

**WOMEN'S STUDIES
ENCYCLOPEDIA**

Revised and Expanded Edition

A-F

Edited by
Helen Tierney

Library of Congress Cataloging-in-Publication Data

Women's studies encyclopedia / edited by Helen Tierney.—Rev. and expanded ed.

p. cm.

Includes bibliographical references and index.

ISBN 0-313-29620-0 (alk. paper)

1. Women—United States—Encyclopedias. 2. Women—Encyclopedias.

3. Feminism—Encyclopedias. I. Tierney, Helen.

HQ1115.W645 1999

305.4'03—dc21 98-14236

British Library Cataloguing in Publication Data is available.

Copyright © 1999 by The Estate of Helen Tierney

All rights reserved. No portion of this book may be reproduced, by any process or technique, without the express written consent of the publisher.

A CD-ROM version of *Women's Studies Encyclopedia: Revised and Expanded Edition* is available from Greenwood Press, an imprint of Greenwood Publishing Group, Inc. (ISBN 0-313-31074-2).

Library of Congress Catalog Card Number: 98-14236

ISBN: 0-313-29620-0 (set)

ISBN: 0-313-31071-8 (A-F)

ISBN: 0-313-31072-6 (G-P)

ISBN: 0-313-31073-4 (Q-Z)

First published in 1999

Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

www.greenwood.com

Printed in the United States of America



The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48-1984).

10 9 8 7 6 5 4 3 2 1

Every reasonable effort has been made to trace the owners of copyright materials in this book, but in some instances this has proven impossible. The editor and publisher will be glad to receive information leading to more complete acknowledgments in subsequent printings of the book and in the meantime extend their apologies for any omissions.

Contents

Acknowledgments	vii
Introduction	ix
The Encyclopedia	1
Selected Bibliography	1515
Index	1521
Consultants and Contributors	1579

Frye. Although aspects of Frye's and Jung's theories prove useful to feminist archetypal methods, other aspects have been critiqued and discarded. Thus, when examining an archetypal narrative like the quest pattern (the journey of self-discovery undertaken by a young hero), feminist archetypal critics have noted significant differences between the quests of women and the quests of men heroes.

Some feminist archetypal critics define women writers' use of archetypes as a process of "revisioning" materials understood as basically masculine in origin, a process of usurpation of nonfeminine images and symbols and reworking them in manners appropriate to women's psychological experiences. Some of these critics assume that not only myths but language itself are masculine products. Other critics define Western European culture and its mythologies as only the most recent layer of archetypal materials in a long series of layers, tracing Aphrodite, for example, back to the literature of Inanna in Sumeria of 2000 B.C. These critics approach the use of the archetype in a single text as the product of a dialectical relationship between recent responses and earlier responses to it, taking into consideration such mythic systems as that of Old Europe as a factor in classical mythology.

Feminist archetypal criticism draws upon the rich field of feminist theory and upon women's studies scholarship in psychology and anthropology as well as in history and the arts. Since archetypes can be understood as recurrent ways that the psyche responds to such key life experiences as sexuality, they form a useful basis for classroom discussions appropriate to women's studies emphasis on experiential pedagogy.

References. Estella Lauter, *Women as Mythmakers: Poetry and Visual Art by Twentieth-Century Women* (Bloomington, Ind., 1984); Estella Lauter and Carol Rupprecht, *Feminist Archetypal Theory* (Knoxville, Tenn., 1985); Annis Pratt, *Archetypal Patterns in Women's Fiction* (Bloomington, Ind., 1981).

ANNIS PRATT

ARCHITECTURE and women have always been closely linked, although one may not realize it at first glance. Throughout history and around the world, women have always assumed significant roles in architecture as consumers, critics, and creators of the built environment. Women constitute over one-half of the world's population and as such are among the major users of all works of architecture. Women have always had opinions about the buildings in which they live and work and as such are architectural critics. Women clients have long been key sponsors of architectural works, and as women have slowly entered the profession of architecture, they have increasingly assumed roles as creators and designers of architectural work.

