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FOLDER TITLE:

HRC - Mother of the Year 4/13/95

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FIRST LADY HILLARY RODHAM CLINTON
REMARKS UPON RECEIVING THE 1995 OUTSTANDING MOTHER AWARD
NEW YORK CITY
APRIL 13, 1995

[Acknowledgements: Carolyn Wojcik [Wo-chick], chairperson of the National Mother's Day Committee; Ted Kaufman, executive director; Donna Giuliani, Mistress of Ceremonies];

It is a great pleasure to join you for this wonderful celebration. I would like to congratulate the other honorees -- my dear friend Barbara Boxer; Jane Hansen [local anchorwoman] and Carolyn McCarthy [wife and mother of Long Island subway shooting victims]. And I also would like to convey my admiration and praise for the tens of millions of mothers across this country whose faces and voices are less familiar to us, yet whose lives are compelling examples of unwavering, unyielding, uninterrupted commitment to their children.

Someone asked me recently whether I thought I was a good mother. Before I had a chance to think about it, I blurted out that I hoped I was as good a mother as my mother was -- and is -- to me. I am very fortunate to have been raised by a mother -- and a father -- who gave me the unconditional love, respect, nurturing, and strong family values that every child needs and deserves. And I am sure there are many American women like me who identify with Jo March, the oldest daughter in Little Women who says, "What do girls do who haven't any mother to help them through their troubles?" My mother has always been there for me and that is the greatest gift than any child can receive from a parent.

Of course, we don't always appreciate what "being there" entails until we become mothers ourselves. I have discovered over the past 15 years of my daughter's life that being a parent is a continuing learning process, a continuing challenge, one that evolves and changes as your child grows. I understand so much better today a friend's description of mothers as "every family's designated worrier." Or as the old Jewish proverb says: "God could not be everywhere, so therefore He made mothers." Thankfully my daughter indulges me and puts up with my constant fretting.

The truth is that being Chelsea's mother has taught me more about myself than anything else I've done. And like all proud mothers, I take enormous pleasure in watching my daughter grow up into a wonderful, caring young woman who is engaged and involved in the world around her.

In thinking about my mother and my daughter -- whose wonders

I could regale you with for hours -- I come back to one thought: my mother, a homemaker who never had a career outside the home, inspired me to make the most of whatever opportunities came my way in life. My aspirations turned out to be different from hers. But without her support and encouragement, I could never have fulfilled them. She respected my choices. She supported me at every step.

And I suspect that, if we went around this room and asked all the women here about their own mothers, their stories would be much the same.

Tillie Olsen wrote in her book, Mother Daughter, Daughter to Mother: "My mother is a poem I'll never be able to write although everything I write is a poem to my mother." And that one sentence sums up the powerful, enduring, and intangible qualities of motherhood.

Today, as our society grapples with still evolving roles of women and mothers and parents, it is important to remember that there is no prescription for being a good mother -- nor any fool-proof formula for being a successful parent. One is not necessarily a better mother for staying at home, nor a better mother for having a career.

Yet too often we fall into the trap of blaming all of society's problems on the fact that 70 percent of American mothers work outside the home. And at the same time, when mothers stay at home to care for their children full-time, they are criticized for wasting their education and their potential.

The fact is that mothers in America today -- whether they work inside or outside the home -- have more responsibilities, obligations, and expectations placed on them than ever before. Somehow, while handling childrearing, the care of aging parents, career decisions, economic pressures, and all of the accompanying exhaustion and stress, mothers are supposed to live neatly integrated and balanced lives. Yet we all know that in reality modern motherhood is seldom neat. It is a constant and delicate juggling act.

As you may know, I just had the extraordinary opportunity to travel to South Asia, a part of the world where most women have far fewer choices than we have here. And what struck me over and over during my stay there was the universality of women's experiences, no matter what country they live in.

I will never forget one woman I met in a village in Pakistan, just outside Lahore. This woman was extremely poor, living in a village with no electricity, no televisions, virtually no connection to the outside world. She had 10 children -- five sons and five daughters. And she was despairing over the

fact that, while her sons could continue their educations after finishing in the local village school, her daughters would not be able to go further because there were no higher level schools for girls in that area. And of course that is the sad fact for most girls in Pakistan.

This mother's concern for her daughters' futures was not political. Not ideological. It was not motivated by anything other than a powerful maternal spirit that makes us want the best for our children. Although separated by half a world geographically and even greater distances culturally from my own mother, her concerns for her children were essentially the same.

And coming back from South Asia I realized that, just as the poor mother in a village in Pakistan was yearning to be heard, our job here at home is to listen to the concerns of mothers. To hear them. Not to silence their voices.

Whether mothers are talking about child care, the minimum wage, family leave time, good schools, safe streets, or the need for close-knit communities, their issues are in many ways the central issues of our time. They are the issues that will define our culture for many years to come. They are the issues that speak to our collective concern about the erosion of family values and the importance of investing in our children and securing our future as a nation.

As daunting as our challenges are, I also believe this is a very exciting time for mothers and women in America and around the world. Leaders on every continent are beginning to recognize the vital role that women play in the political, economic, and social life of every nation. Our joy and opportunity at a truly momentous time in history is to help do for future generations what mothers and women have done before us. And hopefully to do so with the same grace, courage, and compassion of our own mothers.

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MEMORANDUM

To: Lissa
From: Sabrina
Re: Mother of the Year info.
Date: April 10, 1995

Louisa May Alcott

"What *do* girls do who haven't any mother to help them through their troubles?" (Little Women)

Marguerite Blessington

"A mother's love! O holy, boundless thing!
Fountain whose waters never cease to spring." ("Affection," in Gems of Beauty, 1837-8)

Erma Bombeck

"A child needs your love most when he deserves it the least."

"A child develops individuality long before he develops taste." (If Life is a Bowl of Cherries, What Am I Doing in the Pits?", 1971)

"I firmly believe kids don't want your understanding. They want your trust, your compassion, your blinding love and your car keys, but you try to understand them and you're in big trouble." (Ibid)

"My mother phones daily to ask, 'Did you just try to reach me?' When I reply, 'No,' she adds, 'So, if you're not too busy, call me while I'm still alive,' and hangs up." (The 1992 Erma Bombeck Calendar, 1992)

Sharon Doubiago

"My mother is a poem I'll never be able to write although everything I write is a poem to my mother." (In Tillie Olsen, Mother to Daughter, Daughter to Mother, 1984)

Dorothy Canfield Fisher

"A mother is not a person to lean on but a person to make leaning unnecessary." (Her Son's Wife, 1926)

Sarah Orne Jewett

"You never get over being a child, long as you have a mother to go to." (The Country of the Pointed Firs, 1896)

Phyllis McGinley

"God knows that a mother needs fortitude and courage and tolerance and flexibility and patience and firmness and nearly every other brave aspect of the human soul..." (McCall's, May, 1959)

Margaret Mead

"What the world needs is not romantic lovers who are sufficient unto themselves, but husbands and wives who live in communities, relate to other people, carry on useful work and willingly give time and attention to their children." (Redbook, 1965)

Tillie Olsen

"More than in any other human relationship, overwhelmingly more, motherhood means being instantly interruptible, responsive, responsible." (Silences: When Writers Don't Write, 1965)

Rosalie Sorrels

"It's not that I don't love the darlings
I'd do anything for my kids, but
If I had to go through all that one more time
I'd jump off the Golden Gate Bridge tra la la." ("Mother's Day Song," 1980)

Elizabeth Cady Stanton

"Though motherhood is the most important of all the professions -- requiring more knowledge than any other department in human affairs -- there was no attention given to preparation for this office." (from Eighty Years and More, 1898)

"...mothers of the race, the most important actors in the grand drama of human progress..." ("The Kansas Campaign of 1867")

Ann Taylor

"Who ran to help me when I fell
And would some pretty story tell,
Or kiss the place to make it well?
My mother." ("My Mother," in Original Poems for Infant Minds, 1804)

Alice Walker

"No song or poem will bear my mother's name. Yet so many of the stories that I write, that we all write, are my mother's stories." (In Search of Our Mother's Gardens, 1974)

Mother Figures in History and Literature

(this was a tough one)

- Juno/Hera
- Mother Hubbard
- Mrs. March in Louisa May Alcott's Little Women
- Rose Kennedy
- Anne of Green Gables: orphan and mother
- Mothers during World War II -- sending sons/husbands off to war and doing their work in the factories.
- Strong mother figures of western frontier -- Little House on the Prairie type.
- Mother Earth

I'll try to think of/find more, but this is a start.

dren—is precisely what provides the strength of her oppositional voice.

In the second half of the century, mothers resisted passing on the dangerous legacy of "true womanhood," but often fail (Louisa May *Alcott, *Little Women*, 1869; Elizabeth Stuart *Phelps, *The Story of Avis*, 1879), or they redefine what they can transmit to artist daughters: continuity, wisdom, and woman-identification (Sarah Orne *Jewett, *Country of the Pointed Firs*, 1896). The spiritual bankruptcy of ideal womanhood and the ultimate contradiction between maternity and creativity emerged at the end of the century in Charlotte Perkins *Gilman's "The Yellow Wallpaper" (1892) and Kate *Chopin's *The Awakening* (1899).

Not until the 1920s, with the progress of the women's movement (suffrage, greater educational opportunities, wider availability of contraception, significant decreases in maternal and infant mortality) did women writers begin to refigure the female artist in a mother-daughter story. Yet none can overcome what is perceived as a fundamental contradiction between maternity and self-affirmation. Many stories of the twenties and thirties are fantasies of maternal guilt in which mother-daughter bonding is threatened by heterosexual passion and maternal self-involvement (Edith *Wharton, *A Mother's Recompense*, 1925; Fannie *Hurst, *Imitation of Life*, 1933). Maternal powerlessness in the face of daughters' difficult acculturation pervades women's immigrant and depression narratives (Anzia *Yeziarska, *Bread Givers*, 1925; Tillie *Olsen, *Yonnondio*, 1934/1974, "I Stand Here Ironing," 1961; Kim Chernin, *In My Mother's House*, 1983). In the postwar years, middle-class housewives were described as an insatiable "generation of vipers" overly invested in their daughters (Sylvia *Plath, *The Bell Jar*, 1963). As the poetry of Sylvia Plath and Anne *Sexton demonstrated, mothers and motherhood remained serious liabilities for the female artist who is hampered both by her mother and her children, though Plath and Sexton also glimpse inspirational dimensions of their procreancy.

"The cathexis between mothers and daughters—essential, distorted, misused—is the great unwritten story," writes Adrienne *Rich in her groundbreaking *Of Woman Born: Motherhood as Experience and Institution* (1976), locating herself as a daughter, a mother, and a poet, thereby validating the roles of mother and daughter of mothers. In the early 1970s, *feminism preferred the metaphor of *sisterhood and suffered from so-called matrophobia, seeing the mother as a monstrous and inhibiting force (Lisa Alther, *Kinflicks*, 1975). Rich and others, however, located a new feminist

consciousness and sense of female difference in the quality of pre-oedipal mother-daughter connection (E. M. *Broner, *A Weave of Women*, 1978), a connection endangered by fathers and patriarchy and, still, by maternal creativity, self-expression, and sexuality (Rosellen *Brown, *The Autobiography of My Mother*, 1976; Mary *Gordon, *Men and Angels*, 1985; Sue Miller, *The Good Mother*, 1986; Anne Roiphe, *Lovingkindness*, 1987).

The 1970s and 1980s experienced an explosion of writing by African-American, Asian-American, Native American, and Hispanic women, all obsessed with mother-daughter plots. From a shared history of triple oppression based on *race and *class as well as gender, daughter-writers attempt to imagine and understand their mothers' lives, drawing mythic portraits of heroic survival fractured by their own fear and anger. Toni *Morrison's *Sethe* (*Beloved*, 1987), for example—a slave mother who can protect her daughter only by killing her—insists that hers is "not a story to pass on." Yet texts such as Alice *Walker's "Everyday Use" (1973) and *In Search of Our Mothers' Gardens* (1983), Morrison's *Sula* (1973), Maxine Hong *Kingston's *The Woman Warrior* (1976), Gloria *Naylor's *Women of Brewster Place* (1982), Jamaica *Kincaid's *Annie John* (1986), Louise *Erdrich's *Tracks* (1988), Amy *Tan's *The Joy Luck Club* (1989) and *The Kitchen God's Wife* (1991), Paule *Marshall's *Daughters* (1991), and Cherrie *Moraga's poems and plays draw power from an ambivalent yearning for mother-daughter connection in the face of a desperate need for separation.

But the 1980s and 1990s also produced more local and straightforward descriptions of women's daily lives in which mothers, passionately engaged in mothering, can be writers and feminists who actively intervene in the world on behalf of themselves and their children (Grace *Paley's stories, poems by Alicia Ostriker, Maxine *Kumin, Sharon Olds, Kate Daniels).

[See also Birth; Grandmothers; Midwifery; Motherhood.]

* Nancy Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (1978). Cathy N. Davidson and E. M. Broner, eds., *The Lost Tradition: Mothers and Daughters in Literature* (1980). Anne Cameron, *Daughters of Copper Woman* (1981). Shirley Nelson Garner, Claire Kahane, Madelon Sprengnether, eds., *The (M)Other Tongue: Essays in Feminist Psychoanalytic Interpretation* (1985). Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (1986). Alicia Suskin Ostriker, *Stealing the Language: The Emergence of Women's Poetry in America* (1986). Marianne Hirsch, *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (1989). Mickey Pearlman, ed., *Mother Puzzles: Daughters and*

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L., *Mother Puzzles: Daughters and*

Mothers in Contemporary American Literature (1989).
Brenda O. Daly and Maureen Reddy, eds., *Narrating*
Mothers: Theorizing Maternal Subjectivities (1991). Pa-
tricia Bell-Scott, Beverly Guy-Sheftall, Jacqueline
Jones Royster, Miriam DeCosta-Willis, Lucie Fultz,
eds., *Double Stitch: Black Women Write about Mothers*
and Daughters (1992).

Marianne Hirsch and
Ivy Schweitzer

MOTHERS MANUALS were first published in
the United States in the eighteenth century. Ap-
parently concerned that traditional sources of
advice and information were becoming increas-
ingly inaccessible or inadequate, white middle-
class male and female manual writers at-
tempted to provide inexperienced and unin-
formed mothers with health care information
and child-rearing advice. The writing of these
advice books exposed a social ideology among
manual writers that included the ideas that hu-
man effort could influence the future, that par-
enting was a skill that could be learned, that
children were valuable, that they could and
should be protected, that their personalities
were malleable, and that mothers were the ones
most responsible for the physical, social, moral,
intellectual, and emotional nurture of children.
Over the years, the authors of mothers manuals
sought to enhance the status of mothers by em-
phasizing the specialized and scientific nature
of the maternal role as well as its social and
political importance. At the same time, they
were as involved in self-promotion as they were
in social engineering.

The emergence and proliferation of mothers
manuals were connected to the development of
printing technology and the rise of literacy.
Also, because of urbanization and the develop-
ment of a commercial/industrial economy,
middle- and upper-class mothers and children
increasingly found themselves isolated from
public life. Simultaneously, advances in medi-
cal knowledge and technology offered the op-
portunity to limit infant and maternal mortal-
ity and to improve the quality of life. The fall in
the birth rate among native-born women
throughout the nineteenth century meant that
these mothers had the opportunity to invest
more emotion and time in their children. The
result is that ideal standards of child care be-
came more well defined and mothers were en-
couraged to become more self-conscious about
performing their maternal functions.

The most popular of the early manuals was
written by a British doctor, William Buchan,
whose *Domestic Medicine and Advice to Mothers*
were primarily concerned with health care. In
1811 an American woman who had borne eight
children in sixteen years published *The Mater-*

nal Physician in New York. Her emphasis was
on prevention of disease rather than cure. She
tempered her reliance on the medical expertise
of Buchan and other prominent British physi-
cians with her insistence that a mother's in-
stincts and experience should take precedence
in the care of children. She relied on the com-
mon sense of her readers, and her approach to
child rearing was relatively permissive. Sensi-
tive to the need to produce well-adjusted citi-
zens, she offered advice regarding moral devel-
opment as well as health care.

Subsequent manuals published in the first
half of the nineteenth century were written by
educators such as Catharine *Beecher (*Treatise*
on Domestic Economy) and popular writers
such as Lydia Maria *Child (*The Mother's Book*)
and were filled with wide-ranging advice. Lydia
*Sigourney's *Letters to Mothers* was atypical in
that it focused almost exclusively on moral *ed-
ucation. Books like *Maternity: A Book for Every*
Wife and Mother, written by homeopathic phy-
sician Prudence Saur, continued to provide
mothers with information on anatomy and
physiology as well as advice on health care and
strategies for successful child rearing.

One of the most widely distributed mothers
manuals in the early twentieth century was
Mary Mills West's *Infant Care*, first published
in 1914 by the Children's Bureau. West was as
concerned with buffering women from the de-
mands that their babies placed on them as she
was on disseminating practical advice for rear-
ing children. Her pamphlet advised mothers,
for example, to establish fairly rigid schedules
for feeding their children and to limit the
amount of time they spent comforting and play-
ing with them. The 1921 edition of this manual
was written in collaboration with Dr. Dorothy
Reed Mendenhall. Their advice was reinforced
by Dr. Josephine Hemenway Kenyon whose
Healthy Babies Are Happy Babies was popular
from the 1930s through the 1950s. After 1946,
Benjamin Spock's *Baby and Child Care* eclipsed
manuals written by women.

A survey of this literature reveals significant
changes in attitudes over the course of two hun-
dred years toward how mothers should carry
out their responsibilities. Manual writers
moved from the belief that children are de-
praved, dangerous, and need to be controlled to
the conviction that children are innocent, be-
nign, and should be indulged. Accompanying
this change was their recommendation that
mothers use the withdrawal of approval and
affection rather than physical discipline to so-
cialize their children. In the twentieth century,
advances in medicine and psychology led to a
tendency on the part of manual writers to view
the nursery as a laboratory and the child as a

women of great beauty. In the *Iliad*, his name is linked with that of Charis, who was Grace personified. Hesiod portrays him as wedded to Aglaea, the youngest of the Charites. He was particularly famous for his amorous adventures with Aphrodite, which are related in the *Odyssey*. Zeus himself had married him to the goddess, but she became Ares' mistress. One day Helios, the Sun, who sees everything, noticed the two lovers lying side by side; he told the husband. Hephaestus said nothing, but he prepared an invisible net, which he spread round his wife's bed. When she went to bed with her lover, the net closed over them, and the two culprits found themselves completely immobilized. Hephaestus then summoned all the gods to come and view the spectacle. When she was released Aphrodite ran off in shame.

