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Students of Bryn Mawr College

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Social Honor Code slipping

by Beth Leibson

In a recent Honor Board survey designed to study students' knowledge of and satisfaction with the Honor Code, 80% of students polled said they support the Academic Honor Code, and about 66% support the Social Honor Code. Raka Ray, head of the Honor Board, explains that the Honor Board "wanted to be more open to public opinion. I hear from the Assembly all the time; I wanted to hear from the Association."

According to Ray, the survey indicated a high level of consciousness about the Code and contained a "lot of honest responses." However, Ray continued, "I'm very disappointed with the response to the Social Honor Code, though I realize it's much easier to see the benefits of the Academic Honor Code than the Social Honor Code."

The survey was based on one done in 1977 and, of the 700 copies handed out, 554 were completed, a sizeable percentage. The survey showed a fairly even response level across the classes, though the freshman class was slightly better represented.

The first two questions on the survey were designed to assess the community's understanding of the Code. The first one reads, "You have just taken a final exam. You didn't do well and you are uncontrollably upset; as you leave Thomas Great Hall you tell some friends in the class that it was a horrible exam and you leave. Is this a Honor Code violation?" Seventy-one percent responded "yes." The majority of those who wrote "no" added that they saw "uncontrollable" as the key word and that the student's emotional state ought to be taken into consideration.

The second question dealt with the Social Honor Code procedure; 96% of the respondents indicated that they understood it. In general, however, the freshman class felt less secure in its understanding of the Code than the upperclassmen.

The next question asked, "Do you know personally of any instances where a viola-

tion of the Honor Code was not brought to the Honor Board?" Concerning the Academic Honor Code, 13.5% said that they knew of unreported violations such as spending extra time on exams, violating the rules of take-home exams and plagiarism. Interestingly, approximately 100 respondents knew of violations stemming from revealing the difficulty of exams; many of these people added that such behavior should not be considered a violation. As for the Social Honor Code, over 30% of the respondents cited unresolved Social Honor Code violations. Roughly 7% knew of gossiping about past Social Honor Code trials, though they wrote that they were not aware that this was wrong.

About 5.5% of the respondents report having made an Academic Honor Code confrontation. Of the other 516 people, 467 never saw any violations. The rest did not confront because they were too embarrassed, didn't think it would work or don't agree with the principle of confrontation.

When asked about confrontations concerning Social Honor Code violations, 65% report having done so; 35 of these cases were never resolved. Of the people who had never confronted anyone, 137 never saw any violations. Fully 25 people chose not to confront because they "don't believe in the principle of confrontation;" most of these were freshmen.

About one third of the respondents felt that Bryn Mawr students should sign an Honor Code pledge card; 62% did not. Ray points out, too, that most of those who saw the necessity were freshmen, unfamiliar with the Code and its workings.

When asked about the frequency of Honor Code violations, respondents indicated that the Social Honor Code is less effective than the Academic Honor Code because, as one student wrote, "the (competitive) atmosphere of Bryn Mawr opposes the spirit of the Code." One third of the respondents felt the Social Honor Code violations were either "common" or "very common" and fully 39% think it "fairly common." On the other hand, over two

thirds of the community, 68%, see Academic Honor Code violations as "uncommon."

Over two thirds of the respondents feel secure in their understanding of the Honor Code; the majority of those who do not are freshmen.

Five percent of the respondents have violated the Academic Honor Code and have not turned themselves in; the figure is nearly double for the Social Honor Code. Interestingly, however, roughly two thirds of the respondents feel the Social Honor Code is adequate and over 80% support the Academic Honor Code.

Most of the extra comments people made related to the Social Honor Code. Many did not like the idea of "turning people in," as they put it. To this, Ray responds that that is not the procedure; one is to suggest to the person that she contact the Honor Board. Others wrote that "let's do something before we end up like Haverford;" Ray points out, in response to this, that "it's up to you, not us."

Still others considered putting Food Service under the Honor Code so that one could obtain food for another who is unable to come to a dining hall for some reason without breaking the Code. Wan-



Raka Ray, Honor Board head, says the survey was "pretty much what I expected."

ting to involve the entire College in the Honor Code, Ray is meeting with Frank Gladu to discuss this idea.

Haverford students, in general, seemed quite negative about the Social Honor Code, though not about the Academic Honor Code. They seemed to show an attitude of "I'm fed up with the whole thing," explains Ray.

The Honor Board is in the process of revising the Honor Code and is responding to comments made on the survey. They are concerned with clarifying various aspects of the Social Code and with modifying the term "confrontation." All in all, Ray remarked, the survey was "pretty much what I expected."

Party results in damage

by Kris Anderson

An open-campus party held by Pembroke East in the dance studio on November 18 resulted in damage to the dormitory and the studio as well as disgruntlement among residents, according to Pem East President Gemma Flamberg. The damage included a toilet which had a hole smashed in it, resulting in a flooded bathroom, and several ballet bars in the dance studio, which were broken.

However, Flamberg noted, the major problem was "just complete disregard for the Honor Code. People were smoking [marijuana] in the hallways," and one dorm resident who wanted to get a drink of water

from the tea pantry walked in on a man and woman engaged in sexual activity. "Why would anyone want to do that in a public place like a tea pantry, anyway?" Flamberg asked.

The dorm president feels that the activities at the party represent a problem with respect for Bryn Mawr's Honor Code among non-Mawrtys especially, and they demonstrate that confrontation can also be difficult to apply in situations such as those which arose at the party. In the case of the young man who broke the toilet, Flamberg said, "it wasn't a case of not knowing who he was. He was a Haverford student—we checked ID's carefully—with brown curly hair and a red plaid shirt. And he actually boasted about what he'd done." Flamberg noted that the student was carrying a wine bottle around and claimed it had "fallen into the toilet and accidentally smashed a hole in it," and he then proceeded to bring several people into the bathroom, shouting, "Look what I did!"

Flamberg did not confront the student directly, however, because "he was really drunk, and tall. I didn't have the guts to do that." Instead, she called Security, gave them a description, and they came to speak with the student. He was asked to leave.

"I don't think residents confronted the people who were causing the problems, but I'm not sure," said Flamberg. She feels that the situation becomes unmanageable for students in the dorm when the party is large and guests are intoxicated or otherwise difficult to deal with. "We shouldn't have to walk up and down the halls policing people, anyway," she noted. "We'll end up not having parties anymore. It's not worth it."

"All the parties this year have been more rowdy than usual," commented Cindy Brown '83, Pem East Warden. "Maybe it's the pressure."

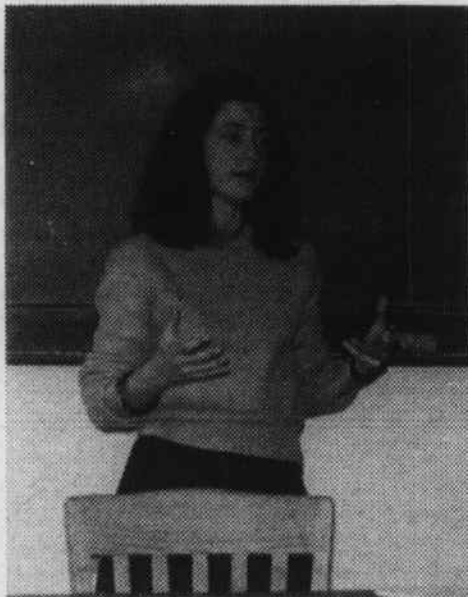
Brown feels that, in the case of the party, though "Haverfordians caused most of the problem, the social Honor Code at Bryn

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German Professor reconsidered for tenure

by Kris Anderson

Assistant Professor of German Susan Erickson is currently being considered for



Susan Erickson, assistant professor of German, is being considered for tenure after having been rejected last spring.

reappointment and tenure after having been denied reappointment last spring. Erickson's recent "extraordinary publishing activity" is the reason for the reconsideration, according to Dean of the Undergraduate College and Academic Deputy to the President Mary Maples Dunn.

Professor Erickson, who is travelling in Europe and was unavailable for comment, was not granted reappointment "with tenure consideration" last semester under the Appointments Committee's regular annual review. She had taught at the College for six years and had been eligible for tenure consideration.

Dean Dunn, when asked why Erickson was denied reappointment last spring, commented that "there is no need for me to discuss the merits or demerits of anybody's case." She added that she deems such discussion inappropriate, as it is "the private business of the candidate."

However, in an interview with the *College News* last semester, Professor Erickson said that she believed she was turned down on "the grounds of publishing; of insufficient publication." There was apparently no question of the German Department's satisfaction with Professor Erickson's per-

formance, as "the Department asked the Appointments Committee if they could bring her back for reconsideration," noted Dean Dunn.

The Appointments Committee agreed to entertain the Department's request this year, and Erickson will be reconsidered along with the other candidates under the regular schedule. The Committee is currently compiling materials on all candidates, and President McPherson will take the Committee's recommendations to the Board of Trustees at their March meeting. The decisions reached will be available to the community after the Board votes and candidates are notified.

