no one but himself knows about the evil, Amintor understands honor to be merely based on reputation. In Act III, scene i, when the king's sin is out in the open, Amintor first denies knowledge of it. Even after he is forced to defend his and Aspatia's honor, he backs down when he considers who he is against. He speaks to the king:

I dare as easily kill you for this deed  
as you dare think to do it. But there is  
Divinity about you that strikes dead  
My rising passions; as you are my king,  
I fall before you and present my sword  
To cut mine own flesh, if it be your will.  
(III.i.244-249)

Therefore, Amintor responds to a corrupt king by clinging to traditional values, which results in a perversion of the meaning of honor, and results in masochism. Clearly the old way of thinking does not apply in the society of the Maid's Tragedy. Devotion to the traditional mores of honor and duty leads to nothing but masochistic death for Amintor, who kills himself when he can revenge Aspatia in no other way. Certainly, Amintor is hardly heroic, even in this last attempt to restore honor.

Unlike the Shakespearean tragic hero, Melantius is not destroyed by his potential goodness gone awry. He survives because his concept of honor has departed from the traditional sense. He reacts to the king's corruption by abandoning the old convention of Divine Right and creating a new code for the hero. Since the king is the source of corruption, Melantius adapts by directing his honor toward family and friends: a more personal sense of duty. In Act III, scene ii, he defends his sister, Evadne, when Amintor tells him of her whorish involvement. Upon learning that it is the king who is using her, Melantius does not hesitate to declare revenge upon the crown. In defending Evadne, he draws his sword on Amintor, but then decides to defend this friend as well. He asks Amintor:

Why, thinks my friend  
I will forget his honor, or to save  
The bravery of our house will lose his fame  
And fear to touch the throne of majesty?  
(III.ii.246-250)

For the sake of honor, Melantius abandons all duty to the king. His sense of honor is far more admirable and practical than the traditional notions of Divine Right that Amintor follows. Where the king is corrupt to begin with, men must adapt by redefining
their code of honor. Melantius demonstrates that such adaptation is not only possible, but entirely necessary. In revamping the convention of honor, he also alters the idea of the hero. In this play, the hero is he who can survive in this moral decadence and create out of it a liveable sense of honor.

For women, however, a change in values is not as easily achieved. Like Amintor, Aspatia demonstrates how traditional ideology cannot survive in this society. She is, as is her promised husband, initially honorable, but her devotion to old morals causes a perversion of those ideas.

Aspatia's chastity is the quality which would characterize her as an heroine. In Renaissance times, nearly all women apparently could not achieve the high rank or greatness that both Aristotle and A.C. Bradley, a traditional Shakespearean scholar, claim is a necessary characteristic of a tragic hero. However, in his book, *Shakespearean Tragedy*, Bradley's notion of greatness is appropriate only for a discussion of male heroism. Most of Shakespeare's heroines achieve greatness by excelling in their nonmilitary, nonpublic world, where they are expected and permitted to thrive. Loyalty to their husbands, fathers, or lovers, and to the honor of their titles, supposedly results in respect (if not love), dignity, and honor for themselves. Renaissance women were to be honest in word, of course, but more important they were to be honest in deed: to be chaste. This traditional view of honor for women is challenged in *The Maid's Tragedy*.

During Elizabeth's reign, Aspatia's virginity would be considered honorable. Beaumont and Fletcher, however, portray the maid as a masochistic whiner whose strict sense of chastity brings her not honor, but death. Throughout her speeches, virginity is always associated with death. In Act II, scene i, she talks of virgins carrying her casket and weeping at her grave. Her "morbid, self-indulgent grief" becomes so tiresome that she "makes sensuality appear absolutely healthy." As with the case of Amintor, Aspatia's defense of the traditional sense of honor not only reveals the impracticality of the code, but twists its meaning until it results only in masochism.

Unlike the men, however, the women of this play cannot alter their sense of honor in order to adapt to the corrupted society. Both Amintor and Aspatia demonstrate that traditional views are ineffective, but Melantius and Evadne cannot serve such parallel causes. While Melantius' abandoning of Divine Right allows him to create a new heroism, Evadne's attempt to change the woman's honor code gets her nowhere.

Evadne deviates from the traditional set of morals by making her ambition her reason for love. She admits, in Act III, scene i, that she sleeps with the king only because of his title:
I swore indeed that I would never love
A man of lower place, but if your fortune
Should throw you from this height, I bade you trust
I would forsake you and would bend to him
That won your throne.

(III.i.178-183)

But a simple reversal, like Melanius' not obeying Divine Right as Amintor does, does not guarantee survival of honor, or of life. Evadne is not honorable because she disregards that which killed off Aspatia: chastity. In fact, she can gain honor only by reverting back to the traditional idea of loyalty to men: the source of Aspatia's devotion. In Act IV, scene i, Melanius forces her to repent of her sins in the name of honor. It is this sense of honor through passivity and service to men, not ambition, which prevails as women's code of honor, and as their only chance of heroism. Therefore, unlike the men, the women cannot change with the changed society. Since their sense of honor cannot change, their sense of heroism cannot change, although in the society which Beaumont and Fletcher present, that concept is ineffective.