Tradition credits Hephaestus with several sons, among them Palaemon the Argonaut, and Ardalus, a legendary sculptor who like Palaemon had inherited his father's manual dexterity. Periphetes is also mentioned; he was a famous brigand, who was killed by Theseus. ERICHTHONIUS, the legendary hero of the Athenians, was born of Mother Earth as a result of Hephaestus' lust for the virgin goddess Athena. Hephaestus also played a part in the creation of PANDORA, whose body he fashioned out of clay. He also contributed to the punishment of PROMETHEUS by fettering him to the Caucasus Mountains as the helpless prey of a vulture which gnawed at his liver every day.

Hera (Ἥρα) The greatest of all the Olympian goddesses. She was the daughter of Cronus and Rhea, and hence ZEUS' sister. Like all her brothers and sisters except for Zeus, she was swallowed by Cronus, but restored to life by METIS' cunning and Zeus' strength. Hera is said to have been brought up at the ends of the world by Oceanus and Tethys, to whom Rhea had entrusted her during the struggle between Zeus and the Titans. She remained extremely grateful to them, and when Oceanus and Tethys argued she tried to reconcile them. Other traditions credit the HORAE with Hera's upbringing, or the hero Temenus, or the daughters of Asterion.

Hera married Zeus in a formal wedding ceremony. Hesiod says this was the third time the god had contracted a formal marriage. His first bride was Metis and the next was Themis. It was said, however, that the love between Zeus and Hera was of long standing, and that they had coupled secretly in the days when Cronus was still ruling over the Universe, before the war against the

Titans. Four children were born of their marriage: Hephaestus, Ares, Eilithyia and Hebe (Table 38). The scene of their wedding varies according to the differing traditions. The oldest tradition, so it seems, places it in the Garden of the Hesperides, which was the mystical symbol of fertility, in the heart of an eternal spring. Sometimes the mythographers assert that the golden apples of the HESPERIDES were a present given to Hera by Gaia, Mother Earth, on the occasion of her marriage to Zeus, and that the goddess found them so beautiful that she planted them in her garden on the shores of the Ocean. The *Iliad* says that Zeus and Hera were married, not in the Garden of the Hesperides but on the summit of Mount Ida in Phrygia. Other traditions place this mystic marriage in Euboea, where the god and goddess landed when they came from Crete. Festivals purporting to commemorate the marriage of Zeus and Hera used to take place almost everywhere in Greece: The statue of the goddess was dressed in the costume of a young bride and carried in procession through the city to a shrine where a marital bed had been made ready (see ALALCOMENEUS and CITHAERON). As the lawfully wedded wife of the first among the gods, Hera was the protecting deity of wives. She is portrayed as jealous, violent, and vindictive, often angry with Zeus, whose infidelities she regarded as insults. She visited her hatred not only on Zeus' mistresses, but on the children he sired upon them. Among these, HERACLES was the greatest victim of Hera's wrath. The idea of the Twelve Labours was commonly attributed to the goddess. Furthermore, she persecuted him incessantly until his final apotheosis. Her vindictiveness cost her dear, for Zeus sometimes punished her severely. When Heracles returned after he had captured Troy, Hera raised a violent storm against his ship. This displeased Zeus, who hung the goddess from Mount Olympus by her wrists with an anvil fastened to each foot. HEPHAESTUS tried to free his mother, which brought Zeus' wrath down upon him and led to his being cast out into the void. Later, Hera made formal peace with Heracles.

Hera appears in many legends. She persecuted IO, and suggested to the Curetes that they should kill EPAPHUS, her rival's son. She was responsible for SEMELE's tragic fate. She struck ATHAMAS and Ino with madness to punish them for having brought up little DIONYSUS, Zeus' illegitimate son by Semele. She urged Artemis to slay CALLISTO, whom Zeus had seduced, and she tried to stop the birth of Artemis and Apollo when LETO was

actually in labour. Zeus was forced to reckon with her: on several occasions he tried to conceal his children to protect them from Hera's jealous anger. He hid Elara underground, for example, and she there gave birth to Tityus. He made use of other tricks as well; for example, he transformed Dionysus into a kid. Hera's anger and her acts of vengeance sometimes had other reasons behind them. There is a story that Hera and Zeus were arguing one day as to whether the man or the woman derived greater pleasure from the sexual act. Zeus said that women enjoyed it more, but Hera maintained that men were actually the luckier sex in this regard. The two deities decided to consult TIRESIAS, who had experienced the sexual act both as a man and as a woman. Tiresias sided with Zeus, saying that if the pleasures of love were divided into ten parts, the man felt only one of those parts, while the woman felt the other nine. Hera was so annoyed at being contradicted in this way that she deprived Tiresias of his sight.

Hera participated in the beauty contest in which she was pitted against Aphrodite and Athena, with Paris acting as judge at the request of the three goddesses. Her anger carried considerable weight in the Trojan War: she sided against the Trojans in revenge for Paris' refusal to award her the prize, even though she had tried to bribe him by promising him the sovereignty of the world if he chose her. Her hostility became evident when Paris abducted HELEN; and on their return journey, when the lovers had left Sparta bound for Troy, Hera raised a storm which drove them onto the Syrian coast at Sidon. *Hera found it quite natural that she should become Achilles' protectress*, since she had brought THETIS up, and this too was said to be the reason why Thetis had spurned the advances of Zeus, who wanted to make her his wife. Later, Hera extended her protection to MENELAUS, and gave him immortality.

Hera participated in the war against the Giants. She was attacked by Porphyryon, who was consumed with lust for her; but as the Giant was tearing off the goddess's robe, Zeus struck him down with a thunderbolt and Heracles finished him off with an arrow. Hera was attacked again later on by IXION, who wished to abduct her, but Zeus created a cloud which deluded Ixion and Hera was saved (see CENTAURS). *Hera also became known as the protectress of the Argo, which she helped to pass unscathed between the Cyanean Rocks (see ARGONAUTS) and through the narrows of Scylla and Charybdis.* Hera's usual symbol was the peacock, whose plumage was said to represent

the eyes of ARGOS, the watcher, whom the goddess had set over Io. Her plants were the immortelle, the pomegranate, and the lily. In Rome, she was identified with JUNO.

Heracles (Ἡρακλῆς) Heracles, known to the Latins as Hercules, is the best-known and the most popular hero in the whole of Classical mythology. The legends in which he appears form a complete cycle which continued to develop from the pre-Hellenic age until the end of Antiquity, so it is extremely difficult to place his various exploits in any rational order. This difficulty was recognized by the Classical mythographers; we shall follow their example by adopting a classification – albeit a somewhat artificial one – which divides the Heracleian legends into three major categories:

1. The cycle of the Twelve Labours.
2. Exploits which were independent of this cycle, while the Labours were usually carried out by Heracles alone or with the help of his nephew Iolaus.
3. Secondary adventures, which happened to him while he was carrying out the Labours.

Before describing the Labours, we shall deal with the legends concerning the hero's infancy and upbringing. These, and the legends concerning his final deification, are the only elements in the Heracleian cycle which can be set into an approximate chronology with any confidence.

I. HERACLES' NAME, ORIGINS AND INFANCY

According to the mythographers, Heracles was not the hero's original name: it was a mystical name given to him by Apollo, either directly or through the agency of the Pythian priestess or Pythoness, when he became Hera's bond-servant and found himself committed to the Labours imposed upon him by her. He was originally called Alcides, a patronym formed from the name of his grandfather Alceus (Table 31), or even Alceus, like his grandfather. The Greek version of his name evokes the idea of physical strength (ἀλκῆ). When the hero went to the Pythoness to atone for the murder of the children he had by Megara, she gave him various orders including the instruction that henceforth he should take the name of Heracles, meaning 'Hera's Glory' – undoubtedly because the Labours he was about to undertake would result in the goddess's glorification. This name stayed with him, and he is always so designated by authors and on statues. Through his mortal father AMPHITRYON and his mother

his wife's. He once pursued the goddess Athena on the Athenian acropolis. Wishing to remain virginal, she fought him off and his semen spilled onto the ground. From it grew Erichthonius, the half-serpent progenitor of Athenian kings. Hephaestus was also the father, by the wife of Lernus, of the Argonaut Palaemon, who inherited his father's lameness. Other sons were the Epidaurian outlaw Periphetes, who was also lame, and Ardalus, who may have invented the flute. In the battle of the gods during the Trojan War, Hephaestus was pitted against the river Scamander, which he temporarily dried up with a great flame in order to rescue Achilles from drowning.

Most scholars agree that Hephaestus was originally an Asian god. Although he was one of the Olympians by Homer's time, he does not figure in many Greek myths, beyond receiving credit for numberless works of art. As a god of fire he often personified fire itself. His frequent association with volcanoes has persuaded many scholars that he was originally connected specifically with gaseous fires that emanated from the earth in volcanic regions. One of the chief seats of his cult was the island of Lemnos, which contains a once-active volcano.

Both versions of Hephaestus' fall from heaven are found in Homer's *Iliad* [1.571-608, 18.368-617], as is the story of his forging of Achilles' armor and his battle with Scamander [20.73-74, 21.328-382]; his revenge on Ares and Aphrodite is the subject of the Phaeacian bard Demodocus' song in the *Odyssey* [8.266-366]. See also Hesiod's *Theogony* [570-572, 927-929, 945-946], Aeschylus' *Prometheus Bound* [1-81, 365-369], Apollonius Rhodius [1.202-205, 1.850-860], Apollodorus [1.3.5-6, 1.4.3-4, 1.6.2, 3.14.6, 3.16.1], Pausanias [1.20.3, 2.31.3, 8.53.5], and Hyginus [*Fabulae*, 166, and *Poetica Astronomica*, 2.12-13, 2.15, 2.34]. References to Hephaestus' works in metals and other materials are found throughout Greek and Roman literature.

Hera. A goddess of marriage and childbirth, and queen of heaven.

A. Hera, whom the Romans identified with their goddess Juno, was a daughter of Cronus and Rhea. Several Greek regions claimed to be her birthplace, notably Samos, Argos, Euboea, and Stymphalus. Hera, together with her sisters, Demeter and Hestia, and her brothers Poseidon and Hades, was swallowed as an infant by Cronus, but later was vomited up. During the ensuing war between gods and Titans she was cared for by Oceanus and Tethys. Some say, however, that Hera was reared by the Seasons, or by the three daughters of the Argive river-god Asterion, or by the Arcadian Temenus, son of Pelasgus.

Zeus, after affairs with six other goddesses, courted his sister Hera, without the knowledge of their parents. Some say that he took the form of a cuckoo and seduced her when she sheltered him from the rain. She bore three children—Ares, Hebe, and Eileithyia—but the marriage was anything but harmonious. When Zeus produced a daughter, Athena, without aid from his wife or any other woman (unless it was his first wife Metis, whom he had swallowed), Hera was furious and bore a son, Hephaestus, by herself. He turned

out to be lame and sickly, so his mother threw him out of heaven in disgust. He fell on the island of Lemnos and grew up to be a famous artisan. Angry at the treatment that he had received from Hera, Hephaestus devised a throne for her as a gift. Hera unsuspectingly sat in it and was held fast. Hephaestus was welcomed back to heaven, but only Dionysus could persuade him to release Hera.

According to another version of Hera's anger over Athena's birth, she retaliated by bearing the monster Typhaon, who became her husband's most dangerous adversary. (More commonly, Gaia is said to have given birth to the monster and he is often called TYPHŌEUS.) Hera once joined Poseidon and Athena in binding Zeus, for some unexplained reason, and Thetis had to call up Briareus from Tartarus to release him. On a later occasion, when Hera went too far in persecuting Heracles, who was her husband's son by Alcmena, Zeus hung her from heaven by the wrists, with anvils tied to her ankles.

In spite of her exalted rank as Zeus's wife, Hera's chastity was not immune to attack. During the battle of the gods with the Giants, Zeus led Porphyryon to attempt to rape her before blasting him into Tartarus with a thunderbolt. The Giant Ephialtes also had the temerity to woo Hera before he was killed by Artemis. Ixion, a mortal whom Zeus had invited to Olympus, grew so proud that he dared to court Hera. At Zeus's orders she substituted an image of herself made of cloud. Ixion lay with it and Zeus punished him by binding him forever to a wheel. A similar story was told of Endymion.

Hera and Poseidon vied for recognition as patron deity of Argos and the surrounding region. The judgment was finally left to three local river-gods: Inachus, Asterion, and Cephissus. They decided in favor of Hera and were rewarded by Poseidon with the drying up of their springs. The god also flooded the land, but Hera persuaded him to relent and the waters receded.

B. Much of Hera's time was spent in persecuting her husband's innumerable mistresses and their children. Although, according to Hesiod, Zeus lay with Leto before his marriage to Hera, Hera hated the Titaness and swore that no land under the sun should give her a resting place. Only through the intervention of Poseidon was Leto able to find a haven where she might bear her children by Zeus. Even then Hera tried to prevent her daughter Eileithyia, the goddess of childbirth, from attending Leto, but the other goddesses bribed Eileithyia, and Apollo and Artemis were born.

When Zeus seduced Hera's Argive priestess Io and changed her into a heifer, the goddess first set a guard on her, then sent a gadfly to drive her, half mad, through most of the world. Io at last found rest in Egypt and bore Zeus's child, Epaphus. Hera at once sent the Curetes to steal the infant and, some say, later caused Epaphus to be killed while hunting. She changed Callisto, another of Zeus's loves, into a bear and induced Artemis to kill her. Because Zeus lay with Aegina, Hera caused the deaths of nearly all the people of the island that had been renamed for her.

The best known of Hera's victims, however, were two mortals who be-

came gods. On learning that Zeus was carrying on an affair with Cadmus' daughter Semele, she tricked the girl into bringing about her own death by asking to see Zeus in his full majesty. Although Zeus saved their child, Dionysus, Hera not only persecuted the young god as long as she dared but brought exile, madness, or death on many of those who aided him. Even more relentless was Hera's pursuit of HERACLES, Zeus's son by Alcmene. According to some traditions, Zeus tricked Hera into giving Heracles suck while she slept. The Milky Way was caused by the spilled milk when she woke to discover the trick. Angrier than ever, Hera deprived Heracles of his birthright and tried to cause his death even in his crib. Failing in this, she pursued him throughout his life, causing him endless hardships and destructive madness. Some claim that the goddess reared the Nemean lion, the Hydra, and the Earthborn monsters of Bear Mountain to be Heracles' enemies. When he was finally taken up to heaven, Hera was reconciled to him and even consented to his marriage to her daughter Hebe, but she did not neglect to punish PHILOCTETES for granting Heracles' dying request that he set a torch to his pyre.

A legend told at Plataea had it that Hera once left Zeus for her birthplace in Euboea, presumably in anger at his infidelities. Unable to persuade her to return, he consulted Cithaeron, the clever king of Plataea. Following his advice, Zeus made a statue of a woman, veiled it, and drove it in a wagon to Mount Cithaeron, after giving out that he was about to marry Plataea, daughter of Asopus. Hera heard of the impending match and sped to the scene. Snatching the image from the cart, she discovered the trick and was reconciled to her husband.

Hera was a loyal friend to the ARGONAUTS and they could not have completed their goal without her frequent aid. Some attribute her kindness to her approval of Jason's courtesy in carrying her across a river beside which, disguised as a crone, she sat testing the behavior of men. Her desertion of the young man as soon as he returned to Greece would seem to support an opposing explanation: that she had merely used Jason as a means of getting MEDEA to Iolcus so that she might dispose of Pelias. This king had, as a young man, defiled the goddess' altar by killing his cruel stepmother, Sidero, before it. Moreover, he had steadfastly refused to honor Hera because she had shown favor to Sidero. Throughout his long reign at Iolcus, Hera had sought a way to destroy him, and Medea performed this service for her.

C. Like other goddesses, Hera was jealous of her honors and her beauty, and it did not require the gross impiety of a Pelias to incur her enmity. She sent Orion's wife Side to Hades for rivaling her beauty. Some say that the madness of the daughters of PROETUS was caused by Hera, who was angry at them for not showing sufficient reverence for a statue of her. She transformed the queen of the Pygmies into a crane and Laomedon's daughter Antigone into a stork, because both had offended her in some way. According to some accounts, the seer Teiresias was blinded by the goddess for siding with Zeus

when called in to arbitrate an argument the two were having. Hera later sent the Sphinx to ravage Thebes because the Theban king Laius remained unpunished for his abduction of Chrysippus.

Because PARIS [B] awarded the golden apple to Aphrodite in a beauty contest, the defeated contestants, Hera and Athena, became implacable enemies of the Trojans in the ensuing war. Hera went further, according to Stesichorus: she arranged to have Hermes steal away to Egypt the true Helen of Sparta and substitute a phantom for Paris to carry off to Troy. During the Trojan War, Hera fought fiercely for the Greeks, more than once risking dire punishment from her husband, who had forbidden the gods to intervene in the conflict. Her most successful stratagem was to lure Zeus to lie with her on the top of Mount Gargarus while Poseidon roused the Greek forces against the Trojans.

D. As a goddess of women, Hera shared all their concerns. She was worshiped in the Arcadian region of Stymphalus in three forms: as Girl, Bride, and Old Woman. In both Greece and Rome she often functioned as a guardian of childbirth in place of her daughter Eileithyia, or the Roman Lucina. She occasionally assumed the guise of an old woman. Most often, however, she was worshiped as Hera Teleia (Full-Crown), the goddess of marriage. (At Temenium, in Argos, she was privileged to renew her virginity every year by bathing in the spring Canathus.) Many scholars believe that Hera was originally, like so many other pre-Hellenic goddesses, a patroness of the fertility of the earth. There are strong indications that she governed the lives of cattle and flocks, and she was sometimes connected in cult with crops and flowers.

It seems certain that Hera was originally an Argive goddess, as she is called by Homer. She had many other cult centers, the most important of which were perhaps the islands of Samos and Euboea.