Asked whether there is any precedent for this type of reconsideration, Dunn noted, "I know of at least one other case." However, she said, this kind of action is unrelated to the cases of those professors denied reappointment who seek review under the Grievance Procedures. Assistant Professor of English Annette Niemtow, who was denied reappointment and tenure in 1982, had instituted proceedings against the College under the Grievance Procedures, but has since dropped the case. "However," she notes, "such cases are not legally closed for nine years."

Code deserves discussion

The tendency for some Mawrtys to dismiss Honor Code difficulties as "Haverford's problem" ought to end now that the student body has both demonstrated that the social code doesn't work and said, in the recent Honor Board survey, that it doesn't. The episodes of offensive, destructive, and recklessly endangering behavior which occurred at the Pem East party are symptoms of a general decline in willingness to confront people for behavior that clearly violates both the letter and the spirit of the Code.

What we ought to be doing is asking how we can address the problem.

We would like to propose three courses of action which, even if they are not carried out, might at least become the foundation of discussion for action.

First, the Self Government Association should arrange for dorm meetings early in the second semester which will involve directed discussion after a briefing of dorm presidents by the Honor Board, and perhaps involve wardens, HAs, and the deans in an active exchange with hall residents. The goal of these meetings should be a frank discussion of the responsibilities, as well as the rights, of those living under the Honor Code. Strategies for confrontation should be outlined, and students should be invited to criticize the honor system as it

now exists, including freshman Honor Code orientation.

Presidents should schedule these meetings at a convenient time, publicize heavily, and take attendance. Those who do not attend should be responsible for meeting in make-up sessions, either in the dorm or elsewhere.

Second, SGA should devote at least one Assembly meeting following these special meetings to discussion of what went on, and should charge Honor Board with developing recommendations as to a continuing course of action during the remainder of the semester. This may include further meetings, perhaps a meeting of the entire Association, and reforming freshman orientation.

Finally, once these recommendations are formed, Assembly should hold at least one follow-up meeting, and ensure that the decisions receive sufficient publicity and discussion in the community.

We believe that unless students take the responsibility for confronting others, the social code is useless. Confrontation need not be done alone, nor must it lead to a trial; but it must happen for resolution of conflicts to occur. We urge individuals to consider their responsibilities under the Code and SGA to seek ways to encourage frank and constructive discussion of the problem.

Design exhibit offered

An exhibition called "Design Since 1945" is now at the Philadelphia Museum of Art, and will remain until January 8th. Sponsored by grants from Best Products Company, Inc., the Pew Memorial Trust, and National Endowment for the Humanities, the exhibition is supplemented by video programs, gallery talks, house tours, exhibition tours, and a lecture series.

On December 6, Patricia O'Donnell of

the Philadelphia College of Textiles and Science will speak on "Textiles in the Home, 1945-1985," and on December 13 Kathryn B. Heisinger, the organizer of the exhibition, will give a talk on "Design Since 1945."

The Museum is open Tuesday through Saturday, 10:00-5:00, and admission is \$1.25 with student I.D.

Black feminists unite

by Michele Rubin

The Black Feminist group has recently been established at Bryn Mawr and at the most recent meeting Tracy McDonald, Renee Hill and Dominique Parker were present. The group is designed as a support group, and as a consciousness raising group, and is also going to hold group study sessions to discuss various types of black feminist literature, art, and music. As a group they have encountered some problems which they feel is an extension of the problems they encounter which are unique to black feminists.

"White feminists often forget the aspect of my color when feminist issues are raised. It's not that they are hostile to me as a black feminist, they just neglect the racial dimension of my feminism," says Renee. All three members find this to be true not only among feminist peers on campus but also among the more feminist professors on campus.

"Even the most feminist of professors forgets black women when discussing feminism," says Tracy. "Though many of the issues of white feminism are the same as black feminism, aspects differ. Feminism does not wash out our color."

Another problem for black feminists is the feeling of isolation while sitting in a classroom.

"Much of what is taught ignores the experience of black women and is not part of my heritage at all. It's tough to sit in a classroom and not be able to relate to the material in an overall personal way," according to Renee.

"One has constantly to censor part of one's self since that self is not a part of the material," says Dominique.

"It's not that what is taught is not valid or worthwhile, it just overlooks black women," Tracy feels. "We're not integrated into the curriculum."

"Black women are either a special section in a course of study or they aren't there," says Renee. All three feel that black women as blacks must be integrated into programs of study.

"Saying 'hey! we're doing women' does not necessarily mean that black women will be at all included," Tracy said.

Renee feels that black feminists are isolated as people. They do not find that many women's groups address any of the issues that black women face and thus feel alienated from these groups.

"We're not part of the mainstream feminist movement and black feminists are hard to reach as a result of this," says

Renee. "We're trying to work as a group in co-operation with Penn, Temple, Swarthmore, Haverford and any other colleges in the area, but these black feminists are hard to locate because they aren't part of the mainstream women's groups and are not always members of black feminist groups if they even have one."

Dominique feels that people in this community do not confront elements of racism and sexism in themselves. "It's simply not dealt with although it exists and exists strongly. People want to think of themselves as 'liberal'."

Renee finds herself constantly having to remind sister feminists that she is a black feminist. "Peers and professors both overlook who I am." The culture that has been created as "women's culture" by feminists is very Anglo-Saxon and exclusive of blacks. When thinking of women's music, people think of Holly Near, who I like, but they don't think of Joan Armatrading."

All three also find that the other feminist groups on campus do not cater to black women's issues and hence the formation of the group—the need for it being urgent on campus.

"Other groups on campus serve good and important functions; they just don't serve this one," Tracy pointed out.

They were not disappointed in the overall turnout for the group but they had hoped for more interest at Haverford and hope that through greater advertising they will generate that interest.

"We're a new group and we're always looking for new members. We want to be a support group as well as a political group," Tracy stated.

Renee feels that this group serves an important function in that it is designed specifically for black women as it would "take a tremendous effort for me to integrate my personal needs into other feminist groups on campus."

The group wants to establish a greater dialogue between black and white feminists on campus and raise the consciousness of white feminists in dealing with blacks. "We're thinking of holding some kind of panel on racism in feminism in the future, but we have nothing definite worked out as yet," Renee said.

Some topics that the group is going to deal with in the near future are "Concepts of Beauty, Images of Black Women in the Curriculum, Rape and Racism, and The Poetry and Literature of Black Women. They meet Sundays at 1:00 p.m. in the Crenshaw Room.

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Statement of Purpose

The College News seeks to provide a forum for the students, faculty, administration, and staff of Bryn Mawr. While articles on topical subjects will be published, each issue will seek to examine in-depth an issue of relevance to the College community. The College News welcomes ideas and submissions from all members of the community, as well as from outside groups and individuals whose purpose or functions are connected to those of the College.

TOC and me: "Your nose is growing longer"

TOC has been hasling me recently about the strange hours I have been keeping. It is getting later in the semester and I take the opportunity to get things done on the rare moments when I have energy or enthusiasm, and I really can't be responsible if the time for that enthusiasm happens to be past his bedtime. Actually, any time is his bedtime; I don't see why he complains. I am gone most of the day and then the room is relatively quiet. I wish he would sleep then.

I asked him why he didn't turn his schedule around. He didn't answer me, naturally; he tends to do very badly at responding to direct questions, but last night, as I drifted off to sleep at four in the morning, just at the point when the dreams start to come and you aren't quite asleep, when the dizziness of first sleep hits you. . . .

Castration vs. incarceration

There are few injustices more heinous than inflicting the wrong penalty for a crime. Whether it is wrong because it is cruel and unusual, wrong because it is not severe enough, or wrong because it mistakes the nature of the crime for which it is levied, such a miscarriage ought to lead both the courts and those in charge of the judicial system—that is, all of us—to think about what is wrong when judges perpetrate such penalties, and how we can rectify the injustice.

This situation has arisen in South Carolina, and it sparks questions about one of the most emotional issues in American society, rape. A judge has convicted three men of first degree sexual assault, and given them their choice of sentences: thirty years in jail, or five years of probation—after being castrated.

Cindy Brown

There is no doubt that they gang-raped the same woman, as they all confessed to the crime. They also tortured her with a cigarette lighter. The crime is rape. Yet the second penalty option, one the convicted rapists are seriously considering while their lawyers appeal the sentence, is not one suitable for punishing the crime of rape.

Despite the common, wholly understandable reaction of many members of society that an eye for an eye is justice, and that removing the testicles of rapists may be right, castrating a male rapist is not justice. It is, rather, reinforcing the stereotype of rape as a crime of sexual passion. Rape is a violent assault whose basis lies, not in over-production of testosterone, but in complex personality characteristics which are usually not the result of physical imbalances.

Castration, due to the wonders of technology, now comes in two varieties: surgical, and chemical. Some rapists have already received "chemical castration," Depo-Provera therapy that alters their hormonal balance. This is the type of treatment which some homosexual men have received (yes, you heard right, female hormones for gay men, proving that stereotypes are not always constraints to medical "treatment").