Yet until recently, most of their contributions have gone unnoticed. Only in the past few decades, as more women have become educators, research-

ers, and scholars of architecture, have women's contributions begun to be properly acknowledged.

Ironically, often the foresight of women clients—progressive, upper-class consumers—provided opportunities for white male architects to flourish in their careers. For example, the Dana Thomas house in Springfield, Illinois, an architectural masterpiece designed by Frank Lloyd Wright, would not have been possible had not Susan Lawrence Dana (1862–1946), later known simply as Susan Lawrence, been willing to pay the bill for Wright's services back in 1902. In the early 1900s, women across the country established many clubs that provided centers for recreational, educational, and civic activities and often hired women architects to design them.

Not surprisingly, the public is largely unaware of the pioneering roles that women have played in historic preservation movements across the United States. Many women's clubs engaged in preservation interests. The Daughters of the American Revolution, organized in 1890, became the first national organization to protect historic sites. In 1916, the National Association of Colored Women vowed to preserve the home of Frederick Douglass in Anacostia, outside Washington, D.C. Some of the United States' most architecturally significant historic districts have been preserved largely due to the efforts of women. Examples include such memorable places as Rainbow Row and environs in Charleston, South Carolina; Olvera Street in Los Angeles; and the French Quarter in New Orleans. In the early 1960s, First Lady Jacqueline Kennedy took the lead in restoring the White House to its original early nineteenth-century design and helped spearhead today's historic preservation movement. Her successor, Lady Bird Johnson, lent her public support to the National Trust for Historic Preservation, providing a favorable climate that led to passage of the National Historic Preservation Act in 1966. She also led an effective campaign to improve the monuments, parks, and public vistas of Washington, D.C.

What about women architects? In ancient Egypt, Queen Hatshepsut planned many monuments, including her own funeral complex at Deir el-Bahari. It is reported that in ancient Mesopotamia, a woman named Semiramis designed Babylon's hanging gardens. Native American women played a major role in fabricating tepees and other designs. Another early trace of a woman architect can be found as far back as fifteenth-century Florence, Italy, when a woman submitted a model for the lantern of the cupola of the Duomo.

In most countries, women were not allowed into architectural schools until the late nineteenth and early twentieth centuries. In the 1890s, Finland was most likely the first European country to graduate women architects from the university. In Russia, the first private design school for girls, the "Women's Architectural Classes," opened around 1899 in Odessa; in Moscow, the "Women's Construction Courses" offered training in design and

construction since about 1906. Yet neither school offered an academic degree. Not until the Revolution of 1917 were Russian women allowed to enroll in coed architectural schools.

In the United States, Cornell and Syracuse Universities opened their doors to both genders in architecture in 1871, and the University of Illinois did so in 1873. Margaret Hicks was the first woman to graduate from architectural school, receiving her degree from Cornell in 1880. Yet other Ivy League schools were not as liberated. From 1916 to 1942, while Harvard University did not allow women into its architectural program, the Cambridge School provided an alternative for aspiring women architects.

In 1888, Louise Bethune, who entered the male-dominated profession through an apprenticeship at a Buffalo, New York, architectural office, became the first female member of the American Institute of Architects. Another of her contemporaries was Sophia Hayden (1869–1953), the first woman to graduate in architecture from the Massachusetts Institute of Technology and designer of the Woman's Building at the Chicago World's Columbian Exposition of 1893. Marion Mahony Griffin (1871–1961), an accomplished designer in Frank Lloyd Wright's studio, later with her husband and partner Walter Burley Griffin, designed numerous projects in Australia. One of her best early works is the Adolph Mueller house in Decatur, Illinois, built in 1910.

In 1898, Julia Morgan (1872–1957) became the first woman to enroll at the Ecole des Beaux Arts in Paris, and in 1904, she became the first woman architect registered in the state of California. Her prolific career was largely made possible through her association with a network of women clients. First and foremost among them was Phoebe Apperson Hearst, mother of William Randolph Hearst, who built an empire in newspaper, radio, and film. Morgan is best remembered for her design of the outstanding Hearst Castle in San Simeon, on the coast of central California. One of that state's most popular tourist attractions, the Hearst Castle (1920–1938) is often compared to the Palace of Versailles in France. It was one of the most important architectural commissions in the United States in that era. Throughout her career, which spanned 47 years, Morgan designed approximately 700 buildings in California and elsewhere.