E. Hera figures significantly throughout two epics—Homer's *Iliad* and the *Argonautica* of Apollonius Rhodius. She is ever present as a malign influence in the stories of Heracles and the young Dionysus, but these do not appear in extended form in any extant poetic work. References to the goddess abound. Among the more important of these are the following: Hesiod, *Theogony*, 326–332, 453–506, 921–934; *Great Eoiae* 11; *Homeric Hymn to Apollo* 3.95–101, 3.305–354; *Cypria* 1, 4; Aeschylus, *Prometheus Bound*, 590–601, and *Suppliants*, 291–309; Pindar, *Pythian Odes*, 2.21–41, and *Nemean Odes*, 1.37–40; Apollodorus 1.4.3, 1.6.2, 1.7.4, 1.8.2, 1.9.8, 1.9.16, 1.9.28, 2.1.3–4, 2.2.2, 2.4.8, 2.4.12, 2.5.9–10, 2.7.7, 3.4.3, 3.5.1, 3.5.8, "Epitome" 3.2–4, 6.29; Ovid, *Metamorphoses*, 1.601–746, 2.466–533, 3.255–338, 3.362–369, 4.416–562, 6.90–97, 7.517–613, 9.280–323, 14.829–851; Hyginus, *Fabulae*, 5, 13, 22, 52, 102, 150, and *Poetica Astronomica*, 2.3, 2.16, 2.23, 2.42–43; Pausanias 1.18.5, 1.20.3, 2.13.3, 2.15.4–5, 2.17.1–17, 2.38.2–3, 8.22.2, 9.2.7–9.3.8.

Heracles. The son of Zeus and Alcmene, called Hercules by the Romans.

worship was Paphos, where the original white aniconic image of the goddess is still shown in the ruins of a grandiose Roman temple; there every spring her priestess bathed in the sea, and rose again renewed.

2. She is called daughter of Dione, because Dione was the goddess of the oak-tree, in which the amorous dove nested (see 51. a). Zeus claimed to be her father after seizing Dione's oracle at Dodona, and Dione therefore became her mother. 'Tethys' and 'Thetis' are names of the goddess as Creatrix (formed, like 'Themis' and 'Theseus', from *tithenai*, 'to dispose' or 'to order'), and as Sea-goddess, since life began in the sea (see 2. a). Doves and sparrows were noted for their lechery; and sea food is still regarded as aphrodisiac throughout the Mediterranean.

3. Cythera was an important centre of Cretan trade with the Peloponnese, and it will have been from here that her worship first entered Greece. The Cretan goddess had close associations with the sea. Shells carpeted the floor of her palace sanctuary at Cnossus; she is shown on a gem from the Idean Cave blowing a triton-shell, with a sea-anemone lying beside her altar; the sea-urchin and cuttle-fish (see 81. 1) were sacred to her. A triton-shell was found in her early sanctuary at Phaestus, and many more in late Minoan tombs, some of these being terracotta replicas.

I 2

HERA AND HER CHILDREN

HERA, daughter of Cronus and Rhea, having been born on the island of Samos or, some say, at Argos, was brought up in Arcadia by Temenus, son of Pelasgus. The Seasons were her nurses.¹ After banishing their father Cronus, Hera's twin-brother Zeus sought her out at Cnossus in Crete or, some say, on Mount Thornax (now called Cuckoo Mountain) in Argolis, where he courted her, at first unsuccessfully. She took pity on him only when he adopted the disguise of a bedraggled cuckoo, and tenderly warmed him in her bosom. There he at once resumed his true shape and ravished her, so that she was shamed into marrying him.²

b. All the gods brought gifts to the wedding; notably Mother Earth gave Hera a tree with golden apples, which was later guarded by the Hesperides in Hera's orchard on Mount Atlas. She and Zeus spent their wedding night on Samos, and it lasted three hundred years. Hera

bathes regularly in the spring of Canathus, near Argos, and thus renews her virginity.³

c. To Hera and Zeus were born the deities Ares, Hephaestus, and Hebe, though some say that Ares and his twin-sister Eris were conceived when Hera touched a certain flower, and Hebe when she touched a lettuce,⁴ and that Hephaestus also was her parthenogenous child - a wonder which he would not believe until he had imprisoned her in a mechanical chair with arms that folded about the sitter, thus forcing her to swear by the River Styx that she did not lie. Others say that Hephaestus was her son by Talos, the nephew of Daedalus.⁵

1. Pausanias: vii. 4. 4 and viii. 22. 2; Strabo: ix. 2. 36; Olen, quoted by Pausanias: ii. 13. 3.
2. Diodorus Siculus: v. 72; Pausanias ii. 36. 2 and 17. 4.
3. Scholiast on Homer's *Iliad* i. 609; Pausanias: ii. 38. 2.
4. Homer: *Iliad* iv. 441; Ovid: *Fasti* v. 255; First Vatican Mythographer: 204.
5. Servius on Virgil's *Eclogues* iv. 62; Cinaethon, quoted by Pausanias: viii. 53. 2.

★

1. Hera's name, usually taken to be a Greek word for 'lady', may represent an original Herwā ('Protectress'). She is the pre-Hellenic Great Goddess. Samos and Argos were the chief seats of her worship in Greece, but the Arcadians claimed that their cult was the earliest, and made it contemporary with their earth-born ancestor Pelasgus ('ancient'). Hera's forced marriage to Zeus commemorates conquests of Crete and Mycenae - that is to say Cretanized - Greece, and the overthrow of her supremacy in both countries. He probably came to her disguised as a bedraggled cuckoo, in the sense that certain Hellenes who came to Crete as fugitives accepted employment in the royal guard, made a palace conspiracy and seized the kingdom. Cnossus was twice sacked, apparently by Hellenes; about 1700 B.C., and about 1400 B.C.; and Mycenae fell to the Achaeans a century later. The God Indra in the Ramayana had similarly wooed a nymph in cuckoo disguise; and Zeus now borrowed Hera's sceptre, which was surmounted with the cuckoo. Gold-leaf figurines of a naked Argive goddess holding cuckoos have been found at Mycenae; and cuckoos perch on a gold-leaf model temple from the same site. In the well-known Cretan sarcophagus from Hagia Triada a cuckoo perches on a double-axe.

2. Hebe, the goddess as child, was made cup-bearer to the gods in the Olympian cult. She eventually married Heracles (see 145. i and 5), after Ganymedes had usurped her office (see 29. c). 'Hephaestus' seems to have

been a title of the sacred king as solar demi-god; 'Ares', a title of his war-chief, or tanist, whose emblem was the wild boar. Both became divine names when the Olympian cult was established and they were chosen to fill the roles, respectively, of War-god and Smith-god. The 'certain flower' is likely to have been the may-blossom: Ovid makes the goddess Flora - with whose worship the may-blossom was associated - point it out to Hera. The may, or whitethorn, is connected with miraculous conception in popular European myth: in Celtic literature its 'sister' is the blackthorn, a symbol of Strife - Ares's twin, Eris.

3. Talos, the smith, was a Cretan hero born to Daedalus's sister Perdix ('partridge'), with whom the mythographer is identifying Hera. Partridges, sacred to the Great Goddess, figured in the spring equinox orgies of the Eastern Mediterranean, when a hobbling dance was performed in imitation of cock-partridges. The hens were said by Aristotle, Pliny, and Aelian to conceive merely by hearing the cock's voice. Hobbling Hephaestus and Talos seem to be the same parthenogenous character; and both were cast down from a height by angry rivals (see 23. *b* and 92. *b*) - originally in honour of their goddess-mother.

4. In Argos, Hera's famous statue was seated on a throne of gold and ivory; the story of her imprisonment in a chair may have arisen from the Greek custom of chaining divine statues to their thrones 'to prevent escape'. By losing an ancient statue of its god or goddess, a city might forfeit divine protection, and the Romans, therefore, made a practice of what was politely called 'enticing' gods to Rome - which by Imperial times had become a jackdaw's nest of stolen images. 'The Seasons were her nurses' is one way of saying that Hera was a goddess of the calendar year. Hence the spring cuckoo on her sceptre, and the ripe pomegranate of late autumn, which she carried in her left hand to symbolize the death of the year.

5. A hero, as the word indicates, was a sacred king who had been sacrificed to Hera, whose body was safely under the earth, and whose soul had gone to enjoy her paradise at the back of the North Wind. His golden apples, in Greek and Celtic myth, were passports to this paradise (see 53. 7, 133. 4, and 159. 3).

6. The annual bath with which Hera renewed her virginity was also taken by Aphrodite at Paphos; it seems to have been the purification ceremony prescribed to a Moon-priestess after the murder of her lover, the sacred king (see 22. 1 and 150. 1). Hera, being the goddess of the vegetative year, spring, summer and autumn (also symbolized by the new, full, and old moon) was worshipped at Stymphalus as Child, Bride, and Widow (Pausanias: vii. 22. 2 - see 128. *d*).

7. The wedding-night on Samos lasted for three hundred years: perhaps became the Samian sacred year, like the Etruscan one, consisted of

ten thirty-day months only: with January and February omitted (Macrobios: i. 13). Each day was lengthened to a year. But the mythographer may here be hinting that it took the Hellenes three hundred years before they forced monogamy on Hera's people.

13

ZEUS AND HERA

ONLY Zeus, the Father of Heaven, might wield the thunderbolt; and it was with the threat of its fatal flash that he controlled his quarrelsome and rebellious family of Mount Olympus. He also ordered the heavenly bodies, made laws, enforced oaths, and pronounced oracles. When his mother Rhea, foreseeing what trouble his lust would cause, forbade him to marry, he angrily threatened to violate her. Though she at once turned into a menacing serpent, this did not daunt Zeus, who became a male serpent and, twining about her in an indissoluble knot, made good his threat.¹ It was then that he began his long series of adventures in love. He fathered the Seasons and the Three Fates on Themis; the Charites on Eurynome; the Three Muses on Mnemosyne, with whom he lay for nine nights; and, some say, Persephone, the Queen of the Underworld, whom his brother Hades forcibly married, on the nymph Styx.² Thus he lacked no power either above or below earth; and his wife Hera was equal to him in one thing alone: that she could still bestow the gift of prophecy on any man or beast she pleased.³

b. Zeus and Hera bickered constantly. Vexed by his infidelities, she often humiliated him by her scheming ways. Though he would confide his secrets to her, and sometimes accept her advice, he never fully trusted Hera, and she knew that if offended beyond a certain point he would flog or even hurl a thunderbolt at her. She therefore resorted to ruthless intrigue, as in the matter of Heracles's birth; and sometimes borrowed Aphrodite's girdle, to excite his passion and thus weaken his will. He now claimed to be Cronus's first-born son.⁴

c. A time came when Zeus's pride and petulance became so intolerable that Hera, Poseidon, Apollo, and all the other Olympians, except Hestia, surrounded him suddenly as he lay asleep on his couch and bound him with rawhide thongs, knotted into a hundred knots, so that he could not move. He threatened them with instant death, but they

had placed his thunderbolt out of reach and laughed insultingly at him. While they were celebrating their victory, and jealously discussing who was to be his successor, Thetis the Nereid, foreseeing a civil war on Olympus, hurried in search of the hundred-handed Briareus, who swiftly untied the thongs, using every hand at once, and released his master. Because it was Hera who had led the conspiracy against him, Zeus hung her up from the sky with a golden bracelet about either wrist and an anvil fastened to either ankle. The other deities were vexed beyond words, but dared attempt no rescue for all her piteous cries. In the end Zeus undertook to free her if they swore never more to rebel against him; and this each in turn grudgingly did. Zeus punished Poseidon and Apollo by sending them as bond-servants to King Laomedon, for whom they built the city of Troy; but he pardoned the others as having acted under duress.⁵

1. *Orphic Fragment* 58; Hesiod: *Theogony* 56.
2. Apollodorus: i. 3. 1-2.
3. Homer: *Iliad* xix. 407.
4. *Ibid.*: i. 547; xvi. 458; viii. 407-8; xv. 17; viii. 397-404; xiv. 197-223; xv. 166.
5. Scholiast on Homer's *Iliad* xxi. 444; Tzetzes: *On Lycophron* 34; Homer: *Iliad* i. 399 ff. and xv. 18-22.

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1. The marital relations of Zeus and Hera reflect those of the barbarous Dorian Age, when women had been deprived of all their magical power, except that of prophecy, and come to be regarded as chattels. It is possible that the occasion on which the power of Zeus was saved only by Thetis and Briareus, after the other Olympians had conspired against him, was a palace revolution by vassal princes of the Hellenic High King, who nearly succeeded in dethroning him; and that help came from a company of loyal non-Hellenic household troops, recruited in Macedonia, Briareus's home, and from a detachment of Magnesians, Thetis's people. If so, the conspiracy will have been instigated by the High-priestess of Hera, whom the High King subsequently humiliated, as the myth describes.

2. Zeus's violation of the Earth-goddess Rhea implies that the Zeus-worshipping Hellenes took over all agricultural and funerary ceremonies. She had forbidden him to marry, in the sense that hitherto monogamy had been unknown; women took whatever lovers they pleased. His fatherhood of the Seasons, on Themis, means that the Hellenes also assumed control of the calendar: Themis ('order') was the Great Goddess who ordered the year of thirteen months, divided by the summer and winter solstices into two seasons. At Athens these seasons were personified

as Thallo and Carpo (originally 'Carpho'), which mean respectively 'sprouting' and 'withering', and their temple contained an altar to the phallic Dionysus (see 27. 5). They appear in a rock-carving at Hattusas, or Pteria, where they are twin aspects of the Lion-goddess Hepta, borne on the wings of a double-headed Sun-eagle.

3. Charis ('grace') had been the Goddess in the disarming aspect she presented when the High-priestess chose the sacred king as her lover. Homer mentions two Charites - Pasithea and Cale, which seems to be a forced separation of three words: *Pasi thea cale*, 'the Goddess who is beautiful to all men'. The two Charites, Auxo ('increase') and Hegemone ('mastery'), whom the Athenians honoured, corresponded with the two Seasons. Later, the Charites were worshipped as a triad, to match the Three Fates - the Triple-goddess in her most unbending mood (see 106. 3). That they were Zeus's children, born to Eurynome the Creatrix, implies that the Hellenic overlord had power to dispose of all marriageable young women.

4. The Muses ('mountain goddesses'), originally a triad (Pausanias: ix. 19. 2), are the Triple-goddess in her orgiastic aspect. Zeus's claim to be their father is a late one; Hesiod calls them daughters of Mother Earth and Air.

14

BIRTHS OF HERMES, APOLLO, ARTEMIS, AND DIONYSUS

AMOROUS Zeus lay with numerous nymphs descended from the Titans or the gods and, after the creation of man, with mortal women too; no less than four great Olympian deities were born to him out of wedlock. First, he begat Hermes on Maia, daughter of Atlas, who bore him in a cave on Mount Cyllene in Arcadia. Next, he begat Apollo and Artemis on Leto, daughter of the Titans Coeus and Phoebe, transforming himself and her into quails when they coupled;¹ but jealous Hera sent the serpent Python to pursue Leto all over the world, and decreed that she should not be delivered in any place where the sun shone. Carried on the wings of the South Wind, Leto at last came to Ortygia, close to Delos, where she bore Artemis, who was no sooner born than she helped her mother across the narrow straits, and there, between an olive-tree and a date-palm growing on the north side of Delian Mount

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1

COMMENCEMENT ADDRESS

HILLARY RODHAM CLINTON

Sunday, May 8, 1994

THE GEORGE WASHINGTON UNIVERSITY

Washington, D. C.

PROCEEDINGS

(11:00 a.m.)

MRS. CLINTON: Thank you. Thank you. Thank you all very much. Thank you very much.

I must say I have been privileged to attend many commencements, but I have never seen a more enthusiastic in my entire life.

(Applause.)

VOICES: Happy Mother's Day.

MRS. CLINTON: Thank you.

I want to thank President Trachtenberg and the trustees. I want to acknowledge the other honorary degree recipients. I want to also congratulate the award winners, and thank all of you -- faculty, alumni, family members, citizens -- who are gathered here. But, most of all, I want to thank the graduates of the Class of 1994.

(Applause.)

MRS. CLINTON: It's a pleasure to be here on this Mother's Day, and I am sure there are many proud mothers in this audience, but there are also many grateful sons and daughters, who know they would not be clothed in the cap and gown today were it not for the guidance and support of their parents and families.

(Applause.)

1 MRS. CLINTON: It is also fitting to have this celebration in
2 the neighborhood of our nation's greatest monuments, with all that they
3 represent, on a day that holds great promise for your individual futures as
4 well as the future of our nation.

5 I feel a special connection to GW for several reasons. For
6 one, your campus served as the Clinton-Gore inaugural press center, and
7 was the gateway for many of the press from around the world when they
8 came to the inauguration.

9 (Applause.)

10 MRS. CLINTON: For another, we held one of the health care
11 task force public hearings in the Smith Center a few months after the
12 President took office.

13 Several of your alumni play very prominent roles in the
14 administration, for which we are grateful.

15 On a more personal level, I lived on the GW campus when I
16 first came to Washington as a college intern in the summer of 1968.

17 (Applause.)

18 MRS. CLINTON: I remember I used to go to Quigley's Drug
19 Store, which was a soda fountain, at 21st and G, which I gather now is
20 the geography department, and even occasionally I would have to go to
21 the library, which I am told now is Lisner Hall.

22 But I enjoyed my time, as I do now, when I sneak away from

1 the White House grounds, usually accompanied by several men with
2 things in their ears, and walk around this campus or maybe ride my bike.

3 This was a very different time than 1968. To begin with,
4 GW didn't have Mike Jervie as a basketball coach.

5 (Applause.)

6 MRS. CLINTON: And I don't recall in '68 hearing anyone
7 from the campus talk about phrases like "the big dance" or "sweet 16."
8 Back then, there were no rollerblades or MTV or even ATM cards, and if
9 somebody said "red hot chili peppers," they were talking about food, not
10 a rock band.

11 But perhaps the most striking difference between this time
12 and 20 years ago is that we had very different views of our social
13 institutions and of our individual and collective roles in society. In many
14 ways, looking back to 1968 seems as though it is separated from us by
15 hundreds of years as opposed to the 20.

16 It was a time of great passion and hope, and also a time of
17 great social dislocation. Some conventions were dying out, and some
18 were being born. And today we are sailing in the wake of that social and
19 cultural tidal wave.