The South Carolina case would inflict the first variety. According to the sources I have read, castration does not definitively remove the ability to have sexual intercourse, and testosterone therapy may restore whatever ability is lost. It does, of course, preclude the fathering of children by men upon whom it is performed (though conceivably they could put sperm in a sperm bank and attempt to escape

"You leave the shutters open in the daytime."

I grunted and shifted in my sheets, the mood ruined, subconsciousness slipping away from my outstretched brain. . . .

Sara E. Orel

"It's too bright to sleep."

"I'll kill you, cat," I said in my own loveable way.

"No you won't," he said in his. "It would be messy and then you would have to dispose of the body."

"I would do so with pleasure. I could hang you off a flagpole and let the pigeons peck your eyes out."

"That would be exceedingly undignified."

even this consequence of castration.)

This being the case, the penalty cannot be a sure-fire deterrent. Why would it be offered as an "option" to these men?

Lawyers for the three have suggested one explanation: that it is a gut reaction toward three young black men by a white judge. The lawyers have implied that the penalty was not unknown in slavery. Another interpretation is that the judge believes that depriving these men of their testicles provides a punishment equal to prison for the rape/torture they inflicted.

This is arguably untrue. Alan Dershowitz, professor of law at Harvard, has stated that many a criminal would rather have an arm removed than stay in jail for long sentences—resulting in many dangerous one-armed men let loose in society. This is something of an exaggeration. It does point up the absurdity of concluding that men who lack testicles but retain the psychological makeup that precipitated the crime they committed will invariably hesitate to assault a woman in some way again, whether in the traditional manner of rape or by some other means.

The final explanation may be that the judge wishes to inflict punishment in the form of psychological upheaval and shame upon the rapists. This neither treats the root of their crime nor is it conducive to later stability, even if they are not denied testosterone therapy or the services of a sperm bank. I would not want to predict that they would fail to transfer their anger and pain to women, to society, and away from themselves.

This punishment is not only cruel and unusual, it is also the wrong one for the crime. As long as rape is treated as a sexual dysfunction justice will not be served, and the culture which helps produce sexual violence will not change. Castration, even if it were to become a common penalty, would probably be no more efficacious than the death penalty as a deterrent to violent crime. More likely, castration would cause its victims to victimize others again.

As horrible as sexual assault is, castration is no solution, and justice will not be served if this penalty is inflicted. A final observation on the so-called choice the judge has offered: I agree with Dershowitz, that too many offenders would choose mutilation and probation to the horrors and tedium of American prisons. It does not solve their problems—which are real and which need more aid than traditional rehabilitation offers—nor those of the society in which they exist. From this standpoint it is irresponsible for the judge to offer such options.

Rape cannot be surgically excised from society. It must be rooted out, a process for which no easy "procedure" exists.

"Ah ha! A wonderful idea! I could invite all those people who have said that they wanted to meet you to Taylor hall, point to you, and say 'See? The later and never great, TOC.'"

"You're raving, Sara."

"Allow me to enjoy myself."

"I was answering a question you posed some time ago as to why I found it difficult to sleep during the daytime. It is because you leave the window shutters open in the daytime and the room is much too bright."

"I live on the dark side! You don't get any sun except at eight in the morning."

"I understand the view is of the parking lot, as well, and, although I have never bothered to check the veracity of that statement, the regular 7:45 a.m. garbage trucks do seem to be rather noisy and irritatingly regular."

"I apologize for the room I have. My number was rather horrible, and I'm really lucky to have such a pleasant room at all."

"Oh?"

"Let me go to sleep, TOC," I sighed, having no faith in the ability of my cat to stop talking once he had gotten started.

"What do you consider pleasant about this room?"

"It is large; it has a high ceiling and shutters and lots of bookshelf space. Besides I have a couple of friends on this floor."

"Thrilling. They interrupt your sleep."

"You do more for my sleeping than anyone, my friend."

"You keep very odd hours, Sara. You've

slept through lunch more often this year than you ever have before. But you get up, go to your 9 a.m. class, and then go back to bed. It is quite a waste of time and energy. Any intelligent person would not bother to get up if she were that tired, and wander off to class, a feat I am certain you would be unable to accomplish if your French class was not in the closest building to Merion's front door and the first room inside the back door of that building. If it were not so easy to get to your French class, I doubt you would make it even as much as you do."

"I really have enjoyed French this year. It's a change—the only non-archaeology class I have. So even if I really were not determined to go to class for the sake of going to class and learning something, I would go."

"Your nose is growing longer, Sara."

I must have been very sleepy or that comment would not have made me reach up and touch the tip of my nose to see if he was just making the whole thing up.

The cat just smiled his sickly, obnoxious cat-smile, and turned his back to me. I almost was irritated enough to continue the conversation, but the realization that the conversation would have been exceedingly one-sided and I would not have received a response stopped me. I took the opportunity to let myself drift off into the hallucinations of dreamworld, where people speak English or nothing at all. . . .

Princeton survival tips

I returned Saturday night from that ancient practice, the road trip to Princeton. I won't relate the rituals which took place there (suffice to say: I had fun, and I'm glad I go to school *here*). Anyway, it struck me that some places run by different rules than the Moose does, and we tend to get a little rusty in playing by those other rules sometimes.

In hopes of "greasing the wheels of social interactions," I've collected a number of reminders and tips guaranteed to help you pass as a native out there. (The list is by no means complete: I don't even mention cellophane wrapping.)

Kathy Roth

I'm not going to bother with clothes, make-up, perfume and posture, because there are twenty-three thousand different volumes in print on the subject which can offer you advice, not to mention every issue of *Vogue*, *Mademoiselle*, *Cosmopolitan*, and, these days, *Ms.* magazines.

False height, false hair, false lips, false cheeks, false eyes, false breasts, false flat-tummy, false fingernails, false shape, all yours for the asking. Not only can you find the real you, but you can support the United States economy at the same time.

No, instead I'm going to offer a list of the more verbal aspects of social play, which could be entitled "How to Talk Like a Lady."

1) Breathe out through your mouth as you talk. You know, like Marilyn Monroe (or a Kentucky coal miner). "H's" are particularly effective. You'll notice something interesting: it's virtually impossible to raise your voice when speaking in this mode—try it. Now say something like, "I firmly believe that the trend towards recognizing the role of amino acids in the neural system is vital."

Sound silly? You end up hearing the voice, not what's being said. It's possible to say something serious with this voice and sneak it past without being noticed.

2) Apologize a lot. (We know how to do this one). Your chances of getting a statement across without censure increases as you apologize more. A study published in Cleveland a few years back showed that women almost always qualified their statements with an attention-getter or a disclaimer ("Listen to this. . . ." or "It's only my opinion, but. . . .") whereas men in the study rarely did.

Now try saying the above statement like "It's only my opinion, but it's just that I kind of think that the trend toward seeing the role of amino acids in the neural system is, well, good." And, voila! You are no longer stating an idea but merely venturing an opinion. I took out strong words and phrases like "firmly believe" and "vital," because they could be intimidating to someone.

3) Vowels. That's right, vowels. An important proof to the theory, "It's not what you say but how you say it." Drag them out; this is a sort of wheedling, pleading sound. If you really want to put an emphasis word in there, use this: "I really think. . . ."

If you're not sure of how this sounds, listen to the five year olds next time you're in the Acme. See, when you speak this way you're asking if it's okay to say your piece, rather than just undiplomatically stating it.

4) Inflection. A great camouflage. If you put stress on a less important word in a sentence you can draw attention away from the key words; they might not even be noticed. For instance, emphasize kind, seeing and good, above. Then, make your voice go up at the end of your sentences, like a question. It translates into: "Am I right? Am I wrong? Tell me, please."

5) Last Resort. If any of the above methods don't work, or if you forget to use them and what you say gets a negative reaction, you have a safety net. Remembering your vowels, say, "You're so meean to mee." It's the white flag of surrender, and brings out the protective instinct in many guys. They'll put their arm around you, and you'll be forgiven.

Once you've got these down pat see me, we'll arrange for your test, a road trip to Princeton. Honors work is at Dartmouth.

Hidden treasures at Bryn Ma

Rare Book Room holds varied collection

by Karen Sullivan

An English graduate student is interested in the comments Marianne Moore wrote in her own volumes of her poetry. An art history major is writing a paper on the illustrations of Lovat Fraser, while another student is curious about the history of typesetting in the Middle Ages. All of these students can find the resources best suited to their needs in Canaday's Rare Book Room.

Bryn Mawr currently houses the fourth largest collection of incunabula—of books printed between 1455 (when Gutenberg printed his Bible) and 1501 (when printing had become widespread throughout Europe)—among academic libraries, according to Rare Book Librarian Mary Leahy.

The bulk of the collection was donated by Howard Lehman Goodhart, who amassed his collection when he discovered it was cheaper to buy for his daughter, Phyllis Goodhart Gordon '35, first editions of the medieval books she needed, than to obtain photocopies from the New York Public Library.

Gutenberg fragments

Over half of the incunabula are on theology, while the others span the medieval branches of learning from grammar to arithmetic, philosophy to music. Notable among this collection are vellum fragments of the Gutenberg Bible, Dante's *Divine Comedy*, and Petrarch's collected

works in Italian and Latin.