Act V provides two visual metaphors which illustrate how women are forced to deny their gender, and ultimately, their lives, since they cannot change their sense of honor and heroism. In scene i, Evadne assumes the role of a man in order to commit regicide. First she ties the king down, thereby making him passive which is usually the woman's situation. Her killing him in bed and with a knife, a phallic symbol, parallels his sexual act which destroyed her honor. She denies her femaleness in words as well as in actions:

I am not she, nor bear I in this breast
So much cold spirit to be call'd a woman;
I am a tiger; I am anything
That knows not pity.

(v.i.64-67)

In addition to assuming the man's role in bed, Evadne assumes his role as avenger. Like Melanius, Evadne rebukes her loyalty to the king. But unlike her brother's, this deviation from traditional codes does not win back her honor. Her only way to gain honor is to repent and kill herself for Amintor. Although she may gain honor in this suicide, Evadne is heroic only in the traditional sense of female heroism: loyalty and service to men. As Aspatia's morbidity demonstrates, however, this traditional code does nothing but promote death.

Aspatia also assumes the role and appearance of man because her standard of honor is antiquated. In act V, scene iii, the forsaken virgin disguises herself as a man to anger Amintor to the point of killing her. She poses as "the brother to the wrong'd
Aspatia" who apparently has come to avenge the loss of his sister's honor. Both women must metaphorically become men in order to attempt revenge. Furthermore, the cause of their masochism is their inability to modify their sense of honor, a criterion for heroism.

Honor, and therefore heroism, is reserved only for men. To be honorable in this play means, for women, to be self-sacrificing. Melantius' attempt at suicide epitomizes this perverse concept. His grief over the loss of his friend Amintor and his "sister, father, brother, son,/ All that I had," is admirable (V.iii.268). He is following the new code of honor: duty to friends and family when he draws a knife on himself. Diphilus scolds him: "Fie, how unmanly was this offer of you!" (V.iii.280). Clearly, self-sacrifice to gain honor by showing loyalty to others is "unmanly"; it is womanly. Because the men can change their sense of honor, a new hero emerges. Melantius' heroism lies in his ability to create a liveable sense of honor out of the society's decadence. However, heroines cannot survive in this society because they are not permitted to modify their code of honor. Beaumont and Fletcher's play, then, is truly "The Maid's Tragedy," because the chaste woman ceases to exist as a heroine. The patriarchy she lives in denies her the right, and therefore the ability, to redefine honor for herself. Therefore, tragically, women are heroic only in their deaths.

NOTES

1 Francis Beaumont and John Fletcher, The Maid's Tragedy (Lincoln: University of Nebraska Press, 1968). All references to the play will appear parenthetically in my text.


4 It might be argued that Queen Elizabeth herself is an example of how women obviously could achieve "greatness" in politics. However, the Queen's 46-year reign was considered an "extraordinary circumstance;" the woman herself, a "phenomenon" (Irene Dash, Wooeing, Wedding, and Power. Women in Shakespeare's Plays (New York: Columbia University Press, 1981), p. 5.). Some like John Knox, saw her as unnatural and evil in that she could perform her duties only "by becoming a man, and thus a monster" (Dusinberre, Shakespeare and the Nature of Women, p. 275.). Other men were not so belligerent at the idea of a woman as a ruler. However, as royalty with Divine Right, she was more than human: an idea which "reinforced the antifeminist contention
that she was other than human" (Linda Woodbridge, Women and the


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THE RIBBON: WRAPPING THE PENTAGON
FOR PEACE
by Kim Bartlett

On August 4, the Sunday before the 40th Anniversary of the atomic bombings of Hiroshima and Nagasaki, I witnessed one woman's dream become reality.

Justine Merritt, a grandmother of seven, mother of five and former Chicago school teacher, went on a pilgrimage to Hiroshima and Nagasaki Japan in 1975. Moved by the experience, she wrote poetry about the journey and began thinking about what she would lose if there were a nuclear war. A few years later she knew the time had come for her to work actively for world peace. At the top of her list of precious lives who would be lost in the event of a nuclear holocaust were names of family and friends she cared for and loved. She embroidered each of these names onto a piece of fabric measuring 18" by 36". Soon, some of her friends also began sewing their fears and hopes onto pieces of fabric. Justine envisioned many pieces of this Great Ribbon with the theme "what I cannot bear to think of as lost forever in a nuclear war" fastened together and wrapped around the Pentagon. The Ribbon would not only symbolize our vulnerability to nuclear destruction but would also be dedicated to the survival of the earth and its creatures. Justine traveled the country meeting with small groups, mostly women, sharing her ideas and dream. Three years later the dream was ready to unfold in front of the Lincoln Memorial in Washington, D.C.

On my way to the tables which were holding each state's ribbons, I walked through the Vietnam Veterans Memorial, its marble walls engraved with a list of names six feet tall. As I slowly passed through the memorial, I was all the more motivated to participate in the Ribbon Ceremony.