20 If you look even at our most basic institution, which we
21 celebrate today, the American family, you can see the changes. If it ever
22 did, it no longer does consist of two parents, two children, a dog, a house

1 with a white picket fence, and a station wagon in the driveway. Instead
2 of families looking like the Cleavers on Leave it to Beaver, we have
3 families that include test tube babies and surrogate moms.

4 Instead of Sunday night family dinners, we now have cross-
5 country telephone conference calls. Instead of aunts and uncles and
6 grandmas and grandpas, we have nannies and day care centers. Instead
7 of a nuclear family of 4.2, we have single-parent families, adoptive
8 families, foster families, step-families from multiple marriages.

9 But remember, as you go forth, no matter what a family unit
10 looks like today, the family remains the essential ingredient in shaping our
11 later lives -- and you have no greater responsibility ahead of you.

12 (Applause.)

13 MRS. CLINTON: You know, whether a child grows up with a
14 single mother who works two jobs or with two parents and all the material
15 comforts our society affords, that child needs the intangible bonds of love
16 and support that only caring parents, caring adults can provide.

17 My husband and I talk about this a lot, particularly in the last
18 weeks since his mother is no longer with us, and the lessons that we have
19 learned from both of our mothers. As my husband has said, family values
20 alone cannot feed a hungry child, and material security cannot provide a
21 moral compass. We need both. We need both within our families. We
22 need both within our societies.

(Applause.)

MRS. CLINTON: As we think about our future, and I think particularly about your futures, as I look out and see all of you who are about to graduate, I think we all need to recognize the new challenges. Every time presents an opportunity to the generation that lives in it. Whether you are generation X, Y, or Z, you will have your time to make your mark, and you will have it by trying to construct the unique balance in your own lives between family, work, and service, and faith.

And how you strike that balance will change as you go through life, and how you see your obligations will change. But in line with what the President's charge was, I recall what may have been the shortest commencement speech ever given, and perhaps the most memorable, when, on a day like this, Winston Churchill walked to a podium, lifted his head, and said, "Never, never, never give up."

(Applause.)

MRS. CLINTON: And since today is Mother's Day, I think about all of the mothers who never gave up on any of us.

(Applause.)

MRS. CLINTON: And I recall what a great American novelist Alice Walker wrote when she said, "And so our mothers and grandmothers have more often than not anonymously handed on the creative spark, the seed of the flower they, themselves, never hoped to

Our mothers communicated the values that we have adopted for life. All mothers are the ones who literally and figuratively call us to the dinner table, remind us to brush our teeth, monitor our progress on homework, and say the things that as you grow up you say to yourself you will never say to your own children, "Until you have your own children" -- and hear unbidden your mother's voice coming from the back of your throat.

(Applause.)

MRS. CLINTON: A friend of mine calls mothers every family's designated worrier. Or, as the old Jewish proverb reminds us, God could not be everywhere, and therefore he made mothers.

(Applause.)

MRS. CLINTON: What we are taught, what we see, what we experience in the family, we carry with us. And what I hope all of you do is to take the lessons, the lessons of a lifetime, the lessons starting in the family, the lessons going through the schools that brought you here, the lessons you have incorporated here at this great university, and decide

1 on your own life's course.

2 There is still too much in our society that tries to put us into
3 comfortable boxes, that stereotypes us, that expects that because we are
4 a fill-in-the-blank we will be or we will feel or we will act a certain way.
5 What is marvelous and wonderful about coming of age in America today
6 despite all of the problems that we face is you do have so many more
7 choices to craft your own life than any generation had. You have within
8 your own power the choices to make about how you will chart this course
9 that for all of us is through un-navigated waters.

10 When I sat as you sit and graduated from college 25 years
11 ago, I could never have predicted my life's course. I could never have
12 written down what I would be doing 10 years, 20 years, or 25 years later.
13 I cannot tell you what I will be doing 10, 20, or 25 years from now. But I
14 know, in part because of my family's teaching and the marvelous
15 education I received, that I've felt prepared to make the choices that were
16 presented to me day by day.

17 And just as in an individual's life, a society faces the same
18 kind of challenge. We are now facing such challenges on our national
19 level. I don't think it's a coincidence that the public issues that concern
20 me most today -- health care, education, children, public safety -- all
21 translate back to the family. And it's not hard to see why. When family
22 members are spread across the country, when traditional family roles are

1 changing, when the traditional bonds of family are too often frayed, we all
2 need to appreciate that in a very real sense we have become an extended
3 family. Our community must be a family. And if we recognize that, then
4 we will accept the larger roles we are forced into as we move out into the
5 larger community, the community of the extended family.

6 If we find the balance in our individual lives we can then
7 struggle to help find the balance in our larger community life. And I hope
8 that that will be part of your struggle, to find a new spirit of community in
9 our country. As we begin to take care of the larger extended family
10 around us we will need all of your efforts and best thinking to succeed.

11 The great issues of the day, the ones your generation will be entrusted to
12 tackle, are not just about politics and policies or dollars and cents. They
13 are about our moral obligations as individuals to protect and care for all
14 within our larger community.

15 If we recognize that obligation, there is so much we can do.
16 We've heard it from both the introductions that have been made and the
17 recognitions that have been given as we've heard how individuals have
18 given of themselves as they have attempted to reach the broader
19 community that they are a part of. That opportunity lies ahead for you, as
20 well. And I cannot let this moment go by without talking briefly about
21 one of our primary obligations, and that is to extend the right for
22 affordable quality health care to every single American.

(Applause.)

MRS. CLINTON: The President's profound commitment to fixing what's broken and preserving what's right in our health care system is not simply a matter of wanting to reduce our deficit or cut down on paperwork, although we must do both. His interest, and I hope yours, goes much deeper than that.

Today, nearly 10 million children do not have health insurance and millions of others are in families that are underinsured. Millions never see a doctor; nearly 40 percent of all 2-year-olds have not received immunizations against major childhood diseases; half of today's private insurance plans do not pay for basic preventive services for children, such as vaccines and well-baby exams; and all too often children with chronic illnesses cannot get coverage at all.

When you compound the health problems of our children with other burdens, then the problems our society face grow enormously. Think about this not just in terms of abstract statistics or the debates that you'll see over the next months. Think about it in the lives of real people, and particularly children, and let me just say quickly, two of the stories I carry around in my own head.

I was in the Children's Hospital in Cleveland talking to parents, as some of you now are and as many of you will be in the next few years, parents who did not know that when their children were born

1 they would face serious chronic illnesses. And I had a mother say to me
2 that she and her husband both made a good living, they both were well
3 educated, they'd had one healthy child and then two children, two little
4 girls, born with serious health problems.

5 They had always paid for insurance; they had always
6 counted on it. But all of a sudden, those two little girls were not
7 insurable, and they went from place to place looking for insurance. They
8 didn't want a handout, they wanted to pay their way. But no one would
9 insure two little girls against certain and expensive medical care because
10 they already were sick.

11 And finally, the mother told me that she realized she would
12 never, under our current system, be able to insure her daughters when a
13 man across a table she was begging for some way to get insurance
14 looked at her and said, "You just don't understand. We don't insure
15 burning houses." Think, if you will, all of us who are mothers on this
16 Mother's Day, how we would feel if that had been said about one of you,
17 one of our children.

18 And I think also about the man who grabbed my hand as I
19 left a speech here in Washington and said to me, you know, I didn't really
20 understand what you and your husband were talking about. I've always
21 been well-insured, and thank God my family has always been pretty
22 healthy. But I have a secretary in my office who told me what had

1 happened in her family, where two of her grandchildren, two cousins who
2 lived together with their families in the same big old rambling house, both
3 got sick.

4 One of those little cousins was the child of a family with
5 insurance. She was taken to the hospital, she was diagnosed with
6 meningitis, she was admitted, and she was cured. The other little cousin
7 also had meningitis, but her family didn't have any insurance. They took
8 her to one hospital; they were referred to another hospital. They sat in
9 the emergency room and went through all of the rigmarole that we go
10 through to try to prove that we deserve to have medical care, and finally
11 she was looked at, given two baby aspirins, and sent home. She died on
12 the day her cousin was discharged. The little brother of the girl who died
13 then came down with the same illness. The hospital that had turned
14 away his sister took him as a charity case.

15 I don't want another year to go by where we have to hear
16 stories like this. Not one of our children deserves to have any of that
17 happen to him.

18 (Applause.)

19 MRS. CLINTON: So, as we face all of these problems --
20 health care, violence, reforming the welfare system, making our economy
21 grow again -- let's put it into perspective.

22 I leave later today to go to South Africa to attend on Tuesday

1 one of the most extraordinary events of the 20th century.

2 (Applause.)

3 MRS. CLINTON: When I think of the challenges facing the
4 brave men and women who have worked their way to this point in that
5 country's history, I think many of our problems pale in comparison. Yet
6 we have our own problems. In addition to wanting to help countries like
7 South Africa realize their own potential, let's recommit ourselves to
8 making this country, in this time, realize its own potential and give to all
9 of you and all of our children the chance to live up to their own God-given
10 potential.

11 Let's make America work for all of us.

12 Thank you all very much.

13 (Standing ovation.)

14 (Whereupon, at 11:21 a.m., the speech concluded.)

MEMORANDUM

To: Lissa
From: Sabrina
Re: Mother of the Year info.
Date: April 10, 1995

Louisa May Alcott

"What *do* girls do who haven't any mother to help them through their troubles?" (Little Women) *was said?*

Marguerite Blessington

"A mother's love! O holy, boundless thing!
Fountain whose waters never cease to spring." ("Affection," in Gems of Beauty, 1837-8)

Erma Bombeck

"A child needs your love most when he deserves it the least."

"A child develops individuality long before he develops taste." (If Life is a Bowl of Cherries, What Am I Doing in the Pits?, 1971)

"I firmly believe kids don't want your understanding. They want your trust, your compassion, your blinding love and your car keys, but you *try* to understand them and you're in big trouble." (Ibid)

"My mother phones daily to ask, 'Did you just *try* to reach me?' When I reply, 'No,' she adds, 'So, if you're not too busy, call me while I'm still alive,' and hangs up." (The 1992 Erma Bombeck Calendar, 1992)

Sharon Doubiago

"My mother is a poem I'll never be able to write although everything I write is a poem to my mother." (In Tillie Olsen, Mother to Daughter, Daughter to Mother, 1984)

Dorothy Canfield Fisher

"A mother is not a person to lean on but a person to make leaning unnecessary." (Her Son's Wife, 1926)

Sarah Orne Jewett

"You never get over being a child, long as you have a mother to go to." (The Country of the Pointed Firs, 1896)

Phyllis McGinley

"God knows that a mother needs fortitude and courage and tolerance and flexibility and patience and firmness and nearly every other brave aspect of the human soul..." (McCall's, May, 1959)

Margaret Mead

"What the world needs is not romantic lovers who are sufficient unto themselves, but husbands and wives who live in communities, relate to other people, carry on useful work and willingly give time and attention to their children." (Redbook, 1965)

Tillie Olsen

"More than in any other human relationship, overwhelmingly more, motherhood means being instantly interruptible, responsive, responsible." (Silences: When Writers Don't Write, 1965)

Rosalie Sorrels

"It's not that I don't love the darlings
I'd do anything for my kids, but
If I had to go through all that one more time
I'd jump off the Golden Gate Bridge tra la la." ("Mother's Day Song," 1980)



Mother Figures in History and Literature

(this was a tough one)

- Juno/Hera
- Mother Hubbard
- Mrs. March in Louisa May Alcott's Little Women
- Rose Kennedy
- Anne of Green Gables: orphan and mother
- Mothers during World War II -- sending sons/husbands off to war and doing their work in the factories.
- Strong mother figures of western frontier -- Little House on the Prairie type.
- Mother Earth

I'll try to think of/find more, but this is a start.

Elizabeth Cady Stanton

"Though motherhood is the most important of all the professions -- requiring more knowledge than any other department in human affairs -- there was no attention given to preparation for this office." (from Eighty Years and More, 1898)

"...mothers of the race, the most important actors in the grand drama of human progress..." ("The Kansas Campaign of 1867")

Ann Taylor

"Who ran to help me when I fell
And would some pretty story tell,
Or kiss the place to make it well?
My mother." ("My Mother," in Original Poems for Infant Minds, 1804)

Alice Walker

"No song or poem will bear my mother's name. Yet so many of the stories that I write, that we all write, are my mother's stories." (In Search of Our Mother's Gardens, 1974)

child

FEBRUARY 1995



44 Twin tips for new parents

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Hillary on parenting



Child

16 Raising Chelsea

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by Hillary Rodham Clinton

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- 29 Stages ● ■ ▲ ◆ ★
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- 33 Your Child Now
Special Subscriber Section
For age-by-age advice about your child's development or for ordering information, see page 33.

- 39 Learning ▲ ◆ ★
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- 44 Twins: First-Year Survival Guide ●
Part One: Strategies for parents and families and friends of the twice-blessed
by Tamara Eberlein
- 50 Nursery News ●
Up-to-the-minute info about your baby
- 52 A Cut Above the Rest ●
Baby's first haircut can be a snap if you follow these tips from hair stylist Frederic Fekkai.
by Jonathan Small
- 54 The First Year ●
Experts answer your new-baby questions. *by Gerda Gallop*

COVER Calvin for CED wears a denim shortall by Baby Guess?, \$26, a striped top by Artwear by Hailey, \$24, and a hat by Meece Mouse, \$12, all for Natalie & Friends. Photographed by Paul Lange. See Shopping Guide.

Cover articles are indicated by page numbers in red.

Age-by-Age Guide

Articles and columns are coded to help you find those that specifically deal with issues relating to the age of your child.

- Baby (also Pregnancy) ●
Toddler ■
Preschool age ▲
School age ◆
Preteen ★



Many people have asked me how, with the President's responsibilities, my schedule, and all of Chelsea's outside activities, we ever find time to be together as a family. In many ways, it has been easier finding time together because my husband's office is so close to our home. A friend told me with a great laugh that "the President and his family live above the store!" This means that the President is usually home for dinner, that Chelsea can run over to the Oval Office to see her dad or to ask for his help with her homework. Although living in the White House has added new challenges to our routines, our private time together has hardly changed at all.

Our solution to a hectic lifestyle is to spend as much time together as often as possible. We watch movies in the theater, play cards (usually pinochle or spades), and take walks or bike rides together. Occasionally Chelsea and I sneak out for a meal at a

“Chelsea would probably describe me as an overprotective, overly concerned mother. But she indulges me. She puts up with my worrying...”

—Hillary Rodham Clinton

local restaurant or go to the mall to do some shopping. And like other parents, the President and I attend as many of Chelsea's school functions as we can.

Most parents today know that it's a difficult balancing act to juggle demanding jobs and family responsibilities. It requires tremendous energy and planning. It also requires a commitment to the importance of family relationships. I believe that both the quality and quantity of time with children are important factors. Some of my best times with Chelsea come when we're just sitting around talking, usually after school or when she comes home from ballet classes, while we get ready for dinner. She will raise issues or discuss events in her life that give me the chance to know what's happening in school or with friends.

I've discovered over the years that being a parent is a continuous learning process, one that evolves as your child grows. One of the hardest challenges

is realizing that my daughter is a separate person and that, although I have the obligation to guide and discipline her according to our family's values, I have to allow her to become the person that God meant her to be.

Being Chelsea's mother has taught me more about myself than anything else I've done, and I wish my husband and I had been fortunate enough to have had additional children. Each child is a gift—and a challenge. I'm grateful we've been blessed with Chelsea.

The President and I are lucky that our daughter has always been healthy and secure. We get great pleasure from watching her grow up into a wonderful young woman. She is an engaged, involved person who cares about helping others. She's active in her church group and volunteers at Martha's Table, an organization that serves meals to the homeless in Washington, DC. She understands that we all have an obligation to give something to the

community in which we live.

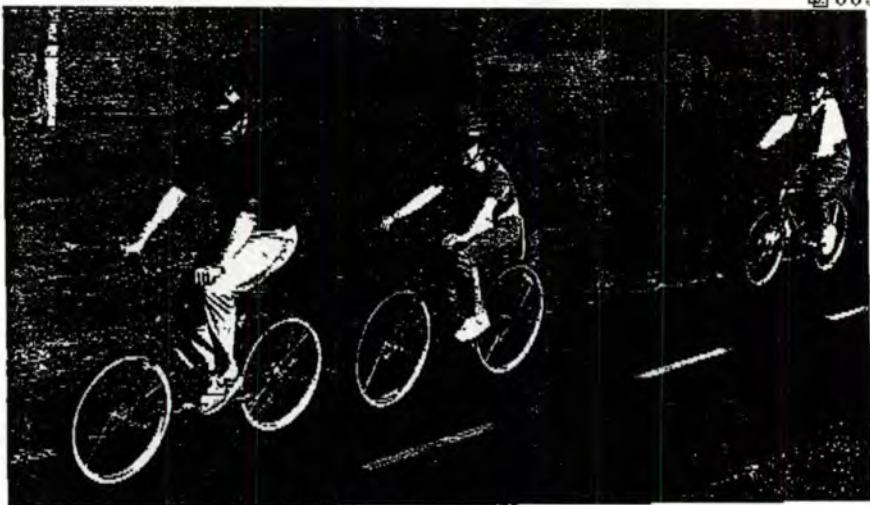
Chelsea would probably describe me as an overprotective, overly concerned mother. But she indulges me. She puts up with my worrying, and we're lucky as a family that my husband is a wonderful father. He's always been an involved, concerned parent. We have also tried to underscore for her the importance we place on family. And we hope she will experience the same feelings of joy around her children that we experience around her.

Parenting is always a challenge in any time or place. But the challenges for parents in America today are different and, I believe, often more difficult because of the many influences outside the family that affect our children.

We have to stand up for what I think was so well expressed in a pastoral letter the National Conference of Catholic Bishops issued in 1991 titled "Putting Children and Families First." The letter said, "No government can love a child, and no policy can substitute for a family's care. Government can either support or undermine families. There has been an unfortunate, unnecessary, and

unreal polarization in discussion of the best way to help families. The fact is that our children's future is shaped both by the values of their parents and the policies of our nation."

