years old, the author changed only elements that were sexist.

In her final chapter, Christ tackles the issue of symbols, the lack of which constitutes, in Hartshorne's words, a serious limitation in a "purely philosophical religion." It is in the area of symbol making that Christ sees a feminist process paradigm as being of immense help. It can provide a framework for evaluating symbols for their "life-affirming imagery" and assist in defending usages. Christ then examines some actual symbols, such as goddesses Kwan Yin, Kali, and Sophia, and she explores ways of re-imagining deity symbols in prayers, hymns, and such. In her introductory chapter, Christ had decided to call the deity "Goddess/God," a practice that she employs throughout the book. She explains: "I understand the divine power to be beyond gender or inclusive of all genders." In this Christ seems to be opting for a kind of monotheism, called by process philosophy panentheism. It means that "the world is 'in' Goddess/God," and, like monotheism, it has an "intuition of unity."

In *She Who Changes*, Christ would have accomplished much if all she had done was to elucidate the arguments of process philosophy to make them accessible to feminist readers. However, she has made another major contribution to spiritual feminism in arguing that what both spiritual feminists and process philosophers need is "a new creative synthesis," a "feminist process paradigm." Though process philosophy shares with feminist spirituality a sense that restoration of the body and "the world body" is necessary, it has often failed to realize how crucial this is for women. Christ suggests that adding feminist insight to process philosophy will move its understanding of the body, the world body, and the divine body from the metaphysical plane to the physical plane. Going back to the six problems with God of her first chapter, Christ states that they are all "based in denial of the changing body and the changing world" and are "rooted in a way of thinking that is inherently anti-female." A feminist process paradigm helps with re-imagining the divine as in and of the world.

She Who Changes is an important addition to spiritual feminism and feminist theology from its foremost thealogian and should be essential reading for anyone interested in the latest thinking in the area.

DOMESTIC DEVILS, BATTLEFIELD ANGELS; THE RADICALISM OF AMERICAN WOMANHOOD, 1830-1865

Barbara Cutter
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REVIEWED BY SHERRILL CHEDA

Seldom is history as captivating and illuminating as it is in Barbara Cutter's fresh look at antebellum women. Using original U.S. and Canadian sources newspapers, essays, poetry, lectures, sermons, books and illustrations—as well as extensive secondary sources, both African-American and white, from the antebellum era, Cutter analyzes the subtle shifts in gender and race relations in America during this crucial period.

Cutter's catchy chapter headings—"Drunk with murderous longing; the problem of the respectable murderess" and "The 'Fallen Woman' in Antebellum America"—are full of novel insights and make for most interesting reading. Cutter explores fascinating cases of white and African-American women accused of murder and how the gender ideology of women as being more moral, religious and nurturing than men (i.e. redemptive), deter-mined their guilt or innocence. Her exploration of actual cases and references to so called "fallen women" discloses a counter principle. "Just as women's duty as redeemers made them responsible for the nation's virtue, women who were not properly redemptive actively destroyed the nation's moral fibre." Cutter's brilliant research and feminist analysis of the complex prevailing gender ideology of the time turns many of our previous assumptions upside down. She finds underlying evidence that within this ideology, attitudes towards fallen women slowly changed until they were no longer seen as "evil" so much as women who needed protection. And then the question arose as to who would protect them and it was obvious that it had to be other women. How this gender ideology of redemptive womanhood impacted African-American women in the culture of racism is fully explored.

The ideal of redemptive womanhood was used in a number of ways by both races. Cutter's analytical skills bring a fresh eye to gender relations in antebellum U.S. as she points out the interdependency between the images of white women and slave women. The notion of redemptive women slowly changed from the 1820s/1830s until the 1850s when it seemed possible for both white and African-American women to be active in the public sphere as well as the domestic. They were able to bring their redemptive skills out of the home and into the public and to advocate against slavery and for women's rights, as these were moral issues within their domain. Those believing in Women's rights and African-American's rights often yoked them together under the "redemptive woman" rubric.