When I reached the tables, I could not believe the number of Ribbons on the Ohio table. Ohio had the second largest number of Ribbons, second only to California which had more than 2,000 of the 23,000 total. Some of the pieces of the Ribbon were also from other countries, including Russia, Tanzania, Guatemala, East Germany and Holland. And, on this day there was a similar Ribbon Ceremony held in Japan to remind all, of the victims lost there forever forty years ago.
At 10 a.m. Sunday more than 15,000 people gathered to take a piece of The Ribbon from the state tables. The thousands of ribbon panels were beautifully embroidered, silkscreened, tie-dyed, quilted, painted or colored with crayons and markers. As the first pieces of peace were united, the rally began. While the 15 miles of fabric unfolded, performers sang and told stories upon area stages. I arrived in time to hear Pete Seeger sing and others tell stories about their individual Ribbon panels. A large and responsive crowd gathered to hear Pete Seeger sing the Ribbon song called "Ribbon of Life." Although the crowd was diverse, more women than men participated. Forty-eight of the fifty state coordinators were women, and both the director and national director were also women. At 2 p.m. the ceremony ended with bundles of balloons being released into the air. Not only the Pentagon had been hugged by this colorful Ribbon, but also the Capitol, Ellipse, Lincoln Memorial and Washington Monument.

After the Ribbon Celebration, the panels were collected and sent on their way to become exhibits in other areas around the country. Three hundred and fifty segments will be on display in the Peace Museum in Chicago while others will be placed in the Oakland Museum in California. Most of the Ribbon panels will be used by the states for local peace work or for grassroots activists to use around the world.

I attended one such local peace gathering on the Tuesday after the rally. Peace worker and wife of Ohio's governor, Dagmar Celeste hosted a Peace Picnic in cooperation with members of peace groups for a small casual picnic lunch at the Ohio State Fairgrounds. A number of Ohio's Ribbons were hung on the fence outside so all passerbys could admire their beauty and creativity. Dagmar read a proclamation from the Governor dedicating August 6 through August 9 as "Days of Remembrance and Dedication" of the bombings of 1945. Then, while her friend played the guitar Dagmar and the group sang "Ribbon of Life." I talked with Mrs. Celeste about her interest in the Peace Movement and her reason for attending the Ribbon events. She said her concern for peace grew when her godmother was killed by a bombing raid in Austria during World War II. She supports non-violent actions against the nuclear arms race and bases her own life on a feminist philosophy. She says, "I believe in living my life as consciously as possible at all times." She takes great pride in being a woman and is the only First Lady to have a degree in Women's Studies.

Did the Ribbon make a difference? Will it continue to make a difference? Yes, I believe 15,000 people who abhor the threat of total destruction hanging over them each day cannot be ignored. The more than 2,500 newspaper articles written and both television and radio coverage of the event make a definite difference. A documentary on the entire Ribbon Ceremony is being produced by Nigel Noble, an academy award winner.
The struggle for peace in this nuclear age must continue, if we are to continue. We, the human race, must realize and believe that our wildest dreams are possible just as Justine Merritt's dream came true on August 4, so too can ours.

**Ribbon of Life**

Morning upon a thousand wings  
Green fields of flax on snow white spring  
Clear light as carefree as a child  
Free fall  
I've been alone but now I'm free  
So it's worth the world to me  
It's worth the world to me

Chorus:  
All across, all along  
This song of life  
To celebrate  
We create this Ribbon of Life  
We'll weave a tapestry so fine  
Mem'ries continue to unwind  
On earth where promises are tried  
Blue skies where only dreams collide  
Our plan has been there all the while  
We know it's worth the extra mile  
It's worth the extra mile

* * * * *

MARY CASSATT: A WOMAN BEFORE HER TIME  
BY Jane Goddard

"The whole education of women ought to be relative to men. To please them, to be useful to them...these are the duties of women at all times."¹ These words of the French philosopher Rousseau reflect society's attitude toward women throughout the Victorian Era. During this era, a woman named Mary Stevenson Cassatt was born in 1844. Throughout Cassatt's life, she broke down many barriers in the art world, a field unusual for women during the Victorian Era. She brought to the art world the equality and the respect that women so deserved through her ambition, her determination and her artistic achievements.

Although Mary Cassatt achieved much of her success while living and training in Paris, she was born in Allegheny City, Pennsylvania. Cassatt spent her childhood in both Paris and Pennsylvania, thus she became influenced by the social conventions in both Europe and America. In America, women were voicing the need for women to be granted the opportunity of participating in all fields, even those usually dominated by men. When Cassatt was four years old, the Declaration of Principles was adopted in 1848 pointing out the absence of women from such fields as medicine, law and theology.² Although this declaration did not include women in the arts, Mary Cassatt would also open many doors for women in her lifetime, especially within the art world.
At the beginning of Cassatt's artistic training, women talked of their growing equality within society; however, Cassatt was still influenced by the Victorian image of the woman. In America, a woman was raised to become a wife and a mother, yet Cassatt defied these moral conventions. Mary's father, Robert Cassatt, enrolled her as a student of the Pennsylvania Academy of Fine Arts in 1861. After four years of training, Cassatt again defied the moral restrictions of her day by leaving the academy to travel and to train in Europe. Robert Cassatt was well aware of the criticism that would arise by allowing Mary, a woman of the Victorian Era, to go to Europe alone. For this reason, Mary's father arranged for her to live with friends and family in Europe, to socialize with the high middle class of Europe and to receive frequent visits from her sister, Lydia, while in Europe. Mary was fortunate to be able to go to Europe in order to gain artistic knowledge, for the social conventions of her day did not include ventures such as this for any woman.