It is time that we recognize the fundamental truth that every family and every parent has to assume responsibility for the most sacred trust they are given—the nurturing and care of the next generation—and that our nation must do better in supporting all families to fulfill that trust. ■



Breaking away: The Clintons hit the road for a much-needed family bike ride.



The way they were: Mom and Chelsea, age 7 (left), take in a soccer game. Chelsea, 2, with a woolly friend.

child

FEBRUARY 1995



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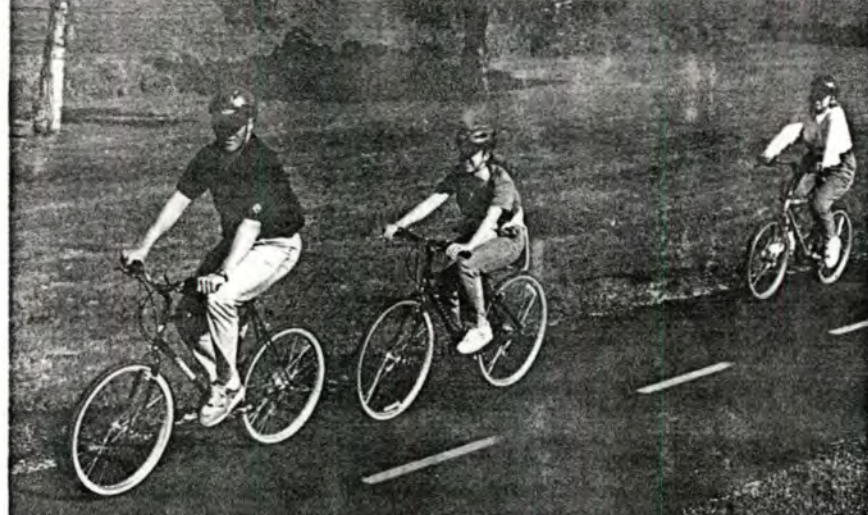
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—Hillary Rodham Clinton

local restaurant or go to the mall to do some shopping. And like other parents, the President and I attend as many of Chelsea's school functions as we can.

Most parents today know that it's a difficult balancing act to juggle demanding jobs and family responsibilities. It requires tremendous energy and planning. It also requires a commitment to the importance of family relationships. I believe that both the quality and quantity of time with children are important factors. Some of my best times with Chelsea come when we're just sitting around talking, usually after school or when she comes home from ballet classes, while we get ready for dinner. She will raise issues or discuss events in her life that give me the chance to know what's happening in school or with friends.

I've discovered over the years that being a parent is a continuous learning process, one that evolves as your child grows. One of the hardest challenges



Breaking away: The Clintons hit the road for a much-needed family bike ride.

is realizing that my daughter is a separate person and that, although I have the obligation to guide and discipline her according to our family's values, I have to allow her to become the person that God meant her to be.

Being Chelsea's mother has taught me more about myself than anything else I've done, and I wish my husband and I had been fortunate enough to have had additional children. Each child is a gift—and a challenge. I'm grateful we've been blessed with Chelsea.

The President and I are lucky that our daughter has always been healthy and secure. We get great pleasure from watching her grow up into a wonderful young woman. She is an engaged, involved person who cares about helping others. She's active in her church group and volunteers at Martha's Table, an organization that serves meals to the homeless in Washington, DC. She understands that we all have an obligation to give something to the

community in which we live.

Chelsea would probably describe me as an overprotective, overly concerned mother. But she indulges me. She puts up with my worrying, and we're lucky as a family that my husband is a wonderful father. He's always been an involved, concerned parent. We have also tried to underscore for her the importance we place on family. And we hope she will experience the same feelings of joy around her children that we experience around her.

Parenting is always a challenge in any time or place. But the challenges for parents in America today are different and, I believe, often more difficult because of the many influences outside the family that affect our children.

We have to stand up for what I think was so well expressed in a pastoral letter the National Conference of Catholic Bishops issued in 1991 titled "Putting Children and Families First." The letter said, "No government can love a child, and no policy can substitute for a family's care. Government can either support or undermine families. There has been an unfortunate, unnecessary, and unreal polarization in discussion of the best way to help families. The fact is that our children's future is shaped both by the values of their parents and the policies of our nation."

It is time that we recognize the fundamental truth that every family and every parent has to assume responsibility for the most sacred trust they are given—the nurturing and care of the next generation—and that our nation must do better in supporting all families to fulfill that trust. ■



The way they were: Mom and Chelsea, age 7 (left), take in a soccer game. Chelsea, 2, with a woolly friend.

political advance. Other writers argue with rigorous and analyses of the mother in culture. Rich (*Of Woman Born*, 1976) gives a comprehensive review of the social construction of motherhood in patriarchy while Leach (*The Reproduction of Motherhood*) argues that daughters identify with their mother's relation to mothers and deny their relation to mothering. Audre Lorde (*Zami*, 1988) gives voice to lesbian mothers. Allie McFague (*Models of God*, 1988) examines the maternity of God. Within a feminist framework, Sara Ruddick delineates the "maternal thinking" (Marras, 1989). And in a widely influential book, Walker traces a literary tradition of mothering (*In Search of Our Mothers' Stories*, 1989).

The boundaries of the American literary canon for minority women revivify the work of Asian-American writers who renew the voices of migrant mothers (Amy Tan, *The Joy Luck Club*, 1989; Maxine Hong Kingston, *The Warrior*, 1976), depicting an immigrant culture and its potential for radical shifts of language, religion, and identity. Among Chicanos, Alma Villalba (*Return to the Maternal Womb*, 1989) explores the working-class circumstances of Chicana mothers. Cherrie Moraga (*Hunger for Memory*, 1989) and La Malinche, the maiden who was maligned as the mother of Hernán Cortés (*Love in the War Years*, 1983). Villaneuva confronts the mother's abandonment of her daughter in the Native American myth of Coyote and Coyote's daughter. Allen (*The Sacred Hoop*, 1989) explores the Native American myth of the Native American myth of the counterpart to Mnemosyne, the link between motherly love and intellect.

Writers work to sustain this tradition while continuing to deal bravely with the contradictions, including the violence in systems of abuse and oppression. Olsen, *Tell Me a Riddle*, 1961; *This Child's Gonna Live*, 1969; *Paradise Park*, *The Siege*; *The First Wives Club*, 1972; Eudora Welty, *One of the Many*, 1972; Rita Mae Brown, *Red, White, and Blue*, 1973; Grace Paley, *Disturbances of Man*, 1973; *Woman on the Edge of Time*, 1975; *Dinner at the Homesick Restaurant*, 1975; Walker, *The Color Purple*, 1982; *The Good Mother*, 1986; Oc-

tavia Butler, *Dawn*, 1987; Toni Morrison's *Beloved*, 1987; Gloria Naylor, *Mama Day*, 1988; Lee Smith, *Fair and Tender Ladies*, 1988; Fae Myenne Ng, *Bone*, 1993). Often linking motherhood with the process of writing, and dramatizing social change, contemporary women's writing continues to incorporate the text with significant maternal figures. Even as social roles for women have expanded and more women from diverse backgrounds have found their voice and audience, motherhood continues as a chosen subject and central concern.

[See also Birth; Grandmothers; Midwifery; Mothers and Daughters; Object-Relations Theory; Psychoanalysis and Women; Reproduction.]

• Nina Baym, *Woman's Fiction: A Guide to Novels by and about Women in America, 1820-1870* (1978). Minnie C. Gwin, *Black and White Women of the Old South: The Peculiar Sisterhood in American Literature* (1985). Cathy N. Davidson, *Revolution and the Word: The Rise of the Novel in America* (1986). Mary Kelley, *Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America* (1984). Marianne Hirsch, *The Mother/Daughter Plot* (1987). Nancy M. Theirot, *The Biosocial Construction of Femininity: Mothers and Daughters in Nineteenth-Century America* (1988). Henry Louis Gates, Jr., ed., *Reading Black, Reading Feminist: A Critical Anthology* (1990). Brenda O. Daly and Maureen T. Reddy, *Narrating Mothers: Theorizing Maternal Subjectivities* (1991). Paula Rabinowitz, *Labor and Desire: Women's Revolutionary Fiction in Depression America* (1991). Debra A. Castillo, *Talking Back: Toward a Latin American Feminist Literary Criticism* (1992).

Blythe Forcey and Elaine Orr

MOTHERS AND DAUGHTERS. Many Native American mythologies associate the creation of the world with the power of mothering and the mother-daughter bond. Central to some Southwest tribal theology is the idea of Woman who creates not through her body but through her powers of thought. Northwest Coastal Indians tell their origin story through the figure of Copper Woman: washed up in an uninhabited land, she creates a manikin from her tears of loneliness by whom she conceives a daughter, Mowata, genetrix of all the peoples of the world.

The patriarchal social organization of the colonial period confined women to the domestic sphere. Of the few who wrote, fewer still emphasized mother-daughter relationships. Anne Bradstreet, the first "American" poet to publish a volume (1650), began writing as a daughter strongly identified with her influential father, thus setting a pattern for many later women writers. Elegizing her mother, she portrayed her as stereotypically pious and obedient. In her later poetry, however, Bradstreet represented herself in domestic and maternal roles, reconnecting what patriarchal culture severs: women's creativity and procreancy.

MOTHERS AND DAUGHTERS 583 *concept of *revolutionary motherhood*

During the republican period, the model woman was a mother whose traditional domestic and religious responsibilities were augmented by her obligation to instill in children the new ideology of civic virtue even though she herself was denied full citizenship. Thus, Mercy Otis Warren, poet, playwright, historian of the Revolution and mother of four, urged women to emulate her cultivation of a double life of domesticity and intellect. This accommodation failed, however; in the period's sentimental fiction, mothers trained in female helplessness were depicted as ineffectual moral guides for their enterprising daughters (Hannah Webster Foster, *The Coquette*, 1797). Phillis Wheatley was a slave, poet, and mother, but tragically, the poetic record of her maternal voice is lost.

By the early nineteenth century, the notion of separate spheres, applied primarily to the white middle and upper classes, created close communities of women that encouraged intense mother-daughter identification. Popular writers, such as Lydia Huntley Sigourney, recognized the resulting strength of maternal influence and made motherhood a central theme.

However, motherhood became an ideology enshrined in a complex set of gender conventions that bequeathed to daughters a mixed heritage of self-denial and economic dependence that crippled their cultural and expressive agency even while it allowed them to claim a moral superiority. White women writers (Catherine Sedgwick, Harriet Beecher Stowe, Catharine Beecher, Margaret Fuller, and Elizabeth Cady Stanton) extol the spiritual virtues and sacrifices of their mothers, but identify with their fathers as models of intellectual and professional ambition. Ironically, the era's most enduring mother-daughter novel is Hawthorne's *The Scarlet Letter* (1850)—male-authored and haunted by its cowardly father manqué.

Culturally prescribed gender conventions shape the lives of women of all classes, races, and ethnic backgrounds. Slavery as well as the harsh conditions of immigrant life, however, produced familial structures radically different from the Eurocentric nuclear family. Cultural images of the slave mistress (mother), the tragic mulatta (daughter), and the degraded working-class woman are considered deviations against which white womanhood was defined, preventing others from even counting as women. Thus, female authors of slave narratives (Harriet Jacobs, *Incidents in the Life of a Slave Girl*, 1861) reconnected black womanhood to femininity through a specifically female resourcefulness and maternal affection. Jacobs's casting of her heroine as a mother—irreducibly female and owning neither herself nor her chil-

Celebration of children

→ Own mother's influence

→ Pass on values to daughter

Universality of mother's experience

Celebration of mothers & women who are the primary caretakers, sometimes the primary or only breadwinners -

Juno - supreme goddess wife of Jupiter

Hera wife of Zeus - most independent & powerful goddess

"mears" lady - feminine power & hero

Mother Earth / Mother Nature

and sense of female difference in pre-ocdipal mother-daughter connection endangered by fathers and, still, by maternal creativity, and sexuality (Rosellen Autobiography of My Mother, 1976; on, Men and Angels, 1985; Sue Good Mother, 1986; Anne Roiphe, 1987).

and 1980s experienced an explosion by African-American, Asian-American, and Hispanic women obsessed with mother-daughter shared history of triple oppression—race and class as well as gender—writers attempt to imagine and their mothers' lives, drawing its of heroic survival fractured by war and anger. Toni Morrison's *Sula* (1987), for example—a slave an protect her daughter only by insists that hers is "not a story to exists such as Alice Walker's *Evelyn* (1973) and *In Search of Our Mothers* (1983), Morrison's *Sula* (1973), Kingston's *The Woman Warrior* (1981), Naylor's *Women of Brewster* (1981), Kincaid's *Annie John* (1985), Erdrich's *Tracks* (1988), Amy Poehler's *Luck Club* (1989) and *The Wife* (1991), Paule Marshall's *Home* (1987), and Cherrie Moraga's poems w power from an ambivalent mother-daughter connection in the ate need for separation.

1980s and 1990s also produced more straightforward descriptions of lives in which mothers, passed in mothering, can be writers who actively intervene in the f of themselves and their children's stories, poems by Alicia e Kumin, Sharon Olds, Kate

th: Grandmothers; Midwifery;

v. *The Reproduction of Mothering: the Sociology of Gender* (1978), Cad E. M. Broner, eds., *The Lost Traditions in Literature* (1980), Anne s of *Copper Woman* (1981), Shirley re Kahane, Madelon Sprengnether, *Tongue: Essays in Feminist Psycho-* (1985), Paula Gunn Allen, *The ering the Feminine in American In-* 6), Alicia Suskin Ostriker, *Stealing Emergence of Women's Poetry in* ianne Hirsch, *The Mother/Daughter ychoanalysis, Feminism* (1989), d., *Mother Puzzles: Daughters and*

Mothers in Contemporary American Literature (1989). Brenda O. Daly and Maurcen Reddy, eds., *Narrating Mothers: Theorizing Maternal Subjectivities* (1991). Patricia Bell-Scott, Beverly Guy-Sheftall, Jacqueline Jones Royster, Miriam DeCosta-Wills, Lucie Fultz, eds., *Double Stitch: Black Women Write about Mothers and Daughters* (1992).

Marianne Hirsch and
Ivy Schweitzer

MOTHERS MANUALS were first published in the United States in the eighteenth century. Apparently concerned that traditional sources of advice and information were becoming increasingly inaccessible or inadequate, white middle-class male and female manual writers attempted to provide inexperienced and uninformed mothers with health care information and child-rearing advice. The writing of these advice books exposed a social ideology among manual writers that included the ideas that human effort could influence the future, that parenting was a skill that could be learned, that children were valuable, that they could and should be protected, that their personalities were malleable, and that mothers were the ones most responsible for the physical, social, moral, intellectual, and emotional nurture of children. Over the years, the authors of mothers manuals sought to enhance the status of mothers by emphasizing the specialized and scientific nature of the maternal role as well as its social and political importance. At the same time, they were as involved in self-promotion as they were in social engineering.

The emergence and proliferation of mothers manuals were connected to the development of printing technology and the rise of literacy. Also, because of urbanization and the development of a commercial/industrial economy, middle- and upper-class mothers and children increasingly found themselves isolated from public life. Simultaneously, advances in medical knowledge and technology offered the opportunity to limit infant and maternal mortality and to improve the quality of life. The fall in the birth rate among native-born women throughout the nineteenth century meant that these mothers had the opportunity to invest more emotion and time in their children. The result is that ideal standards of child care became more well defined and mothers were encouraged to become more self-conscious about performing their maternal functions.

The most popular of the early manuals was written by a British doctor, William Buchan, whose *Domestic Medicine and Advice to Mothers* were primarily concerned with health care. In 1811 an American woman who had borne eight children in sixteen years published *The Mater-*

nal Physician in New York. Her emphasis was on prevention of disease rather than cure. She tempered her reliance on the medical expertise of Buchan and other prominent British physicians with her insistence that a mother's instincts and experience should take precedence in the care of children. She relied on the common sense of her readers, and her approach to child rearing was relatively permissive. Sensitive to the need to produce well-adjusted citizens, she offered advice regarding moral development as well as health care.

Subsequent manuals published in the first half of the nineteenth century were written by educators such as Catharine Beecher (*Treatise on Domestic Economy*) and popular writers such as Lydia Maria Child (*The Mother's Book*) and were filled with wide-ranging advice. Lydia Sigourney's *Letters to Mothers* was atypical in that it focused almost exclusively on moral education. Books like *Maternity: A Book for Every Wife and Mother*, written by homeopathic physician Prudence Saur, continued to provide mothers with information on anatomy and physiology as well as advice on health care and strategies for successful child rearing.

One of the most widely distributed mothers manuals in the early twentieth century was Mary Mills West's *Infant Care*, first published in 1914 by the Children's Bureau. West was as concerned with buffering women from the demands that their babies placed on them as she was on disseminating practical advice for rearing children. Her pamphlet advised mothers, for example, to establish fairly rigid schedules for feeding their children and to limit the amount of time they spent comforting and playing with them. The 1921 edition of this manual was written in collaboration with Dr. Dorothy Reed Mendenhall. Their advice was reinforced by Dr. Josephine Hemenway Kenyon whose *Healthy Babies Are Happy Babies* was popular from the 1930s through the 1950s. After 1946, Benjamin Spock's *Baby and Child Care* eclipsed manuals written by women.

A survey of this literature reveals significant changes in attitudes over the course of two hundred years toward how mothers should carry out their responsibilities. Manual writers moved from the belief that children are depraved, dangerous, and need to be controlled to the conviction that children are innocent, benign, and should be indulged. Accompanying this change was their recommendation that mothers use the withdrawal of approval and affection rather than physical discipline to socialize their children. In the twentieth century, advances in medicine and psychology led to a tendency on the part of manual writers to view the nursery as a laboratory and the child as a

political advance. Other writers argue with rigorous analyses of the mother in culture. Rich (*Of Woman Born*, 1976) gives a sensitive review of the social construction of motherhood in patriarchy while W (The *Reproduction of Motherhood*) argues that daughters identify their relation to mothers and deny of mothering. Audre Lorde (1988) gives voice to lesbian mothers. Allie McFague (*Models of God*, 1988) explores the maternity of God. Within a framework, Sara Ruddick delimits of "maternal thinking" (Marshall, 1989). And in a widely influential work, Walker traces a literary history (*In Search of Our Mothers*

the boundaries of the American minority women revivify the Asian-American writers renew immigrant mothers (Amy Tan, 1989; Maxine Hong Kingston, *Warrior*, 1976), depicting an eternal culture and its potential ordinary shifts of language, religion. Among Chicanos, Alma Villalón return to the maternal womb by the working-class circumlocution mothers. Cherrie Moraga (*La Malinche*, the maiden and maligned as the mother of *Loving in the War Years*, 1983). Villaneuva confronts mother's abandonment of her American writer Louise Erdrich manifests the position of the Native mother trapped between two entering this naturalistic portrait Allen (*The Sacred Hoop*, the Native American myth of the counterpart to Mnemosyne, linking the link between motherly intellect.