Studying various historians, Cutter

concludes that the paradigm of "separate spheres" for men and women is outdated, as obviously women were at the centre of political life in the 19th century, if we accept that the anti-slavery movement was political. The movement accepted both African-American and white women as redemptive women as they moved into the public sphere as lecturers and reformers. The Grimke sisters' anti-slavery lecturing in 1837 sparked a debate about women's sphere. At first, various ministers argued that publicly–speaking women were by nature irreligious and were characterized as loose women. Everyone agreed that it was woman's job to redeem the nation but they disagreed on how she should do it.

By 1850 the antebellum gender ideology belief in women's moral and spiritual superiority meant that it was women's duty to lecture. As Cutter points out, "After 1845, amid a growing atmosphere of crisis, redemptive womanhood would make assertive and publicly active women seem increasingly natural to Americans." Active women were now seen to be heroines and warriors in their fight against slavery. Reform was their moral sphere. (Remember that at this time women could not vote or participate in political parties.) Women's rights conventions proliferated between 1848 and 1860. Redemptive womanhood was being reinforced in the antebellum press using historical and biblical heroines as role models. By 1850 many books with the word "heroine" had entered the lexicon. Joan of Arc became a role model as women's rights and anti-slavery joined forces in the 1850s. Fictional heroines also became more aggressive in the late antebellum era. Men are seen in these books as failing women one way or another, thus necessitating the women's activism.

The Civil War provided continuity between prewar ideals of selfless female heroism and women's wartime activities. It was a continuation of the gender ideology based on the belief that women were responsible for the redemption of the nation. The demand for labourers benefited women wanting to enter the workforce. This economic independence was disturbing to some people because it freed women from male control. Female war workers saw themselves and were seen as redemptive heroines. Women moved from the image of "angel at home to an angel on the battlefield." Harriet Beecher Stowe and Florence Nightingale were often invoked as role models. Stories of women who fought in the Civil War disguised as men were popular. As angels on the battlefield, 20,000 Northern women left home during the course of the war to nurse the wounded and sick soldiers while others worked for sanitary commissions and a few even became spies and soldiers. Southern women did not enter the war in nearly the same numbers. Many of the nurses and teachers active in the war wrote their memoirs and continued in public service after the war.

Before the war, many northern women were frustrated that the sphere, in which they could lead meaningful lives, was small. Clara Barton and Louisa May Alcott had felt caged before the war. The Civil War gave them, and many like them, meaningful work. Nevertheless, it was not easy for women to be accepted in the wider culture as nurses, for once they were accepted medically, their morals were under scrutiny. Between 500-1000 women dressed as men and became soldiers.

By 1853, Thomas Wentworth Higginson argued that due to the moral power of women, they should have the vote and be brought into politics. The idea of redemptive womanhood did not die out after the war. "Rather, the shift to a concept of gender that defined women by their essential nature, by their thoughts and motivations rather than their actions, freed women to imagine that any action they might perform could be proper as long as their motives were proper, that is, as long as they tried to nurture others or promote morality or religion." After the war, the Women's Christian Temperance Union and the National American Woman Suffrage Association played on women's moral superiority as a part of women's special mission to redeem society. As time went on, women's involvement in reform movements and social work was seen as women's proper duty to society. As Jane Addams said, "legitimate forms of municipal housekeeping are political extensions of motherhood."

In her last chapter Cutter follows the traces of redemptive womanhood to modern times, through the Jazz Age and Harlem Renaissance, to Phyllis Schlafly and Carol Gilligan. The concept of equality did not put redemptive womanhood completely to rest. In spite of many advances, today, women still find themselves in a defensive position in the public sphere. There were holes in the moral ideology argument. Although women got the vote, the United States did not become a better place. Cutter's extensive research and high scholarly standards, along with apt illustrations, an excellent bibliography and a comprehensive index, make Domestic Devils, Battlefield Angels a stellar history of women in the U.S. 1830-1965.