Another architect whose talented career is only now being rediscovered is Mary Colter (1869–1958). Her most visible works are those along the South Rim of Grand Canyon National Park, including Hopi House, Desert View Watchtower, and Bright Angel Lodge.

During both World War I and World War II, increasing numbers of women enrolled in architectural schools, particularly throughout Eastern Europe. The first significant wave of women to enter such schools in the United States came in the 1960s and 1970s, following the women's liberation movement. A number of books written by women architectural schol-

ars began to emerge in the 1970s and afterward, highlighting women architects and their work.

Some of the most accomplished contemporary women architects in the United States include Carol Ross Barney, Denise Scott Brown, Kate Diamond, Diane Legge Kemp, Susan Maxman, Cathy Simon, Norma Sklarek, and Cynthia Weese. A more comprehensive list is simply too long to include here. They have produced a wide range of significant buildings, such as the Sainsbury Wing of the National Gallery in London and the Art Museum of Seattle (Denise Scott Brown, with her partner and husband Robert Venturi); the air traffic control tower at Los Angeles International Airport (Kate Diamond); and the San Francisco Main Library (Cathy Simon, with James Freed).

Many scholars have called for increasing recognition of women in architecture. Others call for an end to "discrimination by design," how the built environment has reflected society's attitudes toward men and women, often relegating women to the role of second-class citizens. The "potty parity" issue is one such example. Long lines outside women's rest rooms at theaters, airports, stadiums, and elsewhere often place women in discomfort and can lead to bladder infections; yet rarely does one see such lines outside men's rest rooms. In 1987, California passed the first "potty parity" law, and 10 years later, approximately 10 states had similar laws. These specify that new construction or substantially remodeled facilities must have either equal numbers or a 2:1 ratio of women's to men's toilet stalls. As more women become architects and serve in related professions, issues like these will continue to come to light, and eventually the built environment will reflect greater sensitivity to the needs of women.

Despite the progress made during the 1970s, 1980s, and 1990s, women continue to be sorely underrepresented in the architectural profession. According to the U.S. Bureau of Labor Statistics, in the late 1990s women constituted 15 percent of all architects. Yet at the same time, only about 10 percent of the members of the American Institute of Architects, the major professional organization in the field, were women. Research by Anthony (forthcoming), including surveys and interviews of over 400 architects nationwide, identified several barriers to women's professional advancement in architecture. Nonetheless, the same study confirmed that many women in architecture have an almost magnetic attraction to the field, one that helps them survive and thrive and continue to design spaces that enrich our environment in countless ways.

References. Kathryn H. Anthony, *Designing for Diversity: A Gender, Racial, and Ethnic Critique of the Architectural Profession* (Urbana, Ill., forthcoming); Ellen Perry Berkeley and Matilda McQuaid (eds.), *Architecture: A Place for Women* (Washington, D.C., 1989); Sara Holmes Boutelle, *Julia Morgan Architect*, rev. and updated ed. (New York, 1995); C. Lorenz, *Women in Architecture: A Contemporary Perspective* (New York, 1990); Susanna Torre (ed.), *Women in American Ar-*

chitecture: A Historic and Contemporary Perspective (New York, 1977); Leslie Kanes Weisman, *Discrimination by Design: A Feminist Critique of the Man-Made Environment* (Urbana, Ill., 1992).

KATHRYN H. ANTHONY

ARISTOTLE ON WOMEN. This is a topic that the vast majority of the world's influential thinkers, from the period of the ancient Greek philosopher's own lifetime, 384–322 B.C., to our own, would probably consider too unremarkable to include in any encyclopedia. The reason for this perception can be found in Aristotle's central idea concerning women, which is that women are by nature inferior to men and must therefore be subordinate to, and ruled by, men.

