THE UNIVERSITY OF MANITOBA

CALLISTO:

THE RECURRENCE AND VARIATIONS OF HER MYTH FROM OVID TO ATWOOD

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH

WINNIPEG, MANITOBA

JANUARY, 1984

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A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
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ABSTRACT

Among the mythic patterns which reflect the lives of female heroes, there is to be found one myth whose recurrence is so frequent as to suggest that it constitutes the prototype for forest seduction or rape literature. The myth of Callisto, recalled variously by Hesiod, Hyginus, Apollodorus, Pausanius, and Ovid, concerns "a maid who went to the merry green wood and came back in a changed state." Influenced by feminist and Jungian criticism, this thesis traces Callisto's myth from its classical sources through its manifestation in fifteen works of literature that span four centuries.

Approaching the five classical versions of the myth through the related concepts of archetype and signature reveals that Callisto's fate has two aspects. Zeus' rape of Callisto constitutes the rape of female sexuality by the patriarchy and its institutions; but her transformation into a bear — the goddess' totem animal — and her apotheosis closely parallel the events of initiation ceremonies. Accordingly, each subsequent work is studied both to ascertain the presence of the myth and to examine the ways in which its treatment exemplifies one or both of the myth's aspects.

The study includes five works from the Middle Ages and Renaissance: Caxton's, Sandys' and Golding's translations of the Metamorphoses; Lefevre's Recuyell of the Historyes of Troye; Warner's Albion's England; Heywood's play, The Golden Age; and W.N.'s lyric poem, The Barley-Breake. Milton's Comus represents the Reformation; Mysteries of Udolpho and Jane Eyre account for the beginning and the end of the Gothic period. The Scarlet Letter, Adam Bede, and Tess of the D'Urbervilles deal with the scorn afforded the seduced maiden in the nineteenth century. Hardy's deep sympathy with Tess anticipates two novels in which the Callisto figures achieve their initiations: Lady Chatterley's Lover and Surfacing.

Treatment of each individual work attends to the attributes of the work and to the particular manifestations of the myth found therein, but of continual concern are the social milieu, the economic conditions, and the attitudes of the characters which determine whether Callisto's encounter with Zeus in the forest will result in rape or initiation.

For Carol Geminder Gordon
1944-1983

One of this world's tragic Callistos

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ACKNOWLEDGMENTS

My primary debt is, of course, to Dr. Evelyn J. Hinz, whose rigorous intellectual standards often forced me to substantiate my "hunches" and to articulate the patterns I found in my work. The questions she posed regarding my approach and my theories always helped me to address the complexities of literature more thoroughly. The effects of any fine, productive criticism stay with one for life, and Dr. Hinz has consequently helped me to become a better scholar.

Yet a debt of nearly equal magnitude is owed to my family — my husband Dan and my four-year-old daughter Veronica. Their practical aid certainly expedited the thesis; Veronica carried books and inserted nickels in Xerox machines with astounding patience. Dan typed messy manuscripts, wrote friendly computer programs, printed out chapters, patiently ordered books I needed from interlibrary loan and generally saved me from my own absent-mindedness. But of far more value was their implicit belief, which I felt constantly, that I was engaged in a worthwhile project.

The oldest debt of all, however, is to my parents, Lawrence and Doris Wall, who always believed I could accomplish anything I undertook. And so I have.

INTRODUCTION

The need to define the mythic patterns which accurately reflect the forms and realities of woman's experience is a major concern of feminist literary criticism. Mythic analyses of literature by and about women have revealed the inadequacies of the paradigms describing the masculine experience that have been posited by Carl Jung, Joseph Campbell, and Northrop Frye. The very social restrictions traditionally placed upon women, and hence upon the heroine, result in a radical difference between the nature of her existence and that of her male counterpart, the hero. From this straightforward observation, it is but a very simple step to conclude that the myths which describe the hero's experiences do not function accurately when it comes to describing those of the heroine. Annis Pratt, in an article on "The New Feminist Criticism," observes: "It is startling to realize that volumes have been written about the development of the male psyche as if it, in itself, defined the human soul. If there is a 'myth of the hero' there must also be a 'myth of the heroine,' a female as well as a male bildungsroman, parallel, perhaps, but by no means identical."[1] Carol Christ similarly observes that "The quests of heroes, from Gilgamesh and Odysseus, Apuleuis and Augustine, to Stephen Daedalus and Carlos Castaneda, have been recorded throughout history. Joseph Campbell in his classic work The Hero with a Thousand Faces charted the journey of the hero in many cultures. Typically the hero leaves home, defines himself through tests and trials, and returns with a clearer understanding of himself and his place in the

world. But if the hero has a thousand faces, the heroine has scarcely a dozen."[2]