Another treasure of the Rare Book Room, the Seymour Adelman collection, focuses primarily upon John Keats, A.E. Housman, Ralph Hodgson and Lovat Fraser. One of the six letters Keats wrote during the most productive period of his life is here, as well as one of the four copies



Drawing from Lovat Fraser's *Six Caricatures* [1910].

of Housman's *A Shropshire Lad* with a contemporary presentation inscription in Housman's handwriting.

Other noteworthy items in the Rare Book Room not tied to a specific collection are the William Morris material, Walt Whitman's library, a "very good" Robert Frost collection according to Leahy, and the

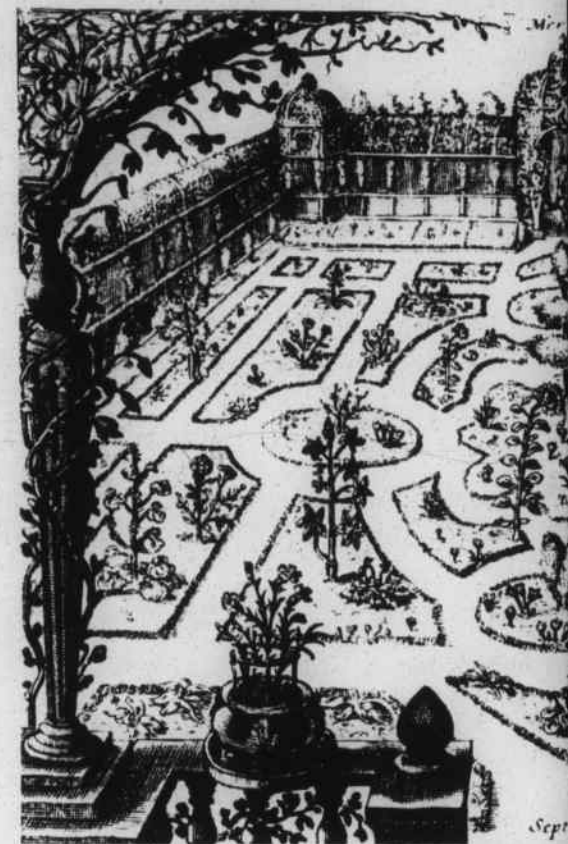
library of Katharine Sargent White '28, one of the first editors of *The New Yorker*.

Exhibitions

The Rare Book Room's annual exhibits, which draw upon their holdings, have included "The Art of Botany," and "A Tale of Two Cities: London and Paris in the Eighteenth Century" as well as the current exhibit on "Bookbinding in America: 1680-1920." The current exhibit will be replaced in January by the display of one hundred books, manuscripts and prints as a retrospective for the Centennial.

The Rare Book Room is used by undergraduates, graduates and professors in their research, according to Rare Book Cataloguer M. Winslow Lundy. Archaeology students have used illustrated eighteenth century books to see what sites looked like two hundred years ago, while art history students have used the William-Morris illustrations as material for papers.

"Each of these books has something unique about it that you wouldn't find in the stacks," said Leahy. She also noted that more and more students are taking advantage of the resources as a result of the English 015 classes' introduction to the Rare Book Room.



An illustration [of a garden] in van de Passe's *Hortus*

Manuscripts hide in Archives

by Karen Sullivan

Because its collection is not catalogued downstairs in Canaday, the manuscripts section of Archives is often overlooked on the treasure trove's route. Nevertheless, its rewards are numerous for those acquainted with its holdings.

Where else but here can one find a letter from Albert Camus to Mrs. Gutwirth of Haverford, praising her essay on *La Peste* as having perceived a line of interpretation no other critic had yet discovered? Other letters in the collection were written by authors Virginia Woolf, Joseph Conrad, Robert Browning, Ezra Pound and T.E. Lawrence, social worker Jane Addams, and presidents Thomas Jefferson, Theodore Roosevelt, William Howard Taft and Woodrow Wilson.

The correspondence of Katharine Sargent White '28, editor of *The New Yorker* for over forty years, with authors John Updike, Meg Sarton, J.D. Salinger and Rebecca West is filed away in the Archives, as well as over a thousand letters from Marianne Moore '09 to the wife of the editor of *The Dial* and copies of students' poems Moore critiqued while teaching here.

Other unrelated items hidden in the Archives include photo albums of the suffrage movement put together by President of the National Suffrage League, Carrie Chapman Catt; a notebook of Robert Frost's with several unpublished poems, given by his secretary and manager Kathleen Johnson Morrison '21; a manuscript of Stephen Crane's "The Majestic Lie"; the diary of an eighteenth century new-born American Christian; and medieval books of hours, both Western and Arabic.

In short, while the collection will certainly not provide for every student's interest, those eager for original resources, unsullied by critics' hands, can occasionally find what they're looking for in the cage on the second floor of Canaday.

Vaux mineral

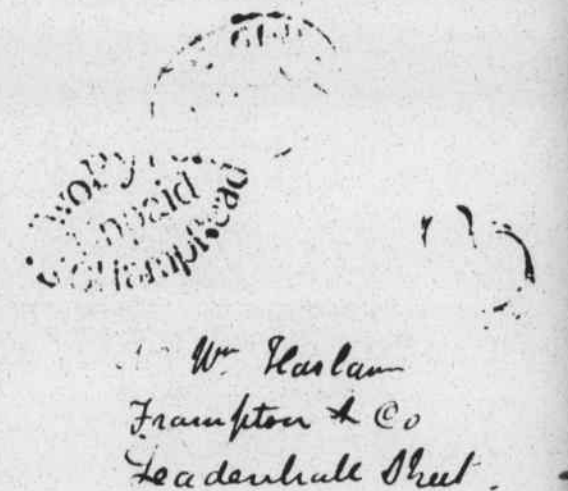
by Sasha Torres

The Department of Geology's mineral collection is truly a "hidden treasure" to those of us who took Psychology to avoid that long walk to the Science Center. The collection of over twenty thousand specimens is one of the finest in the country, however, and seeing it is well worth the trip.

Most of the specimens in the showcases in the halls of the Science Center come from the collection of George Vaux III, a resident of Bryn Mawr and long-time friend of the College. Vaux's father, George Vaux, Jr., a Haverford graduate, started the collection, which includes over 800 mineral species.



An illustration of Commelin's *Horti Medici*, published in Amsterdam ca. 1700.



Keats wrote this letter [to William Haslam] during the second period of his life.

... are well worth uncovering

Art treasures warrant a walking tour

by Beth Leibson

Forget about rainbows, the nearest hidden treasures are right here at BMC.

Everyone who walks past Athena at coffee hour or makes the traditional offering at her feet (or in her hand) knows that she is a part of the Bryn Mawr community, but did you know that she took part in a May Day play? At midnight, she was hauled up to the balcony over Thomas's front door by some overzealous undergrads where she was joined by a male store mannequin representing Haverford. Festooned with wreaths, the statues were recompensed for their trouble with bottles of wine. Unfortunately, Athena sustained some damages during this escapade and had to recuperate in Fritz Janschka's studio during the '75-'76 year.

Formally titled the "Lemnian Athena" or "Athena Lemnia," she is a plaster cast reproduction of a Greek classical statue. She is painted to resemble bronze, dates to the latter part of the fifth century, and is attributed to Phidias. She stands 7'6" high and is thought to be mentioned by several ancient writers as the most beautiful statue known. Carol Campbell, Curator and Registrar of the College's Collections calls her "very nice and very pagan." It is not known when or how the statue was acquired.

Another Bryn Mawr biggie was done by John Sargent, a famous American portrait painter. Commissioned by the alumnae and undergraduates as a tribute to the then-president M. Carey Thomas in 1898, the portrait didn't actually appear on campus until the following November, when it was officially presented. It won a Grand Prix at the Paris Exposition of 1900 and, just 76 years later, was recognized by the city of Philadelphia and displayed in Independence Square for the Bicentennial. It has been hanging in Thomas Great Hall since 1977. If you look carefully, you will notice that MCT is given no title; she is simply called "Miss M. Carey Thomas." Tsk, tsk.

Contrary to popular opinion, the statue, or collection of cubes and spheres behind Canaday has a name: The Splendid Silence of the Sun. It was installed on May 21, 1980 into a cement pedestal by a derrick truck, supervised by the artist. A gift of the Taft family, in memory of Blanca Noel Taft, the statue shows weathering which was, one would assume, intended.

Another treasure, particularly well hidden, is the oil painting of Cornelia Otis



Aubrey Beardsley's ink drawing for Thomas Malory's *Le Morte d'Arthur*, 1893.

Skinner now hanging in the Alumnae Office, after spending thirty years in the gym. It was acquired in a most unusual fashion. Edith Emerson, an artist of the mid 1900's, served on Bryn Mawr's committee to start the Mrs. Otis Skinner Workshop Theater and felt obliged to make a contribution to the effort. A monetary contribution being out of the question, she offered a painting she had done of Cornelia in a Spanish play called *Blood and Sand* in May of 1940. It was "only a bit part, but she wore a striking costume," Emerson explained to President McBride in a letter dated July of 1969.