When Cassatt arrived in Europe in 1866, she again faced the social convictions that restricted women from advancing in their field. The duties of women in Europe were found to be relative to men. Women existed to educate, counsel and honor men, while often neglecting their own aspirations. Cassatt, however, soon established her independence in Paris. Cassatt independently became involved with various activities to enhance her personality, including taking classes, riding horses, exploring the Louvre, maintaining her household and, of course, painting as often as possible. These activities were not common among women of the Victorian Era.

During this era, women in Europe were expected to take tea in the afternoon or to sit in their gardens, certainly unlike the activities that kept Mary Cassatt busy. Even the education women received evolved as a means of making them better housewives and mothers, not lawyers or artists. Cassatt did, however, defy the conventions in Europe as well, for she immediately enrolled as an atelier of Charles Chaplin, a member of the Paris Salon. The Paris Salon was controlled by men who were opposed to innovation and who looked to the past. Cassatt's approval as a novice of Charles Chaplin was only the beginning of the many barriers in the art world restricting women that she would break.

During the Victorian Era, education available to an artist ranged from that found at academic institutions to apprenticeships with the old masters. When Robert Cassatt enrolled Mary as a student of the Pennsylvania Academy of Fine Arts, he provided Mary with a respectable and a formal situation where she could develop her art skills. Attending the Pennsylvania Academy of Fine Arts was quite an accomplishment for a seventeen year old in 1861, especially a woman, because the academy was one of the very few art schools in the country at this time. The academy, an American model of its European counterparts, offered the prescribed classical curriculum of the day. The academy provided
a very inadequate way of teaching, but it suited Cassatt well enough, for it was during these four years that she made up her mind to become an artist. After Cassatt realized that "...the meager facilities of the Pennsylvania Academy were not up to what she wanted," she decided to continue her studies in Europe, insisting that she would have to cross the Atlantic if she were to study properly and to learn properly from the old masters.

At the outbreak of the Franco-Prussian War in 1870, Mary was forced to return to Philadelphia for a year. Cassatt then returned to Europe to continue her studies with the old masters and their work. While in Parma, Italy, Cassatt studied the paintings of Correggio and Parmigianino as well as the printmaking of Carlo Raimondi. It was during these eight months spent with Correggio, however, that greatly influenced her artistic talent. Through the study of Correggio's works, Cassatt discovered the subjects of his paintings as healthy, natural and insensitive virgins. In the shadows of his paintings, Mary found children, a subject that would dominate many of her future paintings. Correggio's paintings made a long-lasting impression on Mary, not only in a formative sense, but also by directing her toward a maternal theme that would influence many of her later works.

Another artist that influenced the paintings of Cassatt was Peter Paul Rubens. Cassatt was impressed by Rubens at the Prado and went to Antwerp to study more of the Flemish artist. Through Rubens, Mary discovered an interest in bright, clear colors that would, in turn, dominate many of her early paintings. In 1874 when Cassatt was age thirty, she reached maturity as a painter. Mary achieved this maturity through an independent struggle and through the support and respect of many well-admired artists. Cassatt was never impressed by young painters who came to Paris and developed a "style" within a few months.

Although Cassatt was influenced by various formal tutelage and by studying the works of many great artists, it was Edgar Degas who opened a new world of art for her. When Degas first saw one of Cassatt's works, he declared that now "there is someone who feels as I do." Degas believed a work of art developed intellectually from carefully controlled reactions to one's experiences. In Cassatt, he saw the same characteristics, someone who painted what she felt during a specific experience.

Degas played an important role in Mary's career by giving to her the respect she deserved, respect from a very influential man during the Victorian Era. Degas openly admired Cassatt's works, and admiration of this nature was not normally afforded to women. Degas admitted that she was an excellent draftsman--"I will not admit that a woman can draw so well." Cassatt overcame the barriers of being a woman during the Victorian Era with the help of men like Degas, who, in turn, enabled her to find her niche in the art world of Paris.
In 1879, Cassatt was asked by Degas, for the first time, to show her work at the fourth Impressionist Exhibition. At this show, Cassatt presented the most distinguished work of her impressionistic period. This painting, entitled "La Loge," reflects both the influence of other artists as well as her own integrity. In the painting, the thrusting of a girl's arm reflects Degas, and the color of the painting reflects Renoir. "La Loge" also shows Cassatt's individualism, for the vigorous modeling of the American type girl's healthy, fresh glow sets the picture apart from both Degas and Renoir.12 A critic at the show, Huysmans, divided the artists into two groups, the impressionists, (Pissarro, Manet, Sisley and Morisot) and the independents (Degas, Rafaelli, Caillebotte and Cassatt). Cassatt, although faithful to the impressionist approach, detested the term "impressionist" and continued to refer to herself and to her colleagues as "independents."13

Cassatt portrays the role of the woman during the Victorian Era as one of dignity and importance. To her, women were subjects, but to other artists, women were seen solely on the surface. During the Victorian Era, women of the leisure class spent much time taking tea, reading in the garden or bathing babies. Cassatt realistically portrayed women engaged in activities such as these, for she knew and painted women and their world from the inside.14 For example, in the 1891 color print of "The Letter," Cassatt portrayed a quiet moment that represents the idea that women have a life of their own, quite separate from the one they share with men. In her painting "A Cup of Tea," Cassatt portrayed two women from the inside, something only a woman could do. Scenes such as two women spending time together and enjoying a cup of tea enabled the world to realize that women were not only objects of beauty seen for their surface value; but, instead, Cassatt captured women, almost for the first time, as subjects of integrity.