Given this situation, the literary critic must undertake her or his own quest to discover the patterns which define the experiences of the heroine. In the course of her investigation, Annis Pratt found that "the rape-trauma archetype recurs as one of the most frequent plot structures in women's fiction."[3] Similarly, Nina Auerbach notes that "the fallen woman, heartbreaking and glamorous, flourished in the popular iconography of America and the Continent as well as England" during the Victorian era.[4] Simone de Beauvoir's study of a young woman's initiation into sexuality in The Second Sex suggests why the raped or seduced woman is such a major concern. She reveals that for young women the first sexual encounter often seems like rape. Even if that encounter occurs under legally sanctioned circumstances, in the marriage bed, the first sexual intercourse symbolizes not only a man's physical possession of a woman, but his legal possession as well.[5] In Against Our Will: Men, Women, and Rape, Susan Brownmiller proposes that "by anatomical fiat — the inescapable construction of their genital organs — the human male was a natural predator and the human female served as his natural prey. Not only might the female be subjected at will to a thoroughly detestable physical conquest from which there could be no retaliation in kind — a rape for a rape — but the consequences of such a brutal struggle might be death or injury, not to mention impregnation and the birth of a dependent child."[6]

With the birth of that dependent child, women enter upon another experience which has been unique to them: motherhood. Yet the main theme of Adrienne Rich's study, Of Woman Born, is that, potentially powerful as motherhood might seem, the patriarchy has consistently sought

to undermine its "mana": "The one aspect in which most women have felt their own power in the patriarchal sense — authority over and control of another — has been motherhood; and even this aspect, as we shall see, has been wrenched and manipulated to male control. . . . The idea of maternal power has been domesticated. In transfiguring and enslaving woman, the womb — the ultimate source of this power — has historically been turned against us and itself made into a source of powerlessness."[7]

Another motif common to the lives of women is a special relation to nature. Sherry Ortner has observed, in "Is Female to Male as Nature is to Culture," that the single factor which most contributes to man's perception of a woman as different is her chthonic quality.[8] This characteristic is reflected in the studies of female deities; Erich Neumann's The Great Mother and M. Esther Harding's Woman's Mysteries, for example, reveal that the Goddess in all her variety is consistently a chthonic deity, tied to the fertility of nature and the fecundity of women.[9]

The biological and cultural fact of woman's special relationship to nature is expressed in literature through the use of plot structures that consistently place the heroine in a natural setting which functions not only to express her tie to the earth, but also serves as a refuge from patriarchal control. Francine du Plessex Gray writes: "From Emily Brontë's moors to Doris Lessing's veld, women authors have turned to nature not only in search of heightened perception but also as a refuge from the patriarchal order. . . . Until all forms of sexual dominance are abolished, nature may be the only form of nunnery left to us, the only shelter in a desacralized world."[10] Similarly, Pratt notes that the heroine often escapes the confines and demands of society by retreating to a green world.

At this point Pratt introduces an archetypal figure that she identifies as the green-world lover, a man who initiates the heroine into her sexuality. Yet this figure has its mirror image in the rapist, whom she identifies with Apollo. Pratt observes, then, that this configuration of the heroine's sojourn in the natural world has two manifestations, initiation and rape, and that both are central to fiction.[11]

Another paradox in fiction by and about women is manifested in the quality of the forest retreat itself. Gray's remarks suggest that the natural world may be a place of chosen retreat, a "nunnery," a place of companionship with other women, or, as Pratt describes it, a place of escape from the pressures of the patriarchy. But Pratt also observes that because such an escape signals rebellion against the patriarchy it frequently results in a rape which is designed as punishment for her rebellion.[12] Consequently, such a retreat is as likely to end in rape as in freedom from domination. The natural world is also a place of involuntary exile. After a woman's fall, Auerbach writes, "indifferent nature simply reclaims her. Once cast into solitude, the fallen woman is irretrievably metamorphosed."[13]

Auerbach's choice of words here is also significant, for metamorphosis is also part of female experience, specifically metamorphosis which renders woman part of the natural world. Pratt uses the same word to describe woman's experience in the green world: "As in many examples of 'green-world fiction' the hero not only appreciates and likes nature but, through a process of metamorphosis, <u>becomes</u> an element in it."[14]