A treasure about which little is known is the Manship bust of M. Carey Thomas, now residing in Thomas Great Hall. Commissioned by a "Prize Committee" of alumnae, M. Carey sat for the bust in Paris during her retirement travels. Ironically, Paul Manship

is an American sculptor. He must have charged an exorbitant sum, for correspondence indicates that he had to chop his price in half before the committee would agree to it.

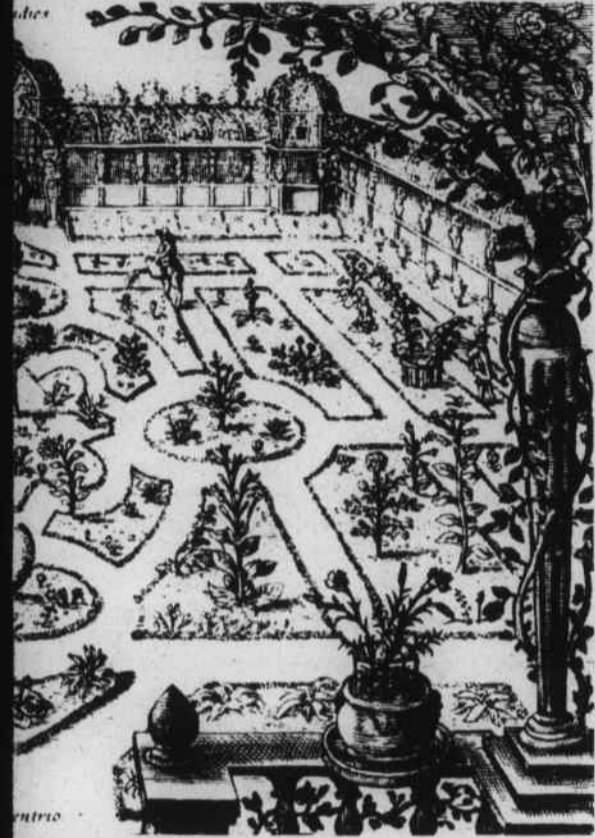
Last, but far from least, have you ever wondered about the head stuck under the steps of Canaday? Well, years ago, first floor Taylor was the site of a staring contest between Juno (A.K.A. "Sacer esdivi Augusti," daughter of Marc Antony and Octavia, mother of the Emperor Claudius) and Zeus (of Otricoli). The hall was, in fact, decorated with 28 favorite Greeks and Romans.

When the administration and alumnae decided that these classics were no longer in fashion, they were, as specified by M. Carey's will, offered to Johns Hopkins, who rejected them.

Meanwhile, back in Taylor attic, 28 ancients lay in the dark missing that interaction with students which is so important in an Ivory Tower. The statues were finally given to the Baltimore Museum of Art, Philly's Parkway showplace being last on MCT's list. In the transporting process, Juno "busted" loose from the clutches of the truck driver. She hid off-campus on a BMC-owned farm until it was sold and is now, pitifully, relegated to the gravel pit in front of Canaday.

"Juno" is an early Roman imperial work based on figures in the Julio-Claudian Family Relief in Ravenna. In the early 1600's, she was part of the Ludovisi family collection and about a century and a half later, she was discussed in a letter by Goethe. Juno is the typical Bryn Mawrtyr: well traveled and cussedly individualistic in her lifestyle.

This is just a walking tour of treasures. I have only touched on some of the 36 paintings the college owns that are listed in the Smithsonian automated inventory of pre-1914 works. I haven't even mentioned the authentic Persian and European tapestries in Canaday or the many artistic photographs that the college owns.



ostus Floridus, 1614.

als dazzling

The Vaux family worked with the Academy of Natural Sciences, sponsoring expeditions to Africa, Greenland and South America. Several new mineral species found on these trips were named for the Vaux family.

Augmenting the Vaux Collection are the collection of Harold Arndt, former curator of the collection, the Albrecht and Hopkins Study collections, which were donated recently, and the collection of Theodore J. Rand.

Juliet Reed, MA '56 is the collection's current curator and welcomes visitors interested in seeing it. Call the Department at 645-5115 for further information.

My dear Kasia,

We have news at last - and tolerably good too all considered - They have not gone to the bottom - they are both in good health. I read the letter to Mrs. Wylie to day and requested her after her sons had read it. They would enclose it to you in - which was faithfully promised. Send it me like lightening that I may take it to the store.

Yours ever and amen

John Keats



Photograph of the artist Susan MacDowell Eakins by her husband, the painter Thomas Eakins, ca. 1899.

am in 1819 during the most productive

Conference examines women's colleges

by Julie Herman

In her recent talk at Bryn Mawr, Mary Daly rejected the notion of women's colleges as helpful to the women's movement: too much masculine scholarship, and not enough questioning of the traditional male academic perspective.

How would the presidents of the Seven Colleges whose *raison d'être* is women's education, react to such a statement?

In an interview during the Seven College Conference November 18, President of Radcliffe College Matina Horner thought that Daly's position would be "hard to defend given recent social and curriculum changes." She conceded that women's colleges can't do everything at once, but stressed that their shortcomings are "relative. Women's colleges are in the forefront of generating new scholarship and are essentially, through rediscovery,

the 'creators' of many neglected women's works."

Horner though it was especially important that women's schools have the resources to underwrite such research, while Barnard's President Ellen Futter added that campus vehicles for feminist activities play a large part in training women for action in the political process and for access to technology previously reserved for men.

Nannerl Keohane, Wellesley's president, took issue with the notion that the training of "strong women leaders" results in simply a continuance of the patriarchy.

Other points were raised in Friday night's discussion among the Presidents and Dean and faculty representatives to the Conference. There was a certain disagreement, for example, about the future role of women's education: are colleges such as Bryn Mawr merely transitional institutions,

like the ideal Marxist state, that should fade away when their goals are reached? Or do women's colleges possess intrinsic value?

A new twist on an old question was the interest in what coeducational schooling hopes to accomplish. Bryn Mawr President Mary Patterson McPherson expressed "concern that the country is comfortable questioning us and urging us to be clear about women's education. Who examines coeducation? No one asks what that should achieve."

The issue of coeducation hits especially close to home for Vassar, which has for nearly a decade existed as a coed institution. Barbara Page, an associate professor of English at Vassar thought that perhaps professors at Vassar were more willing to explore women's issues at a coed school such as hers because, given the presence of men, there was less of a fear of becoming "ghettoized" as feminists. A Bryn Mawr stu-

dent later commented, "That attitude is why I didn't go to Vassar."

There are differences among the schools, and student leaders from each may soon get a chance to discuss them among themselves. A Seven College student conference was one of the ideas put forth at this year's discussion of future intercollegiate activities, as well as some special events for Bryn Mawr's upcoming centennial. An important feature of the celebration will be a Constance Applebee memorial hockey tournament, appropriate since many of the schools benefitted from her work.

The importance of physical education to women has grown tremendously since the time of Constance Applebee, which is why President McPherson was able to confess that for her, the highlight of the conference was "showing off the new gym."

Greenham Common lawyer speaks at Bryn Mawr

Women protest missiles

by Kathy Roth

Jane Hickman, lawyer for the Greenham Common Peace Encampment, says that she feels safer in the United States than she does in her home in Britain. Her reason is that within the hundred mile radius which the Soviet Union would have to destroy in order to destroy the Greenham Common cruise missiles lives fifty-percent of the population of England and Scotland.

The Greenham Common peace encampment is an encampment of women outside the Greenham Common Air Force Base, an American base which houses the Cruise missiles. The women have been there for over two years. Their numbers range from forty or fifty into the thousands. They are there to protest the existence of the Cruise missiles in Britain and the threat they pose.

Jane Hickman is in the United States now to bring suit against the country in an effort to remove the weapons from Great Britain.

Encampment's history

Although the camp has been in existence for over two years, the roots of it started in 1979 when NATO (North Atlantic Treaty Organization) decided to bring a new generation of nuclear weapons to Europe. NATO decided to deploy ninety-six Cruise missiles in the Royal Air Force Base of Greenham Common, which had been public land until World War II.

Upset about this decision, women from Wales marched a hundred miles with their children as a protest in 1981. Originally they wanted to discuss why the weapons were being deployed with the government. Some chained themselves to the fence around the base for four days, and when they received no response from the government they began the encampment.

They started as a mixed organization of men and women, but included only women after eight months. They found that the conflicts between men and women were a strain on the organization, and detrimental to its main purpose. The encampment is supported by donations.

Fear of missiles

Hickman discussed the fear of the missiles which motivated the encampment. Each cruise warhead is equal to fifteen Hiroshima bombs. They estimate that it would require one thousand megaton bombs (each equal to one hundred times the Hiroshima potential) to stop them.

Since Cruise missiles are small and will be launched on the backs of trucks or railcars within a one hundred mile radius, that 100 mile radius of country is endangered by their presence, she said. Furthermore, she pointed out that Cruise are

first strike missiles.