Although Cassatt remained single throughout her lifetime, she clearly had very deep feelings for children and motherhood. To Cassatt, motherhood was the highest achievement a woman could attain. She is described as having "profoundly regretted never having attained herself" the fulfillment that results from becoming a mother.15 Even in old age Cassatt felt that her greatest mistake was that she chose painting instead of maternity. Although Cassatt never experienced the feelings of marriage or motherhood, her paintings reveal an incredible closeness to the emotions associated with both.

Throughout her art career, Cassatt's conflict with her regrets of having never attained motherhood seems to have brought her even closer to its theme. Cassatt's view of motherhood in the Victorian Era, however, differed from the other artists' view of motherhood. While other artists sentimentalized and idealized motherhood, she painted motherhood simply as she saw it, excluding any false sentimentality. Cassatt's realistic idea of motherhood in the Victorian Era enabled women to become more than sentimentalized objects.
Cassatt painted a private world simply because she lived in a private world. She especially enjoyed capturing the essence of the members of her family. Although Cassatt often painted the same people or the same situation, her greatest achievement was that every painting evolved as fresh and exciting. Throughout her career, Cassatt painted what she knew best and that was her "inside" world. Many of her portraits, whether the depiction of an opera goer, of a garden or of a family member, reveal the private world of Mary Cassatt.

Through an overwhelming amount of ambition, determination and artistic achievement, Mary Cassatt provided the Victorian Era with the ammunition needed to enable women to approach the equality and the respect they so deserved. Cassatt was born during an era that treated women as superficial objects whose entire world was relative to men. Women were seen as wives and mothers, not lawyers and artists. Through the effort of many women, including Cassatt, women of this era began to attain a higher place in society. In the art world, Cassatt's determination to learn all she could about art enabled her to succeed in a field that was dominated by men. She overcame the barriers of being a woman in America who wished to advance in the art world during the Victorian Era by traveling to Paris to study with the old masters. In Paris, she also succeeded to break the social convention of the day by independently following her aspirations, no matter how formidable. With the help and the respect of many fine artists during the Impressionist Period, especially Degas, Cassatt found her niche in the art world of Paris. The era was dominated by the Impressionists, yet Cassatt preferred to be labeled an "independent." Although she was continually influenced by her surroundings, she followed only her emotions and her thoughts when creating a piece of art. Cassatt's independence as a woman and her imaginative, yet determined outlook toward life opened new doors to many other artists, especially female artists.

END NOTES


2Ibid., p. 116.

3Frederick A. Sweet, Miss Mary Cassatt: Impressionist from Pennsylvania, p. 18.

4Jay Roudebush, Mary Cassatt, p.


6Julia M. H. Carson, Mary Cassatt, p. 25.

7Sweet, pages 15-17.

8Getlein, p. 12.
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* * * *
PORNOGRAPHY: A FEMINIST STUDENT'S PERSPECTIVE
by Elisabeth Jereski

"A woman who has Playboy in the house is like a Jew who has Mein Kampf on the table." Gloria Steinem

What is pornography?

Pornography begins with the root "porno" meaning prostitute or female captive. Thus, the subject of pornography is not love but rather domination and violence against women, female captives. The end root "graphos" means the description of or depiction of. Pornography means the depiction of women as whores. Porn is about power, sex-as-a-weapon. This automatically places a distance between subject and object causing the objectification of women. One person is at an advantage seeking domination while the other is a victim. The message in porn is to sell, or create, an equality and to say that pain and humiliation are the same as pleasure.

Pornography is a deliberate pictorial (or verbal) portrayal of women as mere sexual objects to be exploited and manipulated sexually. This image clearly is degrading and demeaning to women. Although not all pornography is violent even the most banal pornography objectifies women's bodies. Recently there is porn that shows nothing but violence. Most porn is made for a white heterosexual audience (a smaller portion for homosexual men where men are playing "feminine" roles). Pornography portrays and encourages male dominance over women and the sexist desire that women's sexuality be subservient to men's.

Pornography must not be confused with freedom of expression and sexual education. It usually combines conquest, domination, and violence with sex. It is not made to educate but to sell and make profit. Specifically it sells lies about women. These lies are that women enjoy being raped, tortured, whipped, spanked, chained, beaten, mutilated and more for sexual stimulation and pleasure. The ideology of porn teaches us that women's innermost wish is to subject themselves to men's wishes. With the legitimization of porn it is also legal to see women as sex objects, to rape and to accost according to need.

Porn is made for a male audience (mostly white, middle-class, middle-aged married males) and through a male perspective. Women in these movies are satisfied pleasing the men. Susan Brownmiller
writes that "pornography, like rape, is a male invention designed to dehumanize females, to reduce the female to an object of sexual access." (It is interesting to wonder: if pornography had been the exploitation of men would it have survived this long?) Pornography can exist, and thrives, because we live in a sexist community where this is the desired norm. Yet it would still be better if porn remained underground rather than be accepted as part of our culture.