Auerbach finds the "apotheosis" the last element of the career of the fallen woman, as if "a woman's fall is imagined as the only avenue through which she is allowed to grow."[15] Yet if she succeeds in transforming herself and growing, that apotheosis is likely to be punishment

or death: "Woman's rebirth journeys . . . create transformed, androgynous, and powerful human personalities out of socially devalued beings and are therefore more likely to involve denouements punishing the quester for succeeding in her perilous, revolutionary journey."[16]

* * *

The single myth which most accurately encompasses all of these motifs is that of Callisto. A nymph in Diana's following, nature was her "nunnery" and her refuge from the patriarchal society which had defeated her father. The green-world lover/villain is Zeus, who rapes her one day as she rests in the forest, tired from the hunt. Diana's band of virgins exiles her; Hera in her anger transforms her into a bear. Hence the forest becomes the place now of involuntary exile and her metamorphosis makes her part of that landscape. Because she is a bear, she cannot raise a human child; thus her motherhood is dramatically wrenched from her. The final element in her story combines both death and apotheosis; she is nearly killed, but Zeus rescues her at the last moment and enshrines her in the sky as the Great Bear constellation.

Clearly, a study of the Callisto myth's recurrence in literature in English serves to synthesize many of the motifs already observed by other critics as being integral to the experience of woman, just as the recurrence of the myth indicates that it constitutes an archetype, in keeping with Leslie Fiedler's definition of the term as "any of the immemorial patterns of response to the human situation in its most permanent aspects: death, love, the biological family, the relationships with the Unknown, etc., whether those patterns be considered to reside in the Jungian Collective Unconscious or the Platonic world of Ideas."[17]

The purpose of this study, however, is to note not only the recurrence of the myth, but the variations which it undergoes. The configuration observed by Pratt, Auerbach, and de Beauvoir has a Janus-faced quality: the natural world may represent a retreat or an exile, the green-world man may be lover or rapist, the fallen woman's situation may end in death or apotheosis. To ignore these paradoxes would be simplistic. Consequently, the critic must also attend to what Fiedler identifies as the "signature," an individual response to the "immemorial patterns": "the sum total of individuating factors in a work, the sign of the Persona or Personality, through which an Archetype is rendered, and which itself tends to become a subject as well as a means of the poem. . . . Signature . . . belongs . . . to the social collectivity as well as to the individual writer. The Signature is the joint product of 'rules' and 'conventions,' of the expectations of a community, and the idiosyncratic responses of the individual poet, who adds a personal idiom or voice to a received style."[18] These variations reflect a point of view or points of view on the issues which the myth or archetype addresses. The myth, as Fiedler understands it, is the story, which can be "retold in any diction, any style, just so long as faith is kept with the bare plot."[19] But a literary work has an individual signature.

This study will examine the recurrence and variations of the myth, both the archetype and the signature, through observing its appearance in fifteen works in English. During the Middle Ages and the Renaissance, the myth was treated in translations of Ovid's Metamorphoses by William Caxton, Sir George Sandys, and William Golding. It was incorporated into the fabric of other works as well: in Caxton's translation of Raoul Lefevre's Recuyell of the Historyes of Troye, William Warner's Albion's England and W.N.'s lyric, The Barley-breake, or a Warning for

Wantons. It is central, also, to John Milton's A Mask Presented at Ludlow Castle; but does not make a significant appearance in English Literature again until the end of the eighteenth century, in Mrs. Radcliffe's Mysteries of Udolpho. After that rather lengthy hiatus, its recurrence is frequent. Charlotte Brontë's Jane Eyre, Nathaniel Hawthorne's The Scarlet Letter, George Eliot's Adam Bede, and Thomas Hardy's Tess of the D'Urbervilles all revolve around heroines who are Callisto figures. Two major works of the twentieth century, D.H. Lawrence's Lady Chatterley's Lover and Margaret Atwood's Surfacing, provide contemporary variations of the myth.

This is not, of course, an exhaustive list of Callisto narratives: other works which could be included range from Radcliffe's Mysteries of the Forest to Marian Engel's Bear. Some principle of selection was necessary, however, to keep this study manageable. Accordingly, the criteria consisted of a conjunction between the generic, historical, or cultural significance of a given work and the extent to which it provides new perspectives on the myth.