Hickman said that they are accurate from three to fifty yards but fly slowly, so that they must be launched early so as not to be shot down by the Soviets. If the Soviets expect hostilities they will monitor their radar screens; however, because of radar deflecting paint, the missiles look like seagulls. Citing the incident of the Korean airliner, Hickman expressed her concern that missiles could be launched in counter-attack against a bird.

The women from Greenham Common are also alarmed by the recent discussion of Europe being a theatre for a limited nuclear war. The Cruise missiles are controlled by the United States, not the British Parliament, and only the United States can fire them. The hope of the U.S. government, Hickman believes, is that if missiles are fired from Britain the Soviet Union will retaliate against Britain, not the U.S.

Britain an "occupied country"

Saying "we are an occupied country, the country which occupies us is the U.S.," Hickman talked about the American presence in England. Britain is a small country, slightly larger than Pennsylvania; there are 102 American bases there. She pointed out that one can not go for a walk in the country without encountering soldiers training, testing artillery, or practicing digging mass graves.

She complained that the British were building thirty-two new hospitals exclusively for American soldiers who would be injured in the next war, at a time when Britain needs her resources to counter her high inflation and unemployment.

All this activity is for Britain's protection, they have been told. Her response is "It's insane, we won't have it. We've been told one lie too many and we will not have it!"

The Greenham Common women asked for an order to delay the deployment of the warheads on November 9. The New York court turned down the request on the grounds that they did not know the date of deployment, which was top secret. The missiles began arriving in Britain November 14th, and will continue to arrive for a year, unless Greenham Common wins its case.

The United States government has attempted to have the case thrown out of court on the grounds that this is a matter of foreign policy over which the courts have no jurisdiction.

Legal precedents

The Greenham Common protestors believe that courts must moderate in issues of war and possible war crimes. They build their case on the Nuremberg trials, the Shimodo trial, and the London Charter.

TWENTY-THIRD ANNUAL MINERAL JEWELRY SALE TO BENEFIT BRYN MAWR COLLEGE REGIONAL SCHOLARSHIPS

Thursday,
December 1

10 a.m. — 4 p.m.
Thomas Great Hall

Tumbled minerals (amethyst, jade, rose quartz, jasper, and others) in pendants, earrings and other settings at very reasonable prices.

Assembled by Juliet Reed,
Geology MA and Assistant
Curator, Mineral Collections.

In the Shimodo case, in 1955, five survivors of Hiroshima and Nagasaki tried the U.S. in a Japanese court to determine whether dropping a nuclear bomb is legal. The decision handed down was that under no circumstances is it legal. The rationale is that in war one must distinguish between combatants and non-combatants, and the use of nuclear weapons cannot make that distinction.

The London Charter of 1944 was made by Britain, France, America and the USSR. It set the standards for German war crimes, declared a rule of law for war time, and discussed the nature of crimes against humanity. The Greenham Common women are particularly concerned with the last aspect of the Charter.

Picturesque protests

If they do not win their case, the women of Greenham Common plan to put themselves between the men who run the machines and the machines themselves. They demonstrate mostly through civil disobedience, including such picturesque protests as dancing on the missile silos at dawn on New Year's Day. Their last demonstration involved thousands of women cutting down the fence with wire cutters and invading the base. 180 women were arrested, and since then the British soldiers have been given orders to shoot the women. The next major demonstration will be on Dec. 11.

Holocaust course offered

by Beth Leibson

"Literature of the Holocaust" is a new History of Religion course offering this coming semester. Taught by James Young, it will survey Holocaust literature in all forms including documents, diaries, journals, memoirs, fiction, poetry and drama. The course will also address the issue of literature's role in society.

Dr. Young received his Ph.D. in English literature from the University of California at Santa Cruz and "his proficiency in English, Hebrew, German and Yiddish—and comparative literature and the Holocaust makes him eminently qualified for the position," explains Dr. Lachs, chairman of the History of Religion department.

The Department hopes that this will be the start of a two-year cycle of courses on Modern Jewish History and Thought, offered through the History of Religion department, with one course taught per semester. This series of courses will be offered because of student and faculty concern over the absence of such courses in the curriculum.

Discussions with students and faculty members from both Bryn Mawr and Haverford have focused on four basic areas of interest: the Holocaust, the history of Israel since 1948, a study on the roots of anti-Semitism and a survey of the Jewish American scene. Student consensus determined that the first course of this series be the Holocaust studies course.

Party damage

(Continued from page 1)

Mawr is at fault because no one confronted them." Brown feels that if a student is afraid of confronting someone who may be out of control, the warden or dorm president should be called on for support. "I mean, no one even woke me up for any of this stuff," she added.

Brown said that she and Flamberg have spoken with Raka Ray, Head of Honor Board, about the problem, and that the student who broke the toilet will be asked to pay for the repairs and make a formal apology. But, said Brown, "the more people do it, the more they think they can get away with it, if no one confronts them . . . We have responsibilities as well as rights under the Honor Code." Brown feels that the problem is greater than just the incidents at the party and that the Bryn Mawr community needs to consider its commitment to the Code. She and Flamberg plan to hold a dorm meeting to discuss the Social Honor Code and how it might be bolstered.

Lists for the listless: required feminist reading

by Cindy Brown

The following is a compendium of books about feminism and the condition of women. It grew from the realization that many members of the Bryn Mawr community were interested in feminism and what used to be called "the woman question," but often did not know where to go for information. The books and topics below are an attempt to provide food for consciousness.

Like any attempt to compile lists, this one suffers from prejudices and omissions, but I hope the reader will bear with them. The focus is the United States. Books which are especially accessible or especially abstruse are noted. Because anthologies are hard to review adequately, no attempt to do so appears here. Anyone with additions or quarrels should address them to the *College News*, in care of one of the editors. We hope to hear from you.

Thanks to contributors: Kathy Roth, Michele Rubin, Sasha Torres, Cami Townsend.

Feminism 001: Ten Books Everyone Should Read

1) Virginia Woolf, *A Room of One's Own* (1929). A classic by any measurement, and as true today as when it was written. Woolf examines the condition of women in this essay, and concludes that only by possessing "locks and guineas"—a place to work and financial security without the need to work—will women produce artists, thinkers, and writers. An eloquent work.

2) Eleanor Flexner, *Century of Struggle* (1960). Still the best narrative of the "first wave" of American feminism, with a good bibliography. Readable and informative without being heavy-handed.

3) Betty Friedan, *The Feminine Mystique* (1963). The dawning of consciousness of the "second wave" of feminism may be traced to this book. Often repetitive, with some dubious uses of evidence and social science method, it nonetheless hits home. Still a must.

4) Simone de Beauvoir, *The Second Sex* (1952). An exhaustive examination of the condition of women. Perhaps the best-known articulation of woman as other, although a somewhat difficult book to read.

5) Doris Lessing, *The Golden Notebook* (1962). The first novel about "free women" and the dilemmas they face in the modern world. Although the book seems to have more appeal for those women who came of age in the 1960s, it remains a staple of feminist consciousness. An engrossing novel, it also tackles the disillusionment of the socialist intelligentsia of England in the 1950s and 1960s. Should be read in short installments over a long period.

6) Peter Beneke, *Men on Rape* (1982). A frightening look at what men believe about rape, and a stark look at the rape culture in which we live.

7) Charlotte Perkins Gilman, *The Yellow Wallpaper* (1904). A terrifying story; the anger of suffragists and of all women who revolted against Victorian and Edwardian ideals is nowhere better expressed. Short but powerful.

8) Aileen Kraditor, *Up from the Pedestal* (1968). Collected writings spanning much of American feminism. A good way to gain exposure to some of the basic texts.

9) Mary Daly, *Gyn/Ecology* (1979). Radical feminist metaethics from a post-Christian theologian. Sometimes obscure, loaded with new-fashioned terms in places, its examination of the ways in which patriarchy keeps women down is strong stuff.

10) Susan Brownmiller, *Against Our Will: Men, Women, and Rape* (1975). A now-classic examination of the metaphysics,

sociology, and history of violence against women. Some debatable conclusions, but guaranteed to raise your consciousness with its provocative theory that all men participate in a culture of violence against women in order to keep them docile. To be read in pieces and discussed with friends.

Totally Ladies: Voices from the Opposition

1) Marabel Morgan, *Total Woman* (1973). Woman belongs in the kitchen and bedroom, twentieth century style. Laugh or cry, but read it anyway. A sensation when it was published.

2) Phyllis Schlafly, (anything). One of the most articulate spokeswomen of the opposition to women's liberation. If you haven't kept up with her and the doings of her Eagle Forum, you haven't kept up with feminism in all its manifestations.

Woman in Fiction

1) George Eliot, *Middlemarch* (1871). Arguably her best work, Eliot traces the frustrations and anxieties of Victorian women in this insightful novel.

2) Kate Chopin, *The Awakening* (1889). One woman's discontent leads to her suicide. A classic exposition of the "woman problem."

3) Rita Mae Brown, *Rubyfruit Jungle* (1970s). A spirited woman who happens to be gay comes of age in America. An underground classic for a long time before its emergence as a lesbian/feminist manifesto.

4) Toni Morrison, *The Bluest Eye* (1970). A powerful story of fear and human strength.