Writers work to sustain this role continuing to deal bravely with contradictions, including the nation in systems of abuse and violence. Tell Me a Riddle, 1961; This Child's Gonna Live, 1969; e Park. The Siege: The First Autistic Child, 1972; Eudora Timmer's Daughter, 1972; Rita Rubyfruit Jungle, 1973; Grace's Disturbances of Man, 1973; Woman on the Edge of Time, 1978; Dinner at the Homesick Restaurant, 1981; The Color Purple, 1982; The Good Mother, 1986; Oc-

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The patriarchal social organization of the colonial period confined women to the domestic sphere. Of the few who wrote, fewer still emphasized mother-daughter relationships. Anne Bradstreet, the first "American" poet to publish a volume (1650), began writing as a daughter strongly identified with her influential father, thus setting a pattern for many later women writers. Elegizing her mother, she portrayed her as stereotypically pious and obedient. In her later poetry, however, Bradstreet represented herself in domestic and maternal roles, reconnecting what patriarchal culture severs: women's creativity and procreancy.

MOTHERS AND DAUGHTERS 583 *concept of "revolutionary motherhood"

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However, motherhood became an ideology enshrined in a complex set of gender conventions that bequeathed to daughters a mixed heritage of self-denial and economic dependence that crippled their cultural and expressive agency even while it allowed them to claim a moral superiority. White women writers (Catherine Sedgwick, Harriet Beecher Stowe, Catharine Beecher, Margaret Fuller, and Elizabeth Cady Stanton) extol the spiritual virtues and sacrifices of their mothers, but identify with their fathers as models of intellectual and professional ambition. Ironically, the era's most enduring mother-daughter novel is Hawthorne's *The Scarlet Letter* (1850)—male-authored and haunted by its cowardly father manque.

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584 MOTHERS AND DAUGHTERS

dren—is precisely what provides the strength of her oppositional voice.

In the second half of the century, mothers resisted passing on the dangerous legacy of "true womanhood," but often fail (Louisa May *Alcott, *Little Women*, 1869; Elizabeth Stuart *Phelps, *The Story of Avis*, 1879), or they redefine what they can transmit to artist daughters: continuity, wisdom, and woman-identification (Sarah Orne *Jewett, *Country of the Pointed Firs*, 1896). The spiritual bankruptcy of ideal womanhood and the ultimate contradiction between maternity and creativity emerged at the end of the century in Charlotte Perkins *Gilman's "The Yellow Wallpaper" (1892) and Kate *Chopin's *The Awakening* (1899).

Not until the 1920s, with the progress of the women's movement (suffrage, greater educational opportunities, wider availability of contraception, significant decreases in maternal and infant mortality) did women writers begin to refigure the female artist in a mother-daughter story. Yet none can overcome what is perceived as a fundamental contradiction between maternity and self-affirmation. Many stories of the twenties and thirties are fantasies of maternal guilt in which mother-daughter bonding is threatened by heterosexual passion and maternal self-involvement (Edith *Wharton, *A Mother's Recompense*, 1925; Fannie *Hurst, *Imitation of Life*, 1933). Maternal powerlessness in the face of daughters' difficult acculturation pervades women's immigrant and depression narratives (Anzia *Yezierska, *Bread Givers*, 1925; Tillie *Olsen, *Yonnondio*, 1934/1974, "I Stand Here Ironing," 1961; Kim Chernin, *In My Mother's House*, 1983). In the postwar years, middle-class housewives were described as an insatiable "generation of vipers" overly invested in their daughters (Sylvia *Plath, *The Bell Jar*, 1963). As the poetry of Sylvia Plath and Anne *Sexton demonstrated, mothers and motherhood remained serious liabilities for the female artist who is hampered both by her mother and her children, though Plath and Sexton also glimpse inspirational dimensions of their procreancy.

"The cathexis between mothers and daughters—essential, distorted, misused—is the great unwritten story," writes Adrienne *Rich in her groundbreaking *Of Woman Born: Motherhood as Experience and Institution* (1976), locating herself as a daughter, a mother, and a poet, thereby validating the roles of mother and daughter of mothers. In the early 1970s, *feminism preferred the metaphor of "sisterhood" and suffered from so-called matrophobia, seeing the mother as a monstrous and inhibiting force (Lisa Alther, *Kinflicks*, 1975). Rich and others, however, located a new feminist

consciousness and sense of female difference in the quality of pre-oedipal mother-daughter connection (E. M. *Broner, *A Weave of Women*, 1978), a connection endangered by fathers and patriarchy and, still, by maternal creativity, self-expression, and sexuality (Rosellen *Brown, *The Autobiography of My Mother*, 1976; Mary *Gordon, *Men and Angels*, 1985; Sue Miller, *The Good Mother*, 1986; Anne Roiphe, *Lovingkindness*, 1987).

The 1970s and 1980s experienced an explosion of writing by African-American, Asian-American, Native American, and Hispanic women, all obsessed with mother-daughter plots. From a shared history of triple oppression based on *race and *class as well as gender, daughter-writers attempt to imagine and understand their mothers' lives, drawing mythic portraits of heroic survival fractured by their own fear and anger. Toni *Morrison's *Sethe* (*Beloved*, 1987), for example—a slave mother who can protect her daughter only by killing her—insists that hers is "not a story to pass on." Yet texts such as Alice *Walker's "Everyday Use" (1973) and *In Search of Our Mothers' Gardens* (1983), Morrison's *Sula* (1973), Maxine Hong *Kingston's *The Woman Warrior* (1976), Gloria *Naylor's *Women of Brewster Place* (1982), Jamaica *Kincaid's *Annie John* (1986), Louise *Erdrich's *Tracks* (1988), Amy *Tan's *The Joy Luck Club* (1989) and *The Kitchen God's Wife* (1991), Paule *Marshall's *Daughters* (1991), and Cherrie *Moraga's poems and plays draw power from an ambivalent yearning for mother-daughter connection in the face of a desperate need for separation.

But the 1980s and 1990s also produced more local and straightforward descriptions of women's daily lives in which mothers, passionately engaged in mothering, can be writers and feminists who actively intervene in the world on behalf of themselves and their children (Grace *Paley's stories, poems by Alicia Ostriker, Maxine *Kumin, Sharon Olds, Kate Daniels).

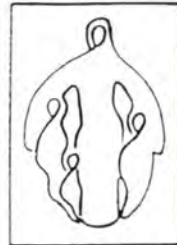
[See also Birth; Grandmothers; Midwifery; Motherhood.]

* Nancy Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (1978). Cathy N. Davidson and E. M. Broner, eds., *The Lost Tradition: Mothers and Daughters in Literature* (1980). Anne Cameron, *Daughters of Copper Woman* (1981). Shirley Nelson Garner, Claire Kahane, Madelon Sprengnether, eds., *The (M)Other Tongue: Essays in Feminist Psychoanalytic Interpretation* (1985). Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (1986). Alicia Suskin Ostriker, *Stealing the Language: The Emergence of Women's Poetry in America* (1986). Marianne Hirsch, *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (1989). Mickey Pearlman, ed., *Mother Puzzles: Daughters and*

NATIONAL MOTHER'S DAY COMMITTEE

1328 Broadway, New York, N.Y. 10001-2121, 212-594-5977, FAX: 212-594-9348

CAROLYN WOJCIK
Chairperson



October 13, 1994

Mrs. Hillary Rodham Clinton
c/o Ms. Patti Solise
Old Executive Office Bldg., Room 189
Washington, DC 20500

Dear Mrs. Clinton:

We are pleased to advise you that our Selection and Advisory Committee has placed your name in nomination for a **1995 Outstanding Mother Award**.

Ever since 1979, the role of the contemporary American Mother has been symbolized by the Outstanding Mother Honors, conferred upon a select group of Mothers who have successfully combined their responsibilities of motherhood with achievements in demanding roles in government, commerce, science and other areas of our complex society.

Role-model mothers, designated as surrogates for all mothers, have had a profound influence in a society where over 70% of our Mothers, with children under 18 years of age, now hold down jobs outside the home, while maintaining their traditional homemaker role that dates back to our colonial origins.

When Mother's Day was conceived by Miss Anna Reeves Jarvis 87 years ago, our world didn't face the dilemmas created by drug abuse, AIDS, disregard for family values, teen-age pregnancy and single parenthood. Today's Mothers, juggling jobs and home management earn the recognition that Mother's Day accords their selfless efforts.

For over five decades, we have dedicated our efforts to increasing awareness of Mother's Day, which finds its expression in so many wonderful ways the Second Sunday of every May.

As a National Outstanding Mother for 1995, your personal life style will help enhance the meaning of Mother's Day to all 260 million Americans.

The 1995 Outstanding Mother Awards will be conferred at a Luncheon Presentation in New York on Thursday, April 13, in the Imperial Ballroom of the Sheraton New York Hotel, 52nd Street and 7th Avenue.

Among those named previously to the Outstanding Mother Honors List are Ambassador Madeleine Albright, Governor Christine Todd Whitman, Barbara Bush, Marilyn Quayle, Lynn Martin, Coretta Scott King, Katie Couric, Cokie Roberts, Lynne Redgrave, Meryl Streep, Congresswomen Pat Schroeder, and Marge Roukema; Barbara Mandrell, Judy Woodruff, Paula Zahn, Governor Martha Layne Collins, Nancy Lopez,

OUTSTANDING MOTHER ADVISORY COMMITTEE

Polly Bergen/Cathleen Black/Rita Braver/Connie Collins/Faith Daniels/Pat Collins/Dorothy Debolt/Marian Wright Edelman/
Helen Galland/Judge Phyllis Gangel-Jacob/Donna Hanover Giuliani/Joan Hamburg/Dr. Bernadine Healy/Anne Jackson/
Coretta Scott King/Linda Lavin/Joan Lunden/Barbara Mandrell/Cong. Marjorie Margolies/Carol Martin/Boro Pres. Ruth Messinger/
Peggy Noonan/Deborah Norville/Laura H. Pomerantz/Dr. Adelaide Scanlon/Cong. Patricia Schroeder/Jane Schultz/Annette Strauss/
Frederica Von Stade/Dr. Ruth Westheimer/Gov. Christine Todd Whitman/Judy Woodruff/Eugenia Zukerman

April 13, '95
Madeleine Room 100
① TO: ~~Sam~~ for award regns
② TO: Wendy for P letter

Sharon P. Rockefeller; Drs. Rosalyn Yalow, Bernadine Healy and Ruth Westheimer; Sarah Brady and Marian Wright Edelman(see enclosed Honors List).

Radio, Television, the Press, the National Wire Services and magazines of stature will be present to cover the announcement that will herald in the 87th Annual Mother's Day Observance.

In addition, we send a photo-feature story on the Outstanding Mothers of the Year, to 5,000 daily and weekly newspapers for release April 13.

The Awards will begin at 12:15 P. M., in the Imperial Ballroom of the Sheraton New York. Representatives of the various media will be on hand for the Outstanding Mother Awards Press Reception, beginning at 11:00 A.M. in the Princess Ballroom. They will seek of our Honors Mothers, their views of the responsibility role - of the Contemporary Mother with especial reference to child-parent inter-relationships, and evolving family infra-structures, to guide and inspire all families and all children in the country.

Substantial donations will be made to child-oriented research and/or philanthropies working with children, in the names of the 1995 Outstanding Mothers by the National Mother's Day Committee.

So that the Outstanding Mother Award Committee can procede with its final nomination and selections, we would greatly appreciate your advising us as soon as possible, of your availability to be in New York to accept the Outstanding Mother Award on April 13, 1995. We hope you will act favorably to the honor and that you will advise us accordingly, immediately.

Cordially yours,



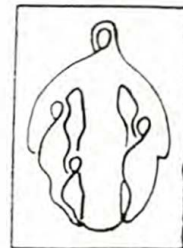
Rosalind G. Silberman

tmk;rgs
enc.

NATIONAL MOTHER'S DAY COMMITTEE

152S Broadway, New York, N.Y. 10001-2121 . 212-594-5977 . FAX: 212-594- 9348

CAROLYN WOJCIK
Chairperson



October 13, 1994

Ms. Patti Solise
Old Executive Office Bldg., Room 189
Washington, DC 20500

Dear Ms. Solise:

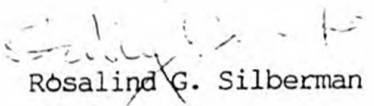
The attached letter to Mrs. Clinton is being sent just to give you the details concerning our Outstanding Mother Awards Luncheon on April 13, allowing you to make plans accordingly.

Please convey to Mrs. Clinton how delighted we are to be able to honor her.

We would appreciate your sending us a black and white photograph and biography which we use for our national press kit.

We will, of course, be in touch with you as we get closer to the event. In the meantime, if you need any clarification on details please call.

Cordially yours,


Rosalind G. Silberman

rgs

OUTSTANDING MOTHER ADVISORY COMMITTEE

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NATIONAL MOTHER'S DAY COMMITTEE

1328 Broadway, New York, N.Y. 10001-2121, 212-594-6421, FAX 212-594-9349

CAROLYN WOJCIK
Chairperson



April 14, 1994

Ms. Patti Solise
Old Executive Office Bldg.
Room 189
Washington, DC 20500

W-7-4
FYE from
Marian

Dear Ms. Solise:

Early as it is, we'd like to confirm Thursday,
April 13, 1995 as the date of the next
Outstanding Mother Awards Presentation, pursuant
to our recent communications with your office.

At the appropriate time, we will again invite the
First Lady to accept the Award of the 1995 National
Outstanding Mother.

We are most hopeful that this invitation, to be followed
by a more formal one shortly, will enable her to program
acceptance in New York, at the Sheraton New York Hotel,
into her schedule of activities.

Cordially yours,


Rosalind G. Silberman

c/Marian Edelman

OUTSTANDING MOTHER ADVISORY COMMITTEE

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Hellen Galland Joan Hamburg Donna Hanover Dr. Bernadine Healy Anne Jackson Coretta Scott King Linda Lavin Janet
Lergh Joan Lunden Barbara Mandrell Cong. Marjorie Margolies Carol Martin Boro Pres. Ruth Messinger Peggy Noonan Deborah
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Dr. Ruth Westheimer Judy Woodruff Eugenia Zukerman

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NATIONAL MOTHER'S DAY COMMITTEE

1328 Broadway, New York, N.Y. 10001-2121, 212-594-5977, FAX: 212-594-9348

CAROLYN WOJCIK
Chairperson



March 23, 1995

Mrs. Hillary Rodham Clinton
c/o Patti Solise
Old Executive Office Bldg., Rm 189
Washington DC 20500

Dear Mrs. Clinton:

The Outstanding Mother of the Year Awards Presentations are just three weeks away, and our guests look forward to participating and sharing honors with you.

As you know, the Presentations will take place on April 13, at the Sheraton New York Hotel, 52nd Street and 7th Avenue.

Your acceptance remarks should address your personal convictions about the role of contemporary Mothers in our demanding and complex society.

Won't you please let us know if you will be accompanied by a family guest so that Dais assignments can be made for him or her?

You will be met at the entrance to the Royal Ball Room A at 10:30 AM for the Press Conference and introduced to our other Officers by Carolyn Wojcik.

We look forward to being with you on Thursday, April 13. If you have any questions, won't you please call me.

Cordially,

Theodore M. Kaufman

TMF/cm

OUTSTANDING MOTHER ADVISORY COMMITTEE

Polly Bergen/Cathleen Black/Rita Braver/Connie Collins/Faith Daniels/Pat Collins/Dorothy Debolt/Marian Wright Edelman/
Helen Galland/Judge Phyllis Gangel-Jacob/Donna Hanover Giuliani/Joan Hamburg/Dr. Bernadine Healy/Anne Jackson/
Coretta Scott King/Linda Lavin/Joan Lunden/Barbara Mandreil/Cong. Marjorie Margolies/Carol Martin/Boro Pres. Ruth Messinger/
Peggy Noonan/Deborah Norville/Laura H. Pomerantz/Dr. Adelaide Scanlon/Cong. Patricia Schroeder/Jane Schultz/Annette Strauss/
Frederica Von Stade/Dr. Ruth Westheimer/Gov. Christine Todd Whitman/Judy Woodruff/Eugenia Zukerman

Make It Happen Entertainment, Inc.

300 East 42nd Street, 4th Floor
New York, New York 10017
Tel. (212) 949-2298
Fax (212) 490-0502

Patti have you confirmed this event?

February 17, 1995

Julie
Dear Lisa,

As the former producer of *The Today Show* & *Good Morning America*, (separate times, separate places), I believe we've met. That's why I'm faxing you directly. As Executive Producer (for television) of the April 13th Outstanding Mother of the Year Awards presentation, I am working closely with The Mother's Day Council. Ted Kaufman, the Executive Director, has had several conversations with Mrs. Clinton's appointment director, Patti Solise and is very excited (along with the entire Mother's Day Council) that through Ms. Solise the First Lady has agreed to accept The Mother of the Year Award in New York on April 13th, 1995.

However subsequent to confirming conversations and letters between them, Mr. Kaufman has left many phone messages so as to work out logistics, get publicity pics, etc. He's had no response. Time is drawing near to the event and everyone involved is getting a bit stressed over the situation. Lisa, this is really urgent. Would it be possible for you to help cut thru a very busy appointments office, or "whatever", to help move this forward and re-establish communications with Mr. Kaufman and his fine group, or even me. I'm trying to help this prestigious organization stay on track and help the original Mother of the Year Awards program continue and succeed.

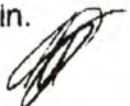
Thank you in advance and if I can ever reciprocate, I'm here.

Very truly yours.



Michael Krauss,
Executive Producer

ps. Mr. Kaufman of the Mother's Day Council can be reached at 212-594-5977, and I can be reached on the weekends at home, my number is 914-698-3268. Thank you again.