What should also be emphasized at the outset is that by proceeding chronologically, the intention is not to suggest that there is a conscious, deliberate development of a Callisto tradition. Although instances in which an author was aware of the work of his or her predecessors will be pointed out, this is not a literary "source study." Rather, the chronological approach is designed to highlight the persistence and recurrence of the myth throughout history, and where development is involved, in a historical sense, it is in the changing attitudes toward women which the respective variations of the myth serve to index. Although historical, sociological, and psychological sources are used to explain the ways in which the recurrences of the myth are a reflection

of their time, strictly speaking this is neither a historical nor a sociological nor a psychological study, yet it should make a contribution to each of these areas.

Carl Jung, curious about the process that brought the unconscious, mythic configurations into the conscious realm so that they could be expressed in creative work, concluded that archetypes arise as a response to the problems of the writer's time: "Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present."[20] Similarly, Fiedler's concept of signature suggests that archetypes express themselves in a contemporary fashion — in the language of the writer's time.

INTRODUCTION: Notes

[1] Annis Pratt, "The New Feminist Criticism," College English, 32, No. 8 (1971), 877.

[2] Carol P. Christ, Diving Deep and Surfacing (Boston: Beacon Press, 1980), p. 9.

[3] Annis Pratt, Archetypal Patterns in Women's Fiction (Bloomington: Indiana University Press, 1981), p. 5

[4] Nina Auerbach, Woman and the Demon (Cambridge: Harvard University Press, 1982), p. 150.

[5] Simone de Beauvoir, The Second Sex, trans./ed. H.M. Parshley (1952, rpt. New York: Vintage Books, 1974), p. 416.

[6] Susan Brownmiller, Against Our Will: Men, Women and Rape (New York: Bantam, 1975), p. 6.

[7] Adrienne Rich, Of Woman Born: Motherhood as Experience and Institution (New York: Bantam, 1976), pp. 51-52.

[8] Sherry Ortner, "Is Woman to Man as Nature is to Culture?" in Women, Culture, and Society, ed. Michelle Zimbalist Rosaldo and Louise Lamphere (Stanford: Stanford University Press, 1974), pp. 67-87.

[9] Erich Neumann, The Great Mother, trans. Ralph Manheim (Princeton: Princeton University Press, 1963) and M. Esther Harding, Woman's Mysteries (1935; rpt. New York: G.P. Putnam's Sons, 1971).

[10] Francine Du Plessex Gray, "Nature as a Nunnery," New York Times Book Review, July 17, 1977, p. 29.

[11] Pratt, Archetypal Patterns, p. 16.

[12] Pratt, Archetypal Patterns, p. 16.

[13] Auerbach, p. 160.

[14] Pratt, Archetypal Patterns, p. 19.

[15] Auerbach, p. 165-66.

[16] Pratt, Archetypal Patterns, p. 142.

[17] Leslie Fiedler, "Archetype and Signature," in Art and Psychoanalysis, ed. William Phillips (Cleveland: The World Publishing Company, 1963), p. 462.

[18] Fiedler, p. 462.

[19] Fiedler, p. 462.

[20] Carl Gustav Jung, "On the Relation of Analytical Psychology to Poetry," in Collected Works of C.G. Jung, Vol. 15, trans. R.F.C. Hull, Bollingen Series XX (Princeton N.J.: Princeton University Press, 1966), p. 83.

CHAPTER I: Classical Versions and Their Implications

The myth of Callisto is variously related in five extant Classical works. Hesiod's Astronomy, written in the eighth century, b.c., is the oldest source of information, but his account is quite sketchy, concerned as it is with the origin of the Great Bear constellation and not with the story itself.[1] Apollodorus, to whom The Library is somewhat uneasily attributed (and which is dated equally uneasily at 140 b.c.), dismisses the whole incident in a paragraph;[2] Hyginus (64 b.c. to 17 a.d.), in the Poetica Astronomica, devotes only a page,[3] but both he and Apollodorus offer some of the significant variations which have developed around the essential story. Ovid's account in the Metamorphoses[4] (43 b.c. - 14 a.d.) is the most "literary" and extended treatment of the myth in antiquity, even though a later Classical version was provided by Pausanias. In his Descriptions of Greece (dated from the second century, a.d.) the myth is referred to as a "common Greek tale"; concerned as he is with describing places rather than personages, his account is limited to a couple of sentences.[5]