5) Alice Walker, *The Color Purple* (1982). The story of generations of black women struggling with the past, the present, and each other.

6) Maxine Hong Kingston, *The Woman Warrior* (1980). A tapestry of story, myth, history, and remembrance by a remarkable writer who shares her efforts to come to terms with her Chinese inheritance with her readers. One of America's underrated writers.

7) Marilyn French, *The Women's Room* (1977). A feminist odyssey. Long but perhaps the best fictional account of liberation in the seventies.

8) Margaret Atwood, *Surfacing* (1972). Remarkable work by a remarkable writer.

9) *Fine Lines* (1980). A collection of the fiction published in Ms. during its first decade. What else is there to say?

10) Carson McCullers, *The Heart is a Lonely Hunter* (1940). A sensitive and haunting work about a girl growing up.

Anon was a Woman: Female Poets

1) Anne Bradstreet. The first American poet was a woman, and her work is still powerful.

2) Emily Dickinson. The Belle of Amherst, in life and in art, rebelled against the strictures of American womanhood. She, like many others, attempted to cope with the woman problem in her poetry. One of this country's most innovative and provocative artists.

3) Sylvia Plath. The duality of twentieth century woman racked the life of this brilliant writer, seared itself into her poetry, and contributed to her suicide.

4) Audre Lord. An eloquent poet and feminist whose work cuts straight to the heart.

5) Adrienne Rich. Feminist and writer, Rich embodies the struggles and triumphs of a generation, and her feminism partakes of a wider humanism as well. Essential reading.

5) Muriel Rukeyser. This idiosyncratic poet is also a translator and biographer, and her simple style delivers complex truths about the status of woman and her existence in society.

6) Anne Sexton. Like Plath, Sexton end-

ed up a suicide, and her struggles against the fate of woman and for the freedom of her own voice infuse her verse.

7) Nikki Giovanni. Incisive poet with a dry and sometimes painful wit.

Womanstage: Plays and Playwrights

1) Lillian Hellman: "The Little Foxes" (1939), "The Children's Hour" (1942). Women manipulators and scandal and sexuality are two respective themes in these works.

2) Ntozake Shange, "for colored girls who have considered suicide/ when the rainbow is enuf/ a coreopoem" (1977). The lives of black women in a gripping portrayal.

3) Henrik Ibsen, "A Doll's House" (1879). Nora slammed the door and Western theater was never quite the same again.

4) Clare Booth Luce, "The Women" (1936). Not what one would expect from Luce. An uneven but sometimes penetrating look at the lives of women friends.

5) Lorraine Hansberry, "A Raisin in the Sun" (1958). Evocative play about a black family's struggles and triumphs, with eloquent portraits of women as well as men striving for a better life in an often overbearing world.

I Am: Autobiography

1) Maya Angelou, *I Know Why the Caged Bird Sings* (1970). The childhood of a remarkable woman struggling to overcome the handicaps of race and an often painful family situation.

2) Sylvia Plath, *The Bell Jar* (1971). Often listed as fiction, this is the autobiographical account of a nervous breakdown and the conflicts which propelled it. Anguished and penetrating.

3) Angela Davis, *An Autobiography* (1974). Activist and scholar, Davis explores her odyssey as a black radical woman in American society.

4) Simone de Beauvoir, *Memoirs of a Dutiful Daughter, Coming of Age, The Prime of Life, All Said and Done*. The psychological narrative of one of the world's foremost woman philosophers. Revealing and thoughtful.

Foundations:

Feminist Anthologies and Theory

1) Alice Rossi, ed., *The Feminist Papers*, 1973. An excellent collection of writings by a first-rate theorist.

2) Kate Millett, *Sexual Politics*, 1969. Hard-hitting indictment of the patriarchy and the ways in which women have to knuckle under to it. Often criticized as simplistic, it is still food for feminist thought.

3) Robin Morgan, *Sisterhood is Powerful*, 1971. Radical feminism in a literate presentation.

4) Shulamith Firestone, *The Dialectic of Sex*, 1970. Argues that first-wave feminism collapsed defeated and that the true revolution in women's lives has yet to be wrought. An intelligent, radical interpretation of the condition of women.

5) Dorothy Dinnerstein, *The Mermaid and the Minotaur*, 1976. A wise, if some-

times confusing, exploration of the myths of sex difference.

6) Amy Snitow, Chris Stansell, Sharon Thompson, *Power of Descent*, 1978. Provocative essays on everything from sex and society to political action as they concern women.

7) Adrienne Rich, *On Lies, Secrets, and Silences*, 1979. A collection of prose pieces by one of the foremost feminist writers.

8) Anne Wilson Schaff, *Woman's Reality: Feminist Systems in the Patriarchy*, 1981. New political organization in the wake of feminist consciousness.

Ghosts and Rebels: Literary Criticism

1) Sandra Gilbert, Susan Gubar, *Madwoman in the Attic*, 1979. Path-breaking restructuring feminist criticism.

2) Ellen Moers, *Literary Women*, 1963. One of the first works to consider the contribution of women in literature.

3) Elizabeth Able et al., *The Voyage In*, 1983. New feminist criticism.

Hands Off: Medicine and Self-Knowledge

The Boston Women's Health Book Collective, *Our Bodies, Ourselves*, 1971. The first and still the best compendium on women and their health—physical and mental—written by women. Others have written about childbirth, the horrors of gynecological practice in the United States, homeopathic medicine for women, etc., but this is the book women return to time and again.

In a Perfect World: Five for the Nobel Prize

- 1) Nadine Gordimer.
- 2) Simone de Beauvoir.
- 3) Marguerite Yourcenar.
- 4) Adrienne Rich.
- 5) Doris Lessing.

Underground: Books Which Should Be Better-Known

1) Zelda Fitzgerald, *Save Me the Waltz* (1967). Searing book—the woman's side of F. Scott's damned generation.

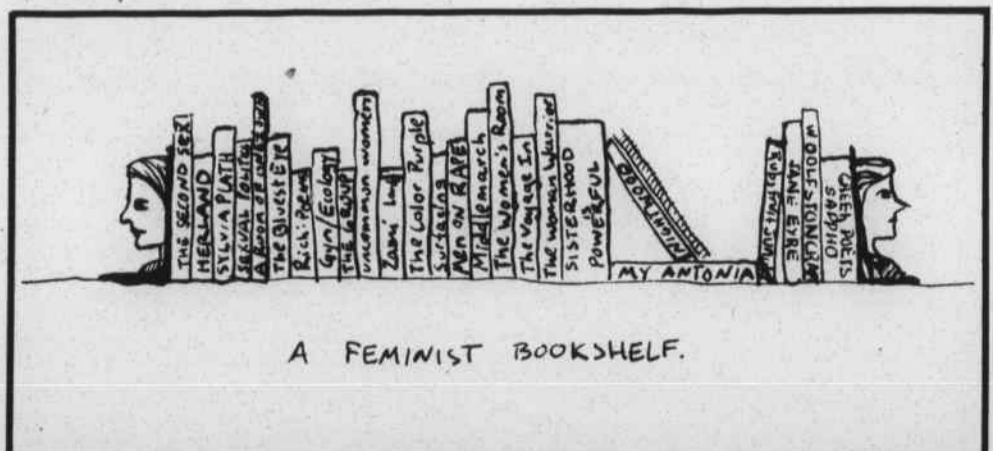
2) May Sarton, *The Small Room*, 1961.

3) Emily Eden, *The Semi-Detached House* and *The Semi-Attached Couple*, 1860. Delightful, witty, and biting novels of English life and women's place in it in the early decades of the 19th century by a little-known author who has been compared to Jane Austen.

4) Djuna Barnes, *Nightwood*, 1949. A beautiful and haunting work about women, still an underground classic.

5) Charlotte Perkins Gilman, *Herland*, 1979. The late publishing is the hint: This delightful tale of a woman's country was hidden in back issues of the magazine Gilman published for a generation. It should become a staple of the well-stocked feminist library.

6) Doris Lessing, *The Memoirs of a Survivor*, 1974. This book should be as well-known as *The Golden Notebook*, and perhaps in time it will be.



A FEMINIST BOOKSHELF.

• • • A • R • T • S • • •

Confessions of a female rock and roll addict

There is no question that the Rolling Stones are one of the greatest rock and roll bands of all time. There also is no question that the Stones are sexist.

Most of rock and roll and blues music is sexist, but from "Under My Thumb" onward the Stones have neither denied their sexist views nor tried to defend them. Rather than discuss the sexism of the

Mary Beth
Feeney

Stones, however, I am going to discuss one song which I feel is more important than "Under My Thumb" or "Brown Sugar." The name of the song is "Midnight Rambler."

The Stones are my favorite group and I have dealt with the sexism of some of their music on a personal level but I have found

Book Review:

Forest of a Thousand Daemons

by Christine Doran

When I was little, I loved to read fairy tales and myths, but the things I read were always of Western origin. I was, therefore, quite excited to receive *Forest of a Thousand Daemons* recently. The book is subtitled *A Hunter's Saga* and is written by D.O. Fagunwa, M.B.E., and translated by Wole Soyinka.