MAKE IT HAPPEN ENTERTAINMENT, INC.

300 E. 42nd St., 4th Floor
New York, NY 10017
(212)949-2298/F#(212)498-8502

FAK

Date: 2/22/95

To: Karen Finney

Fax: 202-456-7806

From: Michael Krauss

Pages to Follow: 1

IMPORTANT: THIS MESSAGE IS INTENDED FOR THE USE OF THE INDIVIDUAL OR ENTITY TO WHICH IT IS ADDRESSED AND MAY CONTAIN INFORMATION THAT IS PRIVILEGED, CONFIDENTIAL AND EXEMPT FROM DISCLOSURE UNDER APPLICABLE LAW. IF THE READER OF THE MESSAGE IS NOT THE INTENDED RECIPIENT, OR THE EMPLOYEE OR AGENT RESPONSIBLE FOR DELIVERING THE MESSAGE TO THE INTENDED RECIPIENT, PLEASE NOTIFY US IMMEDIATELY BY TELEPHONE, AND RETURN THE ORIGINAL MESSAGE TO US AT THE ABOVE ADDRESS VIA REGULAR POSTAL SERVICE. THANK YOU.

NATIONAL MOTHER'S DAY COMMITTEE

1328 Broadway, New York, N.Y. 10001-2121, 212-594-5977, FAX: 212-594-9348

CAROLYN WOJCIK
Chairperson



March 3, 1995

Ms. Patti Solise
Old Executive Office Bldg.
Room #189
Washington, DC 20500

Dear Ms. Solise;

We received the photograph and biography of The First Lady this morning, and we're most grateful for the helpful cooperation of Esther Finney of the Press Office and your Staff. Please convey our thanks for their concern and helpfulness.

I'd appreciate a call from you so we can proceed with our preparations in the knowledge of the perquisites and specifics relative to The First Lady's comfort and requirements for the April 13 Outstanding Mother Awards Presentation.

Kindest personal regards.

Theodore M. Kaufman
Theodore M. Kaufman

OUTSTANDING MOTHER ADVISORY COMMITTEE

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95-04-05 16:40 P.1
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FAX CONVEYING SHEET

TO: Patti Solise COMPANY: _____

FROM: ROZ SILBERMAN / TED KAUFMAN NO. OF PAGES
INCLUDING THIS PAGE 3

DATE: 4/5/95

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1328 Broadway, New York, N.Y. 10001-2121 • 212-594-5977 • FAX: 212-594-9348

CAROLYN WOJCIK
Chairperson



SCHEDULE OF ACTIVITIES

17TH ANNUAL OUTSTANDING MOTHER AWARDS

Thursday, April 13, 1995

10:45 AM - General Press Conference - TV, Radio and Press - By invitation
only - Princess Ball Room

11:30 AM - Guest of Honor Reception - Versailles Ball Room

12:10 M - Dais Seating in order of entrance - Versailles Terrace

12:15 PM - Luncheon is Served - Imperial Ball Room

1:00 PM - Presentation of the 1995 Outstanding Mother Awards - Imperial
Ball Room

1:45 PM - Adjournment

FATHER'S DAY / MOTHER'S DAY COUNCIL INC.

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1995 OUTSTANDING MOTHER AWARDS

SCHEDULE AND ORDER OF PRESENTATION

SCHEDULE AND ORDER OF PRESENTATION

- 12:15 - Call to Order - Ted Kaufman
- 12:16 - The National Anthem
- 12:20 - Luncheon is Served
- 1:00 - Welcome and Introduction of DONNA HANOVER GIULIANI -
CAROLYN WOJCIK
- 1:04 - DONNA HANOVER GIULIANI presents CAROLYN McCARTHY
- 1:06 - CAROLYN McCARTHY accepts
- 1:08 - DONNA HANOVER GIULIANI presents JANE HANSON
- 1:10 - JANE HANSON accepts
- 1:12 - DONNA HANOVER GIULIANI presents SEN. BARBARA BOXER
- 1:16 - SEN. BARBARA BOXER accepts
- 1:20 - DONNA HANOVER GIULIANI presents HILLARY RODHAM
CLINTON
- 1:22 - HILLARY RODHAM CLINTON accepts
- 1:25 - Presentation to Variety the Children's Charity/Acknowledgements
Adjournment - CAROLYN WOJCIK

MBMOM95

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Newsday

April 16, 1991, Tuesday, CITY EDITION

SECTION: NEWS; CLOSEUP; Pg. 27

LENGTH: 932 words

HEADLINE: How to Remember Mama;
This group won't let you forget her day

BYLINE: By Molly Gordy. STAFF WRITER

BODY:

Quick, without thinking: When is Mother's Day? It's in May, right? On a Sunday, yes, yes - but which?

You're not sure, are you? Ted Kaufman knows this. And he understands. Really.

"That's why we're here," Kaufman, head of the Mother's Day Council, says cheerily. "It's our job to remind you." To burrow into the collective unconscious, subtly encouraging us all to give Mom her due.

Tomorrow is the biggest day of the year for the Mother's Day Council (No, no! It's not Mother's Day) when it will present the national 1991 Outstanding Mother awards. As in previous years, most of the honorees are celebrities of major or minor firmaments. The awards luncheon usually is reported in about 5,000 newspapers "and just about every local radio and TV station in the country," Kaufman says. "It focuses people's mind on the date." (Okay, we'll tell you. It's on May 12 this year.)

The awards are controversial. Traditionalists have condemned the council for emphasizing glitz over homespun values, with its penchant for honoring actresses, political figures and television personalities who often are away from their kids.

Heaviest fire was leveled in 1989, when the honorees included Ivana Trump, who had hired separate nannies for each of her three children while spending long days and nights managing the Plaza Hotel and attending society balls.

Kaufman is unapologetic. If the council, he says, looks for women who do something more than raise a family, it is reflecting the state of the nation. In 1908, 5 percent of mothers with children under 18 worked outside the home, according to the U.S. Census. Today, it's 75 percent.

As for Ivana, he says baldly, "She made news for Mother's Day. People know her and they like to read about her, and they'll remember the holiday as they do." A bit more defensively, he adds: "Sure, she's busy. But she happens to be a very loving mother. Don't you think we checked her out?"

The eight honorees always include one mother who is not famous - usually someone who has adopted a large number of children who are of different races or disabled. This year, the heretofore unsung heroine is Frances Shusko, who has seven sons in the Marine Corps. Four of them are stationed in the Persian

Gulf. A widow from New Jersey, Shusko also has two daughters and works as a waitress at Tuzzio's Italian Cuisine "because I enjoy meeting people and like to keep busy." It's enough to make a woman leave the office early to roast a turkey and paint the house.

Other honorees tomorrow will include local broadcasting celebrities Pat Collins and Joan Hamburg, New York City first lady Joyce Dinkins and best-selling novelist Susan Isaacs. New Jersey Congresswoman Marge Roukema will be honored for sponsoring a bill that would mandate parental leaves. And Sarah Brady, whose husband Jim was disabled by an assassin's bullet aimed at President Ronald Reagan, will be recognized for her work promoting gun control.

For sheer maternal success, however, it would be hard to beat 1991 honoree Claire Shulman, borough president of Queens. Her son Lawrence is a doctor. Her son Kim, a filmmaker, actually has steady employment in Hollywood. Her daughter Ellen is an astronaut who flew with the 1989 Atlantis shuttle mission, and gave birth last month to her second child, whom she named after Claire. Please. It's a wonder Shulman is willing to brave the slings and arrows of politics when she could arguably spend the rest of her life in the supermarket checkout line bragging about her kids.

Mother's Day was created in 1907 by Anna Jarvis, a West Virginian who, ironically, never married or had children. What started as a local church observance was adopted by 1910 as a state holiday. By 1911 the day was observed in all states of the union. In 1914 President Woodrow Wilson signed a proclamation declaring it a national, non-sectarian holiday.

"It's a holiday everybody loves to celebrate, because it cuts across all differences," notes Kaufman: "Nobody never had a mother."

Parents magazine publisher George Hecht created the Mother's Day Council in 1941 "to create a healthy environment for celebrating Mother's Day." In 1979, at age 83, Hecht passed the torch to Kaufman, a former advertising executive who's modernized the awards by, among other things, including divorced mothers among the annual honorees.

The Mother's Day Council has a prominent board of directors. But mostly it

consists of Kaufman and his assistant Roz Silberman toiling in cramped quarters up the block from Macy's Herald Square. Not many people have heard of it. And that, Kaufman insists, is as it should be.

"The council," he says firmly, "is low-profile and strictly NON-commercial. We do not exist to promote sales of flowers, home appliances or greeting cards."

Despite this, Americans send about 135 million Mother's Day cards each year, compared to 100 million on Father's Day, the council's research shows. More long-distance phone calls are made on Mother's Day than any other day of the year except Christmas, and it is the second-biggest day of the year for restaurants, as kids give Mom a day off from cooking. The biggest eating-out day is - are you ready? - Thanksgiving. Kaufman shrugs. "Go figure."

Mother's Day, by the way, is the second Sunday in May. A bit of confusion is inevitable, Kaufman says, because Father's Day falls the third Sunday in June.

There's a historical reason for that, and Kaufman can tell it to you, because he and his assistant are also the Father's Day Council.

But that's another story. Let's save it for June.

GRAPHIC: Newsday Photo by Viorel Florescu- Ted Kaufman holds the Mother of the Year award, which the Mother's Day Council will present tomorrow

LANGUAGE: ENGLISH

Parents, however old they and we may grow to be, serve among other things to shield us from a sense of our doom. As long as they are around, we can avoid the fact of our mortality; we can still be innocent children.

JANE HOWARD, *A Different Woman*, 1973.

If there were no schools to take the children away from home part of the time, the insane asylum would be filled with mothers.

EDGAR WATSON HOWE, *Country Town Sayings*, 1911.

No parent was ever very comfortable with a child after it had reached twenty-five.

EDGAR WATSON HOWE, *Sinner Sermons*, 1926.

One reason why corporal punishment is popular is that a big person can hit a little person with relative safety. Many parents, it seems, give up corporal punishment when their children are old enough to make a stiff defence or counter-attack.

ARTHUR T. JERSILD, *Educational Psychology*, 1942.

The real menace in dealing with a five-year-old is that in no time at all you begin to sound like a five-year-old.

JEAN KERR, *Please Don't Eat the Daisies: How to Get the Best of Your Children*, 1957.

God knows that a mother needs fortitude and courage and tolerance and flexibility and patience and firmness and nearly every other brave aspect of the human soul. But because I happen to be a parent of almost fiercely maternal nature, I praise *casualness*. It seems to me the rarest of virtues. It is useful enough when children are small. It is important to the point of necessity when they are adolescents.

PHYLLIS MCGINLEY, *McCall's*, May, 1959.

What the world needs is not romantic lovers who are sufficient unto themselves, but husbands and wives who live in communities, relate to other people, carry on useful work and willingly give time and attention to their children.

MARGARET MEAD, *Redbook*, 1965.

The secret cruelties that parents visit upon their children are past belief.

KARL A. MENNINGER, *A Psychiatrist's World*, 1959.

More than in any other human relationship, overwhelmingly more, motherhood means being instantly interruptible, responsive, responsible.

TILLIE OLSEN, *Silences: When Writers Don't Write*, 1965.

My child looked at me and I looked back at him in the delivery room, and I realized that out of a sea of infinite possibilities it had come down to this: a specific person, born on the hottest day of the year, conceived on a Christmas Eve, made by his father and me miraculously from scratch.

ANNA QUINDLEN, *New York Times*, March 13, 1986.

Helping your eldest to pick a college is one of the greatest educational experiences of life—for the parents. Next to trying to pick his bride, it's the best way to learn that your authority, if not entirely gone, is slipping fast.

SALLY RESTON AND JAMES RESTON, *Saturday Evening Post*, May 5, 1956.

Biological *possibility* and desire are not the same as biological *need*. Women have child-bearing equipment. For them to choose not to use the equipment is no more blocking what is instinctive than it is for a man who, muscles or no, chooses not to be a weightlifter.

BETTY ROLLIN, "Motherhood: Who Needs It?" *Look*, May 16, 1971.

Willful sterility is, from the standpoint of the nation, from the standpoint of the human race, the one sin for which the penalty is national death, race death; a sin for which there is no atonement....No man, no woman, can shirk the primary duties of life, whether for love of ease and pleasure, or for any other cause, and retain his or her self-respect.

THEODORE ROOSEVELT, message to Congress, December 3, 1906.

Without the means to prevent, and to control the timing of conception, economic and political rights have limited meaning for women. If women cannot plan their pregnancies, they can plan little else in their lives.

ALICE ROSSI, "The Right to One's Body," *The Feminist Papers*, 1973.

When motherhood becomes the fruit of a deep yearning, not the result of ignorance or accident, its children will become the foundation of a new race.

MARGARET SANGER, *Women and the New Race*, 1920.

Bringing up a family should be an adventure, not an anxious discipline in which everybody is constantly graded for performance.

MILTON R. SAPIRSTEIN, *Paradoxes of Everyday Life*, 1955.

When a father, absent during the day, returns home at six, his children receive only his temperament, not his teaching.

ROBERT BLY, *Iron John*, 1990.

There are to us no ties at all just in being a father. A son is distinctly an acquired taste. It's the practice of parenthood that makes you feel that, after all, there may be something in it.

HEYWOOD BROWN, *Pieces of Hate*, 1922.

Discipline is a symbol of caring to a child. He needs guidance. If there is love, there is no such thing as being too tough with a child. A parent must also not be afraid to hang himself. If you have never been hated by your children, you have never been a parent.

BETTE DAVIS, *The Lonely Life*, 1962.

All they wished for her was that she should turn herself into a little replica of them.

MIDGE DECTER, *Liberal Parents/Radical Children*, 1975.

Mother-and-daughter blood conspires in the old mammalian office. Father-and-son blood vies in the ancient phallic enmity.

PETER DE VRIES, "Requiem for a Noun, or Intruder in the Dusk," *Without a Stitch in Time*, 1950.

Thou shalt not belittle your child.

FITZHUGH DODSON, *How to Parent*, 1973.

Parents have become so convinced that educators know what is best for children that they forget that they themselves are really the experts.

MARIAN WRIGHT EDELMAN, in article by Margie Cassidy, "Society's Pushed-Out Children," *Psychology Today*, June, 1975.

[W]hile everything else in our lives has gotten simpler, speedier, more microwavable and user-friendly, child-raising seems to have expanded to fill the time no longer available for it.

BARBARA EHRENREICH, "Stop Ironing the Diapers," *The Worst Years of Our Lives*, 1989.

No culture on earth outside of mid-century suburban America has ever deployed one woman per child without simultaneously assigning her such major productive activities as weaving, farming, gathering, temple maintenance, and tent building. The reason is that full-time, one-on-one child-raising is not good for women or children.

BARBARA EHRENREICH, "Stop Ironing the Diapers," *The Worst Years of Our Lives*, 1989.

A mother is not a person to lean on but a person to make leaning unnecessary.

DOROTHY CANFIELD FISHER, *Her Son's Wife*, 1926.

Female biology, women's "biological careerline," may be changeless...but the nature of the human relationship to biology has changed.

BETTY FRIEDAN, *The Feminine Mystique*, 1963.

The father is always a Republican toward his son, and his mother's always a Democrat.

ROBERT FROST, in George Plimpton, ed., *Writers at Work*, 1963.

I believe the most stirring moment in the experience of a parent comes on the day he leaves the child in school for the first time. This can be so sharp an experience that, where there are two or three children, this ritual has to be alternated between parents.

HARRY GOLDEN, *Only in America*, 1950.

The adult world is...built on the shifting grounds of friendship and competition. The double message of this society and economy are to get along and get ahead. We want our children to fit in and to stand out. We rarely address the conflict between these goals.

ELLEN GOODMAN, "Old Friendship and Competition," *Washington Post*, April, 1986.

What do you do with all the antennae of motherhood when they become obsolete? What do you do with the loose wires that dangle after eighteen years of intimate connection to your own child? What use is there for the expertise of motherhood that took so long to acquire?

ELLEN GOODMAN, "Caravan to College," *Washington Post*, September, 1986.

There is no shower for a woman when she completes the trimester of her life spent as a full-time mother. There is no midwife to help that woman deliver a healthy adult.

ELLEN GOODMAN, "Post-Child Mothering," *Washington Post*, May, 1988.

There's nothing so sad as a 55-year-old orphan.

ELLA GRASSO, on her parents' deaths, *Boston Globe*, November 10, 1974.

I decided that Whistler's Mother was going to seem like Medea when compared to the perfection of my motherhood. I studied the character and started to draw my portrait—half Olympia and half Mary Cassatt.

HELEN HAYES, *On Reflection, An Autobiography*, 1968.

U

UNCLES

I have nothing to say against uncles in general. They are usually very excellent people, and very convenient to little boys and girls.

DINAH MULOCK CRAIK, *The Little Lame Prince* (1875)

See also Family.

UNCONSCIOUS

I am always running into people's unconscious.

MARILYN MONROE, in Norman Mailer, *Marilyn* (1973)

UNDERSTANDING

I want, by understanding myself, to understand others. I want to be all that I am capable of becoming.

KATHERINE MANSFIELD (1922), *Journal of Katherine Mansfield* (1930)

The motto should not be: Forgive one another; rather, Understand one another.

EMMA GOLDMAN, "The Tragedy of Woman's Emancipation," *Anarchism* (1910)

Real charity and a real ability never to condemn—the one real virtue—is so often the result of a waking experience that gives a glimpse of what lies beneath things.

IVY COMPTON-BURNETT, letter (1913), in Hilary Spurling, *Ivy* (1984)

People don't want to be understood—I mean not completely. It's too destructive. Then they haven't anything left. They don't want complete sympathy or complete understanding. They want to be treated carelessly and taken for granted lots of times.

ANNE MORROW LINDBERGH, *Bring Me a Unicorn* (1971)

I firmly believe kids don't want your understanding. They want your trust, your compassion, your blinding love and your car keys, but you try to understand them and you're in big trouble.

ERMA BOMBECK, *If Life Is a Bowl of Cherries, What Am I Doing in the Pits?* (1971)

This has been a most wonderful evening. Gertrude has said things tonight it will take her ten years to understand.