Conflating these five classical redations of the myth, one arrives at the following basic, but problematic, profile of the Callisto figure and her story. Callisto, the daughter of Lycaon, is a member of Diana's virgin band. She is variously described as a nymph,[6] or a young woman who "chose to occupy herself with the wild-beasts in the mountains together with Artemis."[7] Ovid's description evokes a strong, free woman and a favorite of Diana's: "This girl was not one who spent her time in

spinning soft fibres of wool or in arranging her hair in different styles. She was one of Diana's warriors, wearing her tunic pinned together with a brooch, her tresses carelessly caught back by a white ribbon, and carrying in her hand a light javelin or her bow. None of the nymphs who haunt Maenalus was dearer than she to the goddess of the Crossways" (p. 61).

She is raped and impregnated by Zeus. Hesiod does not tell us precisely how Zeus manages to gain her trust, but Apollodorus accounts for two disguises which the god took in order to disarm her: "Some say [he took the likeness] of Artemis, others, of Apollo."[8] Ovid's version describes Zeus appearing disguised as Artemis and approaching the girl exactly as the goddess might have, acknowledging Callisto as his/her favorite, and making conversation that might have been expected of the goddess herself: "'Dearest of all my companions,' he said, 'where have you been hunting? On what mountain ridges?' She raised herself from the grass: 'Greetings, divine mistress,' she cried, 'greater in my sight than Jove himself - I care not if he hears me!'"[9]

All versions agree that as soon as Diana discovered Callisto's pregnancy, she exiled the girl from her following. Shortly thereafter the nymph was changed into a bear. Hyginus maintains that Artemis was responsible for the girl's transformation. Callisto had not penetrated Zeus' disguise and when Artemis asked the nymph who had made her pregnant the girl blamed the goddess. So out of anger and indignation Artemis is said to have transformed Callisto into a bear.[10] Apollodorus asserts that Zeus was responsible for the ursine transformation, that he hoped his liaison would escape Hera's attention if his lover were no longer human.[11] Only in the later versions of Pausanias and Ovid is this metamorphosis accounted to the jealousy of Hera, a jealousy which

arises not merely because Callisto was thought to be a cause of Zeus' unfaithfulness, but because Callisto had had the temerity to produce a son from the union.

The nymph's transformation into a constellation is always attributed to Zeus, and it represents a generous effort to save her from death, the causes of which are variously described. Hesiod, and later Hyginus, both tell that Callisto is captured by the Arcadians while she is "wandering like a wild beast in the forest," and is given as a gift to her father, Lycaon. Unaware of the taboos surrounding the grove of Zeus-Lycaeus, she enters the sacred compound and is hunted out by Arcadians, her son Arcas among them. Just before she is to be killed for her trespass, Zeus saves her from her fate by placing her in the sky as a constellation.[13] Pausanias and Apollodorus offer another version; both maintain that Artemis killed the girl, either as a favor to Hera or out of her own anger, and that after her death, Zeus enshrined her in the Great Bear.[14] Only Ovid maintains that her son was about to kill her when Zeus intervened — thus loosely following Hesiod, who includes her son among the hunters in the sacred grove. But in Ovid's version, Arcas' inability to recognize his mother is given as the cause of the near matricide, and Callisto's loneliness accounts for her perhaps unwise efforts to approach a human while she remains a bear. Once again, Zeus intervenes, preventing Callisto's death and setting both figures in the sky as constellations.

These variations suggest that there is no absolutely definitive version of the myth. Nevertheless, the account given in the Metamorphoses will be considered, for the purposes of this study, to be the most "authoritative" for a number of reasons. The first is the purely practical need to have a point of departure, a single configuration of

the events whereby to determine whether the myth does indeed inform the respective works under consideration. Second, though Hesiod may claim to be the oldest source, and Pausanias the most recent Classical version, and while Apollodorus does provide variations, Ovid's version is the most extended — four times the length of the next longest — and his details give his version more weight, more significance. More pointedly, in Ovid's version we can best discern the "patriarchal signature" of the Augustan age.