Where is protest coming from?

In the last decade the pornography industry has escalated without protest from women or men. Like most of the Jews in Germany in the late 1920s who did not want to recognize the signs on the wall, women today do not want to see the depth and danger of pornography--widespread misogyny--but rather want to remain ignorant.

Diana E. H. Russell discusses a reason we have allowed this escalation. Currently, there are two dominant anti-porn views. One image is the right-wing conservative, religious, homophobic anti-sex and pro-traditional family. According to this group all sexuality is viewed as porn. As well as being anti-porn, this group is also anti-Equal Rights Amendment, anti-abortion, and anti-Women's Liberation. Many feminists would rather not ally themselves with this conservative view.

The other accepted anti-porn group is the liberal and radical one. Liberals are quick to see the connection between Nazi propaganda which perpetuates the ideology for the Holocaust and between the tolerance of "nigger" jokes and the degrading myths of Black inferiority. Yet they insist that the hatred and contempt for women portrayed in porn are a valid extension of freedom of speech that must be protected as a Constitutional Right. We are told that we are part of the sexual revolution. And to be against any part of the sexual revolution means that we are being reactionary, unliberated prudes. Supposedly, men are sexually free and women are sexually repressed. Thus, being liberated means "loosening up" and accepting male sex trips. Or else we try to imitate them--for example, those women who direct porn movies or publish Playgirl. Both of these roles would be changed if women were in control of their sexuality.

Women's deception is not altogether their doing. They have been deceived by male scientists and experts who claim that pornography is not harmful. Pornography, women are told, is healthy and teaches them to deal better with the other sex. Pornography, these experts claim, decrease the problem of rape and violent crimes.
In the Scandinavian countries it is believed strongly also that pornography decreases the connection between sex and violent crime. Denmark is the example used to prove that pornography is cathartic. Recent research, however, has shown that the conclusion made by the Danish Commission of Obscenity and Pornography was irresponsible and incomplete. This inaccuracy might be because pornography is the third largest industry in Denmark, bringing in 60$ million per year. The government keeps stories and statistics of rape and violence undercover. In an interview with Britta Stovling, a Swedish feminist writer, she explains that in Sweden everything is researched except crimes on women such as pornography and rape. In Sweden's liberal climate, there is no "clear-cut" definition of rape; therefore, rape is not considered a crime.

Pornography and the First Amendment

Feminists who agree on the issue of pornography often separate at the issue of the First Amendment. Some people fear that being anti-porn means being pro-censorship. As a result we have spent too much time discussing censorship and, therefore, ignoring the issue—pornography. We have remained silent while this trend has escalated. In this way, the First Amendment issue has been used to freeze us from saying and doing anything about pornography.

Pornography is an abuse of the First Amendment. For the First Amendment was never meant to condone or promote violent crimes against any group of people—be it women, children, Third World people, Jews, old people, et al. Feminist protest seems to form a choice between the First Amendment Rights of a few pornographers and the safety, respect and independence of all women.

Feminists need not advocate censorship, because we know how difficult it has been to break through censorship of lesbian writers. But we also have the right, and the responsibility, to protest material that legitimizes physical abuse and the sexual repression of women.

The First Amendment was written by white men who owned land, and some who owned Black slaves. Most of them owned white women who were also chattel. The First guarantees freedom of speech against government interference and repression. It does not apply to private actions (Denison is a private institution). The First is a restriction of the power of the government to repress speech. It gives individuals the right in relation to their government. Therefore, women can protest porn. We can do consciousness-raising and political organizing. The first is meant to keep an open "marketplace of ideas." So why haven't we taken up our First Amendment rights?
What do we do?

We must learn to recognize the existence of pornography and what it teaches. We must learn to feel outraged and angry. To acknowledge rape, woman-beating and other crimes, and not to feel angered is another way of not recognizing the danger. We must then understand and analyze the causes of this problem.

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BEVERLY HARRISON: RENAMING, REDEFINING, RETHINKING

by Ilane Mathews

In her Women's Week Convocation lecture Beverly Harrison, professor of ethics at Union Theological Seminary, explored the issue of abortion from the woman's perspective, a perspective often overlooked in the narrow debates concerning the validity of fetal life and silent screams. Speaking of her book, Our Right to Choose: Towards a New Ethic of Abortion, Harrison explained that her goal is to make it impossible to consider abortion without considering women, without paying attention to the concrete experience of women's lives.