It recounts the story of one Akara-Ogun and his adventures in the Forest of a Thousand Daemons. Daemons are important—these are not demons nor devils nor gods, but "imale," daemons. And in Fagunwa's beautiful mythic world they are important.

This is the only one of Fagunwa's works to be translated from Yoruba into English, and while my Yoruba is not quite up to par, I would hazard that it's quite a good translation. The prose is beautiful. D.O. Fagunwa was born in western Nigeria in 1903 and this book was originally published in 1939 but the story seems older; it has no modernistic sound. But like all myths it is also a tale that fits well into our time, into whatever time one chooses.

Akara-Ogun is a mighty hunter born of a brave father and a wicked mother/witch. It is interesting to note that in Western fairy tales/myths the wicked witch is not acknowledged as mother. Akara-Ogun has no problems admitting to what his mother is or in calling on her for help. She comes to his aid quite kindly and heals somewhat the duality of wicked witch/fairy god-mother. It makes a nice change.

In fact, this whole book makes a nice change. Myths are in many ways non-culture specific and so this can be read by anyone. Yet there are also some interesting differences. And there's the fact of what it is—a nice story in which the hero triumphs and the bad guys get it. One doesn't have to analyze why this character does this or why that character does that. I thoroughly enjoyed it—but then fairy tales and myths nearly always make pleasurable, interesting reading.

Forest of a Thousand Daemons
D.O. Fagunwa, M.B.E.
\$12.95
Random House

that "Midnight Rambler" is one song that I can't deal with. It is a great rock and roll song, possibly one of the best that Mick Jagger and Keith Richard have written. It is also about violence and rape.

The title refers to the Boston Strangler and many people argue that the song was not written in order to glorify him, but as a sort of social commentary. Given the ideas and methods of the Stones' music, this is quite possible.

Robert Christgau, the nation's premier rock critic, who is the only person to write about the Stones with any degree of understanding, agrees with this view. In his analysis of the Stones' music he states that, "Meaning it is not what the Stones are about."

In discussing Jagger's performance, he says, "He doesn't condone the Midnight Rambler or Mister Jimmy, he just lays them bare. . . . He provides the information. The audience must then decide what to do with it." This may be true and it is probably the closest anyone is ever going to get.

The question that remains is whether or

not the Stones meant "Midnight Rambler" to be a social commentary. If so, why did they use such positive erotic imagery along with the images of violence? The violence is actually more difficult to understand, but violence has always been a part of what the Stones represent. Altamont is an example of this violence carried out. Along with the power of violence is the power of sexuality which is exemplified in Mick Jagger, the focus of the Stones' appeal.

Mick is an important part of the Stones' appeal but not because of looks or talent. His androgyny which may be seen as harmless is in fact far from it, for his sexuality becomes threatening. The fact that he can appeal to both men and women and that he seems to be somewhere in between the boundaries of masculinity and femininity is a threat to the audience. The violence that the Stones speak of is part of this sexual tension.

Therefore when Jagger sings "Midnight Rambler" he becomes the Midnight Rambler at least for a moment. When he acts out the song which depicts the rape and murder of one of the Boston

Strangler's victims and sings part of the Strangler's confession Mick is using the power of his sexual ambiguity to entertain but by playing on the sexuality of the audience he is also using his power over them to give them a message.

If taken from the lyrics, this message becomes one that is grotesquely sexual and violent. Such images as "Hit her head rape her and hang her" and "I'll smash down all your plate glass windows and put my fist through your steel-plated door" are images of violence.

However they are presented with sensual/erotic images such as "sighing down the wind so softly" and "listen and you hear him moan" which are further expressed in macho/virile images such as "proud black panther" and "I'll steal your mistress right under your nose."

These culminate in the final lyric which can only be described as violent, sexual and almost grotesque: "I'll stick my knife right down your throat baby and it hurts." This line becomes the message of the song, the image that the Stones ultimately present.

Theater offers "Bride" this weekend

The joint theatre program of Bryn Mawr and Haverford Colleges will present "The Bride," a new comedy by Constance Congdon, on December 1, 2, 3, and 4 at 8 p.m. in Goodhart Hall. Tickets are \$4 for adults and \$3 for children under 12 and may be purchased at the door.

"The Bride" is a bittersweet comedy about four children, two boys and two girls, growing up in the mid-1950s. Andrew Lichtenberg, Director of the Bryn Mawr-Haverford Theatre Program, says, "The comedy confronts the roles that society in the 1950s forced men and women to play. In those days, girls were expected to be docile housewives and boys to be macho

and athletic. Through its characters, 'The Bride' explores what happened both to the children who grew up and conformed to these roles and also those who broke away."

Discussing "The Bride," playwright Constance Congdon remarks, "Having grown up in the late '50s and early '60s, I could see the change in sexual attitudes. In 'The Bride,' I am trying to convey my memories of that period." Congdon is the literary manager of the Hartford Stage Company and a member of the New Dramatists, a New York-based theatre company that produces the work of new playwrights.

This production of "The Bride" by the Bryn Mawr-Haverford Theater Program marks the play's premiere in Pennsylvania. Its only other performances were staged by the University of Massachusetts (Amherst) for the American College Theatre Festival. "The Bride" placed second in the Festival's national playwrighting category.

Now in its third year, the Bryn Mawr-Haverford Theatre Program draws upon the resources of Bryn Mawr and Haverford Colleges to present a wide range of theatrical productions. Each production features a cast composed entirely of students, and students participate in every technical aspect of staging a performance.

• • • S • P • O • R • T • S • • •

Bryn Mawr cagers crush Manor

by Anne Robbins

The Bryn Mawr basketball team opened its season on a promising note by trouncing Manor Junior College 58-44 in a November 17th scrimmage. On the strength of their stingy 1-3-1 zone defense, the Mawrtys rolled to an early advantage, and Manor never mounted a serious challenge. Bryn Mawr distributed the scoring throughout the team, with freshman Andrea Madarassy's 13 points leading the way. Jackie Maurer added 12, and Pam Innes chipped in with 11.

Head Coach Leigh Donato saw some rough edges, including sloppy ball-handling in the early stages of the game and problems with the full-court press, but she was pleased with the team's performance. She pointed to Bryn Mawr's control of the back-boards and the squad's aggressiveness as important factors in the outcome of the scrimmage. Most importantly, the scrimmage showcased what may well be the team's greatest asset—the depth and experience of the bench.

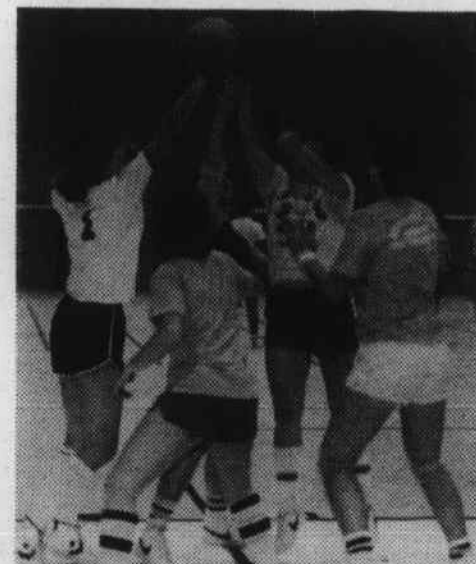
Although last year's team sported four seniors, the core of the team was a group of six freshmen. Not surprisingly, inexperience plagued the team. Five of those freshmen are back this year, however, and as Al McGuire often says, and Donato often quotes, "The best thing that happens to freshmen is that they become sophomores."

Maurer has picked up where she left off at the end of last season, when she was rapidly becoming a potent offensive force. Innes, who gives Bryn Mawr some much needed muscle inside, has joined her on the starting five, while Orna Edgar, Beth Workmaster and Tondala Cartwright all come off of the bench to spark the team. Jenny LeSar and Ingrid Liiv, who joined the team for the first time this year, lend additional strength to the sophomore contingent.

Senior Jean Luscher, who is clearly on her way to the best season of her Bryn Mawr career, is the only four-year veteran on the team, buy Alice Charkes, returning after a year abroad, joins with her to provide the team's senior leadership. Three-year starter junior Anne Robbins is back, once again, at the point, while her fellow class members Susan Bickford and Emily Fisch are out for their second year on the team.

The freshmen crop is not as numerous as last year's, but it is equally talented, which is no mean compliment. Madarassy and Monika Thiel will log a lot of minutes this year, as will Jennifer Ho, who is sitting out this semester due to mononucleosis. Emily Murase gives the team additional depth at the point position, and Michele Ryan, who has never played on a basketball team before, is making rapid strides at the forward position.

The acid test for the team comes this weekend, when they journey to Barnard for the Seven Sisters Tournament. After last year's dismal performance, this year the Mawrtys would like to turn a few heads, beginning with Mt. Holyoke's, whom they face on Friday night. On Tuesday, Bryn Mawr will attempt to avenge last year's narrow defeat when they travel to Beaver for the last game of the semester.



L-R: Monika Thiel, Jackie Maurer, Alice Charkes, Pam Innes, Jean Luscher