The tenacity with which this key sexist concept has been held by historically acclaimed thinkers and writers testifies to the appalling ease with which ignorance can pose as knowledge and with which the self-aggrandizing prejudices of those who wield intellectual and social power can pass as rational judgment.

The parallel between ways of justifying sexism and racism is noteworthy. One recurring feature is that persons of prominence, experts in various fields, describe in wondrous detail what is called "nature" (the counterpart of this in the religious realm is usually "the divine will"). Some of the most respected scientists of the eighteenth and nineteenth centuries thus promoted racism. Believing in the inherent superiority of their own "white" race, these scientists, not unsurprisingly, discovered all sorts of putative evidence to confirm the assumptions that governed their investigation of nature. These same scientists would have likely scoffed at the suggestion that their basic methodology was not all that different from Aristotle's. Had not modern science so superseded anything called science in premodern times that it was clear that such a title was appropriate only for what was modern? However, when it came to examining living beings, humans in particular, these Enlightenment thinkers and their heirs had much in common with the ancient Athenian, who had a passion for collecting, preserving, and scrutinizing data.

Like any good scientist, Aristotle was fond of appealing to facts. But if Aristotle did not invent the habit of interpreting facts both in terms and in justification of the cultural milieu and political relationships of his own society, he certainly perfected it long before the renowned eighteenth-century French naturalist George-Louis Buffon compared the Hottentots to monkeys or the nineteenth-century naturalist Charles Darwin speculated, in light of his Malthusian-inspired principle of natural selection, that in the not too distant future, "an endless number of the lower races will have been eliminated by the higher civilized races throughout the world" (416).

Anticipating by centuries the kind of inept reasoning currently flourishing among proponents of biological determinism, Aristotle looked at the status

of women in his own slaveholding class and wrote solemnly of how it is for a woman to lead a quiet, sedentary life, staying indoors to rear children and preserve possessions acquired by her "natural ruler" (33), who is well constituted for activities outside the home. What the sociobiologist proclaims as genetically determined characteristics posing male and female humans for distinctive roles (of dominance and subordination) in the powerist, sexist, racist, xenophobic, and relationships conspicuous in societies producing sociobiologists, Aristotle simply called "nature." The words are different, but the music is the same.

Clearly, though, the first major composer of this music on a grand scale for Western consciousness was Aristotle. Thinkers before him in the culture had written chords (light and rationality are male; darkness and irrationality are female) and even themes ("Silence is a woman's virtue" but Aristotle integrated fragments from his predecessors with his own inventive genius to create the first symphony of sexism. Citing his ontological judgment that the nature of something is what it is when fully developed" (*Politics*, 1252b. 32–34) with his biological assumption that the fully developed human is male, he concluded that women were a deformed male" (*Generation of Animals*, 737a. 28). What makes a woman a physically defective human is her inability to produce offspring, which, according to Aristotle, is the only active principle in conception; procreation, therefore, the passive woman provides only material, which man fashions into a new human.

While Aristotle's ideas on reproduction, which were accepted in intellectual circles for at least 15 centuries, can be easily dismissed, his correlative ideas in the psychological, moral, and political realms made him to be the patron saint of contemporary sociobiologists. Aristotle believed that nature ordained not only physical differences between men and women but mental differences as well. His followers may even find items in his list of sex-specific "mental characteristics" as fine examples of his observational powers. By comparison to man, he argued, "women are . . . more mischievous, less simple, more impulsive . . . more compassionate . . . more easily moved to tears[,] . . . more jealous, more querulous, more apt to scold and to strike[,] . . . more prone to despondency and depression[,] . . . more void of shame or self-respect, more false of speech, more deceptive, of more retentive memory [and] . . . also more wakeful, more shrinking [and] more difficult to rouse to action" (*History of Animals*, 608b. 1–14). Moreover, in accord with his society's custom of restricting girls and women to eat only half as much as boys and men, he argued that a woman "requires a smaller quantity of nutriment" (*History of Animals*, 608b. 14).

Prescinding from his talent as a nutritionist, if one looks again at the traits Aristotle attributed to woman, what stands out in most of them is what he apparently considered the empirical manifestation of what