We have heard countless times that "the personal is political." Yet this concept remains vitally important in feminist analyses. Women's experiences are important, despite the fact that patriarchal societies often deny this. Harrison's thought on abortion reflects the personal to political transformation that is so common as feminist thought develops. When she began her research on abortion she viewed the issue on a personal level. Pregnancy is a major factor in a woman's life, and, therefore, the decision to continue or terminate a pregnancy must rest with the woman. But as she researched the subject she found the real issue to be more far-reaching. She claims that women's capacity to reproduce the species is a massive social power, and that women's reproductive power is at the heart of women's oppression. The ability to control pregnancy is a prerequisite to control in other areas in our lives. Harrison found that historically abortion has been common in all societies. Women find ways to control their reproductive capacity. She also found that societies which attempt to label abortion as murder usually have a powerful state, a powerful religious hierarchy, and a powerful medical system. That is, such societies tend to have three, powerful, patriarchal institutions which together limit women's right to control their bodies. When abortions are illegal or hard to get, women are controlled to a certain extent by their reproductive capacity.
As a Christian ethicist Harrison is concerned about what constitutes a good society. She argues that outlawing abortion will make our society worse, not better. Women will still have unwanted pregnancies. The wealthy will still be able to obtain abortions. Poor women will face back alley abortions and unwanted children that they cannot afford to raise. The way to a good society, the only way, according to Harrison, is to adopt a feminist social policy. No one argues that abortion is morally good. But the way to reducing the number of abortions is not to make them illegal. We need safer and more effective contraception. Young girls need to be taught about birth control. We need to remove the stigma from abortions so that women who need them are more likely to seek them early. Childcare must be universally available for those who cannot afford it. The economic realities for women must change so that no one is forced by economic factors to seek an abortion. Harrison suggests that if these societal changes are realized, the number of abortions will go down. And certainly we will have a better society overall than if abortion is made illegal. Making abortion illegal would not get at the cause of the problem. If anything it would make the problem worse.

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A WOMAN OF HER TIME
by Karen Hall

Lynn Emanuel came to Denison on October 7 filling three roles. She is one of three poets sponsored by the GLCA on the Ohio Poetry Circuit. Each year the Beck Literature Fund sponsors the winner of the GLCA New Writers Award in Poetry to come and do a reading at Denison. Ms. Emanuel received the award in 1985 with her book Hotel Fiesta. Ms. Emanuel's reading was also an event in the eleventh annual Women's Week at Denison. She was pleased to be able to visit Granville and the Denison campus and "doubly delighted to be here during Women's Week."

In the spirit of the week, Ms. Emanuel began her reading with two poems written about her grandmother. Immediately the audience was exposed to one of Ms. Emanuel's over-riding themes, the family. Although she spoke of the importance of writing about events effecting the world, even these major events are seen as the effects on the family unit. An example of this vision can be seen in Ms. Emanuel's describing the effects of World War II in her poem "Berlin Interior with Jews, 1939," where her grandmother and grandfather are central characters in the poem.

Many of the issues of great concern to women are also of concern to Lynn Emanuel, and they find their way into much of her poetry. In all of her works Ms. Emanuel speaks in an urgent, risk-taking voice that convinces her audience that what she is saying is real and important and truthful. She speaks to us all in "The Poet in the Garret in America" when she proclaims, "America, I am still hopeful and a woman of my time."
The strength of music comes from its power as an emotional form of expression. One knows the pleasure experienced when music can move and excite the soul. This occurrence is rare, only happening when the music itself is colored with passions capable of rejuvenating the mind and has substance that is rooted in the heart of expressiveness. Passionate music has the potential to achieve an "emotional renaissance" of sorts.

The Women of the Calabash has the ability to create this emotional phenomenon. The four-woman ensemble generates a richly revitalizing sound which is steeped in the heritage of Africa and applied to modern Black culture. As group leader Madeleine Nelson explains, "We are concerned with working with a traditional African esthetic and combining that with influences we have here as contemporary American Black women." The music's impact is powered by the ancestral bond to its heritage and the serious dedication with which these women recognize this connection; they are committed to the roots of African music and to the preservation of these roots. What results is a tremendously exciting adventure in percussion, dance, and song which celebrates the roots of African culture and explores its application to modern society.

Madeleine Yayodele Nelson, group leader of Women of the Calabash, organized the ensemble in 1978. She is a principle figure in the group as she makes many of the instruments and teaches the other women how to play them. She has given lectures and slide presentations on African instruments and calabash art, as well as teaching classes in instrument making. In addition to this, she is composer/arranger, vocalist, and percussionist for the group. The other members include Ahmondylla Best, vocalist, percussionist, flautist; Pamela Patrick, vocalist, percussionist, teller of folktales; and Tiye Giraud, vocalist, percussionist, guitarist, and songwriter.

The company mixes ideas from both the old and new worlds; the instruments and techniques used are rich in African heritage, while the message is stimulating and immediate. The calabash is a gourd that, when dried and hollowed, becomes a resonant chamber from which many instruments can be made. This has long been a musical instrument of African society. The ensemble uses various types of these gourds, which vary in size and shape, thus producing a multitude of sounds. The instrument can be designed and played with a covering of loose beads to achieve a rattle of sorts (called a "shekere") or the gourd can be played unadorned, by using different thumping, shaking, tapping, and drumming techniques. Because the instrument is natural, and not a contrived device, any infinite
variety of tones and sounds can be evoked from each individual calabash; there is no limit to the musical potential of the instrument. The group also uses bamboo stamping tubes, which are tubes of bamboo, cut and smoked to fortify their strength and avoid splitting. Each tube, depending on its length, has a different tone and is versatile enough to create intricate melodies and pitch variations. The beauty of the music lies in the simplicity of these instruments; each component is distilled and boiled down to the basic elements available from nature.