ALICE B. TOKLAS, quoted by Mortimer Adler, interview (1976)

If you can keep your head when all about you are losing theirs, it's just possible you haven't grasped the situation.

JEAN KERR, *Please Don't Eat the Daisies* (1957)

For the past several generations we've forgotten what the psychologists call our *archaic understanding*, a willingness to know things in their deepest, most mythic sense. We're all born with archaic understanding, and I'd guess that the loss of it goes directly along with the loss of ourselves as creators.

MADELEINE L'ENGLE, *Walking on Water: Reflections on Faith and Art* (1980)

The growth of understanding follows an ascending spiral rather than a straight line.

JOANNA FIELD, *A Life of One's Own* (1934)

See also Awareness, Empathy, Knowledge, Learning, Self-Knowledge.

UNEXPECTED

Truly nothing is to be expected but the unexpected!

ALICE JAMES, *Journal* (1891)

The average, healthy, well-adjusted adult gets up at seven-thirty in the morning feeling just plain terrible.

JEAN KERR, *Please Don't Eat the Daisies* (1957)

To have a reason to get up in the morning, it is necessary to possess a guiding principle. A belief of some kind. A bumper sticker if you will.

MADITH GUEST, *Ordinary People* (1976)

Statistically speaking, the Cheerful Early Riser is rejected more completely than a member of any other subculture, save those with boot odor.

ELLEN GOODMAN, *Close to Home* (1979)

See also Dawn.

MOTHER

My mother is a poem I'll never be able to write though everything I write is a poem to my mother.

SHARON DOUBIAGO, in Tillie Olsen, *Mother to Daughter, Daughter to Mother* (1984)

No song or poem will bear my mother's name. Yet so many of the stories that I write, that we all write, are my mother's stories.

ALICE WALKER, title essay (1974), *In Search of Our Mothers' Gardens* (1983)

My mother, religious-negro, proud of / having waded through a storm, is very obviously, / a sturdy Black bridge that I / crossed over, on.

CAROLYN M. RODGERS, "It Is Deep (Don't never forget the bridge that you crossed over on)," in Roseann P. Bell, Bettye J. Parker, and Beverly Guy-Sheftall, *Sturdy Black Bridges* (1979)

I cannot forget my mother. Though not as sturdy as others, she is my bridge. When I needed to get across, she steadied herself long enough for me to run across safely.

RENITA WEEMS, "Hush, Mama's Gotta Go Bye-Bye," in Patricia Bell-Scott et al., eds., *Double Stitch* (1991)

My mother is a woman who speaks with her life as much as with her tongue.

KESAYA E. NODA, "Growing Up Asian in America," in Asian Women United of California, eds., *Making Waves: An Anthology of Writings By and About Asian American Women* (1989)

To my first Love, my Mother, on whose knee / I learnt love-lore that is not troublesome.

CHRISTINA ROSSETTI, "To My First Love, My Mother," in Mildred P. Harrington and Josephine H. Thomas, *Our Holidays in Poetry* (1929)

I learned your walk, talk, gestures and nurturing laughter. At that time, Mama, had you swung from bars, I would, to this day, be hopelessly, imitatively, hung up.

SDIANE BOGUS, "Mom de Plume" (1977), in Patricia Bell-Scott et al., eds., *Double Stitch* (1991)

My mother wasn't what the world would call a good woman. She never said she was. And many people, including the police, said she was a bad woman. But she never agreed with them, and she had a way of lifting up her head when she talked back to them that made me know she was right.

BOX-CAR BERTHA, *Sister of the Road* (1937)

She knew how to make virtues out of necessities.

AUDRE LORDE, *Zami: A New Spelling of My Name* (1983)

Who ran to help me when I fell, / And would some pretty story tell, / Or kiss the place to make it well? / My Mother.

ANN TAYLOR, "My Mother," *Original Poems for Infant Minds* (1804)

Were my smile not submerged in my countenance, / I should suspend it over her grave.

ELSE LASKER-SCHÜLER, "My Mother" (1925), *Hebrew Ballads and Other Poems* (1980)

A mother is not a person to lean on but a person to make leaning unnecessary.

DOROTHY CANFIELD FISHER, *Her Son's Wife* (1926)

You never get over being a child, long as you have a mother to go to.

SARAH ORNE JEWETT, *The Country of the Pointed Firs* (1896)

A woman is her mother. / That's the main thing.

ANNE SEXTON, "Housewife" (1962), in Sandra M. Gilbert and Susan Gubar, eds., *The Norton Anthology of Literature by Women* (1985)

i am not you anymore / i am my own collection of / gifts and errors.

SAUNDRA SHARP, "Double Exposure," in Patricia Bell-Scott et al., eds., *Double Stitch* (1991)

Out of the corner of one eye, I could see my mother. Out of the corner of the other eye, I could see her shadow on the wall, cast there by the lamplight. It was a big and solid shadow, and it looked so much like my mother that I became frightened. For I could not be sure whether for the rest of my life I would be able to tell when it was really my mother and when it was really her shadow standing between me and the rest of the world.

JAMAICA KINCAID, *Annie John* (1983)

She was the archetypal selfless mother: living only for her children, sheltering them from the consequences of their actions—and in the end doing them irreparable harm.

MARCIA MULLER, "Benny's Space," in Sara Paretsky, ed., *A Woman's Eye* (1991)

On one thing professionals and amateurs agree: mothers can't win.

MARGARET DRABBLE, *The Middle Ground* (1980)

Oh! mothers aren't fair—I mean it's not fair of nature to weigh us down with them and yet expect us to be our own true selves. The handicap's too great. All those months, when the same blood's running through two sets of veins—there's no getting away from that, ever after. Take yours. As I say, does she need to open her mouth? Not she! She's only got to let it hang at the corners, and you reek, you drip with guilt.

HENRY HANDEL RICHARDSON, *Two Hanged Women* (1934)

My mother phones daily to ask, "Did you just try to reach me?" When I reply, "No," she adds, "So, if you're not too busy, call me while I'm still alive," and hangs up.

ERMA BOMBECK, *The 1992 Erma Bombeck Calendar* (1992)

Blaming mother is just a negative way of clinging to her still.

NANCY FRIDAY, *My Mother/My Self* (1977)

I fear, as any daughter would, losing myself back into the mother.

KIM CHERNIN, *In My Mother's House* (1983)

At that moment, I missed my mother more than I had ever imagined possible and wanted only to live somewhere quiet and beautiful with her

alone, but also at that moment I wanted only to see her lying dead, all withered and in a coffin at my feet.

JAMAICA KINCAID, *Annie John* (1983)

No matter how old a mother is, she watches her middle-aged children for signs of improvement.

FLORIDA SCOTT-MAXWELL, *The Measure of My Days* (1968)

Whenever I'm with my mother, I feel as though I have to spend the whole time avoiding land mines.

AMY TAN, *The Kitchen God's Wife* (1991)

Now that I am in my forties, she tells me I'm beautiful; now that I am in my forties, she sends me presents and we have the long, personal and even remarkably honest phone calls I always wanted so intensely I forbade myself to imagine them. How strange. Perhaps Shaw was correct and if we lived to be several hundred years old, we would finally work it all out. I am deeply grateful. With my poems, I finally won even my mother. The longest wooing of my life.

MARGE PIERCY, *Braided Lives* (1982)

She never outgrows the burden of love, and to the end she carries the weight of hope for those she bore. Oddly, very oddly, she is forever surprised and even faintly wronged that her sons and daughters are just people, for many mothers hope and half expect that their newborn child will make the world better, will somehow be a redeemer. Perhaps they are right, and they can believe that the rare quality they glimpsed in the child is active in the burdened adult.

FLORIDA SCOTT-MAXWELL, *The Measure of My Days* (1968)

When my mother had to get dinner for eight she'd just make enough for sixteen and only serve half.

GRACIE ALLEN, in Liz Smith, *The Mother Book* (1978)

One of my children wrote in a third-grade piece on how her mother spent her time . . . "one-half time on home, one-half time on outside things, one-half time writing."

CHARLOTTE MONTGOMERY, in *Good Housekeeping* (1959)

MOTIVES

Too great a preoccupation with motives (especially one's own motives) is liable to lead to too little concern for consequences.

KATHARINE WHITEHORN, *Roundabout* (1962)

We must not inquire too curiously into motives. . . They are apt to become feeble in the utterance: the aroma is mixed with the grosser air. We must keep the germinating grain away from the light.

GEORGE ELIOT, *Middlemarch* (1871)

What makes life dreary is the want of motive.

GEORGE ELIOT, *Daniel Deronda* (1874)

See also Purpose.

MOUNTAINS

If you grow up where a snow mountain lifts its proud crown on the home horizon, in some strange way it becomes a member of the family.

MARGARET CRAVEN, *Walk Gently This Good Earth* (1977)

The mountains were getting ready for winter, too. They were very sly about it and tried to look summery and casual but I could tell by their contours that they had slipped on an extra layer of snow—that the misty scarf blowing about that one's head would soon be lying whitely around her neck.

BETTY MACDONALD, *The Egg and I* (1945)

When you are a child of the mountains yourself, you really belong to them. You need them. They become the faithful guardians of your life. If you cannot dwell on their lofty heights all your life, if you are in trouble, you want at least to look at them.

MARIA AUGUSTA TRAPP, *The Story of the Trapp Family Singers* (1949)

My help is in the mountain / Where I take myself to heal / The earthly wounds / That people give to me.

NANCY WOOD, "My Help Is in the Mountain," *Hollering Sun* (1972)

There came without warning a flowing into me of that which I have come to associate with the gods. I went to the open door and looked up at

She said that if I listened to her, later I would know what she knew: where true words came from, always from up high, above everything else. And if I didn't listen to her, she said my ear would bend too easily to other people, all saying words that had no lasting meaning, because they came from the bottom of their hearts, where their own desires lived, a place where I could not belong.

AMY TAN, *The Joy Luck Club* (1989)

And it came to me, and I knew what I had to have before my soul would rest. I wanted to belong—to belong to my mother. And in return—I wanted my mother to belong to me.

GLORIA VANDERBILT, *Once Upon a Time* (1985)

My life now is only mine.

TOBY TALBOT, on her mother's death, in Tillie Olsen, *Mother to Daughter, Daughter to Mother* (1984)

Lennie, suffering not alone for her who was dying, but for that in her which never lived (for that which in him might never live). From him too, unspoken words: *good-bye Mother who taught me to mother myself.*

TILLIE OLSEN, title story, *Tell Me a Riddle* (1956)

I acknowledge the cold truth of her death for perhaps the first time. She is truly gone, forever out of reach, and I have become my own judge.

SHEILA BALLANTYNE, *Imaginary Crimes* (1982)

The woman who bore me is no longer alive, but I seem to be her daughter in increasingly profound ways.

JOHNETTA B. COLE, in Patricia Bell-Scott et al., eds., *Double Stitch* (1991)

My mother was dead for five years before I knew that I had loved her very much.

LILLIAN HELLMAN, *An Unfinished Woman* (1969)

Time is the only comforter for the loss of a mother.

JANE WELSH CARLYLE, letter to Thomas Carlyle on the death of his mother (1853)

See also Parents.

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Housekeeping

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THE DALLAS MORNING NEWS

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HEADLINE: the Mother Lode;
Moms mean big business VIPs GET THEIR MOMS...

BYLINE: Bernie Ward, Sky Magazine

BODY:

May means Mother's Day, that annual ritual of flowers and gifts and cards and calls -- and marches and rallies and protests and petitions.

That's because just as mom always has been more complex than she appeared, so is the day set aside in her honor.

The second Sunday in May is by tradition America's mushiest holiday.

But for more than 80 years it also has been used to champion causes, oppose legislation and promote commerce.

What began as a quasi-religious movement to pay homage to motherhood developed into a looking glass that mirrors the mood of the country, its evolving social sensibilities and its shifting political views.

That's not to say that Mother's Day has lost any of its sentimental appeal. Tens of millions of America's sons and daughters commemorate the day -- May 9 this year -- with flowery greeting cards and calls that tie up phone lines for hours.

At AT&T, spokesman Mark Siegel says, "Mother's Day traditionally is our biggest calling holiday." The company, which handles about 60 percent of the nation's long-distance business, expects more than 110 million long-distance calls to be placed on Mother's Day this year, up about 8 percent from last year.

More than a million flower orders will be placed for Mother's Day, which ranks with Christmas and Valentine's Day as one of the top three floral holidays. While firm statistics aren't available, Mother's Day is usually the largest wire-sending holiday, says the Society of American Florists in Alexandria, Va.

And Betsy Helgager, a marketing and media-relations specialist for Hallmark Cards

Inc. in Kansas City, Mo., reports that about 150 million Mother's Day cards will be exchanged this year, making it the greeting-card industry's fourth-largest day.

Anna Reeves Jarvis, the "mother" of Mother's Day, would likely applaud the extent to which her "baby" has been embraced. She might also be appalled at how the holiday has often been usurped for purposes other than what she envisioned.

The early years

Miss Jarvis -- who, in the Victorian vernacular of her times, remained a spinster -- launched her tireless campaign to establish a nationally sanctioned Mother's Day shortly after her mother died on May 9, 1905.

So insistent was Miss Jarvis that various religious organizations and state legislatures soon began observing the day with prayers and florid public pronouncements.

In 1912, Miss Jarvis' crusade was formalized with the establishment of the Mother's Day International Association. In 1914, President Woodrow Wilson issued the first official Mother's Day edict.

Until her death in 1948, Miss Jarvis zealously defended her brainchild against the encroachment of "grafters," "infringers," "trespassers," "deadbeats," "trade vandals" and "greedy tradesmen" out to seize the commercial possibilities of the day.

But it was like trying to resist a hurricane. The Florists' Telegraph Delivery Association was formed in 1910 and the National Association of Greeting Card Manufacturers in 1914 -- groups with large and vested interests in a new holiday with such universal appeal.

And various groups began "posturing on the platform," buffeting Miss Jarvis' day about for their own political ends.

In 1912, even as the new association sought to distance itself from the politically explosive suffrage issue, tens of thousands of white-clad suffragists marched on Mother's Day through the streets of New York.

That same year in Ohio the opening round in the battle for a constitutional amendment granting women equal right of citizenship began with the announcement that "a square deal for mothers" is the slogan of this Mother's Day uprising.

Efforts backfire

Ironically, the more the Mother's Day advocates dodged the suffrage label, the more they drew attention to women's rights.

Aided by the fanfare that surrounded Mother's Day, the suffrage movement succeeded with the ratification in 1920 of the 19th amendment, giving women the right to vote.

In 1930, an odd burst of 'political correctness,' decades ahead of its time, briefly threatened to make a relic of Mother's Day and replace her with 'Uncle Robert.' A radio personality of the day, Uncle Robert headed a drive to substitute 'National Parents' Day' for Mother's Day.

But by 1932, Uncle Robert was out and mom was back in. Partly as a reaction to that attempt to broaden Mother's Day, the American Mothers Committee was founded in 1935 to restore "a spiritual quality representative of ideal motherhood' to the special day.

Now known as American Mothers Inc., the organization bestows annual American Mother of the Year and National Mother of Young Children awards. It also maintains a Hall of Fame of Mothers in the Waldorf Astoria hotel in New York.

Winners of the annual awards must meet certain qualifications, including being "a successful mother and homemaker as evidenced by the character and contributions of her children in the religious, educational, civic and governmental or business worlds.'

Another award-granting group began in 1941 as the National Committee for the Observance of Mother's Day. It was reorganized as the National Mother's Day Committee in 1979.

Since then, the group has conferred its annual Outstanding Mother awards on mothers in such fields as government, business, the arts, sports, medicine and politics in recognition of the "contributions of contemporary role-model mothers to the culture.'

tense at times

The tension between traditional and contemporary views of mothers has flared periodically since Mother's Day was begun. Author Philip Wylie's *Generation of Vipers*, a product of the 1940s, planted the seeds of 'momism' that blossomed in the '50s, leaving a stain of suspicion on Mother's Day.

"Megaloid momworship has got completely out of hand,' Mr. Wylie wrote. "The mealy look of men today is the result of momism and so is the pinched and baffled fury' in the eyes of womankind.'

That 'baffled fury' found expression in the 1960s' civil-rights crusade and the 1970s' women's-liberation movement -- both of which repoliticized Mother's Day. In 1968, for example, Coretta Scott King led a 'Mother Power' Mother's Day march.

In the 1970s, the National Organization of Women seized on the high profile of Mother's Day to champion its causes, primarily the Equal Rights Amendment.

The post-Watergate penchant for demystification and revisionist psycho-history reached its nadir with the claim by James P. Johnson, a professor of history at Brooklyn College, that Miss Jarvis had founded Mother's Day because she had been mad at her mother for keeping her at home.

"Anna created a memorial to an idealized image of her mother because she could not deal with her own ambivalent feelings toward her," Mr. Johnson wrote.

Mother's Day in the '80s reflected that decade's growing globalism with such observances as Mother's Peace Day, organized by the Women's Party for Survival, and a worldwide boycott of products deemed harmful to Third World mothers.

In the '90s, celebrations of Mother's Day continue to reflect a changing society.

In Miss Jarvis' day about 5 percent of American women held jobs outside the home, mostly as domestics. Today, that number has grown to more than 75 percent, involving all walks of life.

In addition, the realities of nontraditional family structures require new approaches to old customs. For example, there is an organization promoting the second Sunday in August as the official Mothers-in-Law Day.

Eileen Drummond, a marketing, editorial and business manager for Hallmark, says an increasing number of cards are designed for "other" mothers such as stepmothers, or for those who are "like a mother."

"We're finding that people want to acknowledge all kinds of motherly relationships," Ms. Drummond says. "For instance, 35 percent of all American children now are living in blended or step families.

"Cards that reflect this trend have become popular because they focus on real situations in a positive, reassuring way."

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1993, Bernie Ward.

GRAPHIC: CHART(S): THE CARDS (SOURCE: Hallmark Cards Inc.);
ILLUSTRATION: THE FLOWERS Top floral holidays: Christmas Mother's Day
Valentine's Day Secretaries' Week Easter Thanksgiving (SOURCE: Society of
American Florists. Nationwide sales and order figures not available. PHOTO(S): 1.

David Gold 2. Carlos Rovelo 3. Clarice Tinsley 4. Eddie Bernice Johnson 5. David Johnson 6. Chris Luna

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