The musical beauty of the instruments' sound is augmented by voice and dance. The music is embodied in African heritage which believes that percussion, voice, and dance are inseparable. The women have richly resonant voices that, when layered with the tones of the instruments, create a sound that is deeply moving and expressive. Sonorous four-part harmonies are abundant in the selection of African chants and work songs performed by the group, as well as in the variety of contemporary music which is thematically adapted to the program. The vocals are illuminating and rhythmic, enlightening the listener to the power and importance of music to African culture. Dance becomes a natural component to this combination of percussion and acapella vocals, and the women's various movements are fitting and indigenous to the music.

A performance by The Women of the Calabash is unique in many respects; it is emotionally moving as well as educational. The show is expansive and unrepressed, flowing freely from one piece to the next. It is connected by informal dialogue highlighting the heritage and history of the culture and giving background to the meaningful expression of the music. The group is very concerned with helping the audience understand the roots of the music and instruments, and conveying the circumstances surrounding their origins. This background information is then further applied to pertain to contemporary situations to which the audience members can relate.

When The Women of the Calabash performed at Denison in October, they appeared on stage wearing red armbands that were representative of the current anti-apartheid movement on campus. The group performed a song of the African Aulu tribe entitled "The Country Is Ours" which spoke of the refusal to accept defeat and the determination never to stop fighting for freedom: "We won't fear anything/ The Boers can arrest us/ The Boers can beat us/ We will never stop fighting for freedom." The song was so important to the group that the lyrics were spliced with English to ensure that the audience understood the message. Ms. Nelson ended the piece by saying, "We all know why this is so important," and her support was greeted with much appreciation and respect from the audience.

Other pieces performed included songs of work and festivity from the Yoruba and Zulu tribes as well as from areas such as
Mozambique and Trinidad. One highlight was a work/walk song (a motivational piece sung in the morning trek to the fields) from Benolulu/Zaire which was coupled with a railroad work song from the American South. The smooth transition between the two songs showed the close relationship between the roots of Africa and the Deep South. The performance was demonstrative of the dramatic energy and strength that the four women have to engage and to empower a group completely on their own.

The Women of the Calabash is a refreshing reminder of the explorations to be made in music. They have crossed the boundaries imposed by contemporary music and their creativity is limitless. They have refused to be confined by the notion that modern music is passive; rather, they view it as a significant educational and moving engagement with their audience. It is not necessary to know the lyrics of the songs; the message flows through the deep rhythms and is embodied in strength and reassurance. Their performance is cleansing and revitalizing, causing the listener to take part in an important mental and creative experience.

The Women of the Calabash strongly supports its beliefs, bringing back the joy and glory of African pride with new life and vitality. The performers are proud, happy women and their gospel-like performance is a ritualistic celebration of life and heritage—a beautifully liberating experience. It deeply stirs a sense of pride in any listener regardless of his or her cultural background, for it forces an examination of and respect for the past.

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WOMEN AS LEADERS
by Donna Dorazewski

It is quite common for the Senior on campus to ponder the question, IS-THERE-LIFE-AFTER-DENISON? Deep down inside students know there is life after college, but a real uncertainty still persists. I think the uncertainty we are plagued with is wrapped up in the type of life we are going to lead after our college years. On Tuesday, October 8, 1985, Sarah Weddington came to Denison and offered us suggestions about how to deal with the future that looms ahead of each and every one of us. Ms. Weddington's advice came from a challenge. "Be a leader and make a difference," she declared. The declaration was made credible not by empty abstractions, but by examples from her own life as a leader. Already Ms. Weddington has made a difference in the lives of many men and women as an attorney and legislator in the state of Texas. She won the Supreme Court case of Roe vs. Wade. This Supreme Court ruling makes it illegal for individual states to outlaw abortion. Ms. Weddington fought for the freedom of choice just as the founders of our country had done in the late 1700s.
As a woman in the audience, I saw Ms. Weddington as a role model. She is a success. She has the courage to demonstrate her strengths in order to get things done for the betterment, not just of women, but of us all. The actions that she takes in her drive toward success agree with her beliefs. She remains true to herself and does not sacrifice her sense of herself as a woman in order to be a winner in our male defined world. She fights hard against laws which violently discriminate against women, yet she has the ability to let go of her anger and be happy with life and herself after the fight.

Unfortunately, all too often feminism comes across as an anger-based movement whose sole purpose is to complain. Ms. Weddington is a living example of liberal feminism at its best. She strives to change structures which restrict the free development of women in order to make it possible for both men and women to define themselves in terms of their own abilities and feelings. While in the Texas legislature she passed a bill which changed the child custody law in divorce cases. Prior to the passing of this bill, mothers were given full responsibility for children automatically. Now, in Texas, the law is that each case must be dealt with in relation to those individuals involved. It is no longer predetermined that mothers receive the children in cases of divorce.

"Some women are born to be leaders," Mrs. Weddington claimed. It is time to put the humpty dumpty together that all the king's horses and all the king's men could not. Similarly, life is a series of pieces in a process. What we do today affects us tomorrow; thus we must begin our preparation for leadership now. Ms. Weddington went on to urge us to take the risks involved when setting goals, but to remember to act in ways which will create more options. Ms. Weddington was not a fortune teller, but she did bring to us an image of a future that depends on our vision of the present. Thus, we are living a part of what we will be tomorrow. We must realize that success here at Denison can provide a path for success in the future.

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