* * *

Ovid's representation of Diana is not at all in keeping with what modern archaeological/psychological studies have revealed about her pre-patriarchal character, all of which point out that the virgin goddess was not originally characterized by physical virginity. Erich Neumann points out that Artemis, as a manifestation of the archetype of the Great Mother, was characterized by images of fecundity and was worshipped as one who could provide help for women in labor.[15] J.G. Frazer's study of Artemis also unearthed the discrepancy in the "virginity" attributed to her: "The . . . word parthenos, applied to Artemis, which we commonly translate Virgin, means no more than an unmarried woman, and in early days the two things were by no means the same . . . there was no public worship of Artemis the Chaste; so far as her sacred titles bear on the relation of the sexes, they show that, on the contrary, she was, like Diana in Italy, especially concerned with the loss of virginity and with child-bearing."[16]

Accordingly, M. Esther Harding, in Woman's Mysteries, refers to a variety of goddesses in a number of cultures, noting that while they are given the epithet "virgin," they are noted for their fecundity, and in

some cases for sexual promiscuity. Consequently, she concludes that "the term virginity must refer to a quality, to a subjective state, a psychological attitude, not to a physiological or external fact."[17] That quality or subjective state Harding calls psychological virginity. While Harding coined the term, she is by no means alone in noticing the fact on which she bases her conclusion: that many so-called "virgin" goddesses were not sexually innocent.

As a psychologist of some repute, Harding recognized the similarity between myths and psychological truths. For her, the psychological virginity of the goddess is the prototype for that of a mortal woman, and refers exclusively to a state of mind. The woman who is physically virgin is physically intact; similarly, the psychological virgin can be said to be psychologically intact. A whole series of adjectives might be used to describe her: she is independent, belonging only to herself and taking responsibility for her own life and her own fate. She is emotionally whole, mature, unfragmented, "one-in-herself."

The term may, because it contradicts the current meaning of the word "virginity," seem to indicate an irresponsible use of language. But the phrase is, indeed, carefully chosen as a challenge to our concept of virginity, as an antidote to an over-emphasis upon the importance of the physically intact state. Harding deliberately wants to suggest that a woman's image of herself, her possession of those qualities of independence, strength, and wholeness, are an infinitely more important measure of her value than the intact hymen which has typically determined the way she was viewed by men. That such a term is necessary to criticism which deals with literary characters who evince these qualities is indicated by the adoption of the concept, if not the term, by a number of critics.[18]

This understanding of the term "virgin" aids our interpretation of Diana's treatment of Callisto, suggesting that the goddess's moral or social condemnation of the nymph's behavior is, like the meaning of the word "virgin," a patriarchal imposition, for the matriarchal goddess of fecundity, maternity and childbirth would not have treated her votary in this way. She would not have cast Callisto out for her loss of physical virginity. Nor would the "Opener of the Womb" have abandoned a woman about to give birth. Clearly there is another explanation of these details.

That Ovid has misconstrued the actual situation is also indicated by an internal discrepancy. In his version, Hera claims that Callisto, because she has been placed in the sky as a star, is a goddess, yet Zeus has conferred neither power nor immortality upon the young woman. Hera's claim is inexplicable unless we credit the assumption that the nymph and the goddess are one and the same, and that Callisto has been a goddess all along.

Pausanias's description of the site of Callisto's grave and Diana's temple strongly suggest that Callisto was a local, Arcadian aspect of the virgin goddess. Directing us to the place he tells us, almost naively, "descending from Cruni about thirty furlongs you come to the grave of Callisto, a lofty mound of earth, on which grow trees, many of them of the cultivated sorts, and many of the kinds that bear no fruit. On the summit of the mound is a sanctuary of Artemis surnamed Calliste (the 'fairest'). I believe that Pamphos, the first poet who gave Artemis the epithet of Calliste must have learnt it from the Arcadians."[19]

William Sherwood Fox also supports this theory, using both internal evidence and information about the cult of Artemis specific to Arcadia: "In Arkadia the bear was an animal sacred to Artemis, one of whose cult-

titles was Kalliste, a name which could readily be worked over into Kallisto. Kallisto, then, both maiden and bear, was none other than Artemis herself."[20] Harding similarly identifies Artemis with the bear.[21] It is ironic that although Ovid does not acknowledge their identity, his description of Callisto's qualities also echo those of the goddess: he describes Callisto as one of Artemis' favorites, one of her most beautiful followers, a hunter like the goddess, and the possessor of strong and independent nature — one who is unafraid to defy the power of Zeus. Hesiod's description of Callisto as one who "chose to occupy herself with the wild beasts in the mountains together with Artemis" also suggests that Callisto and the Lady of the Beasts are one and the same. Artemis, as Lady of the Beasts — an aspect suggested by the Bear which is sacred to her in Arcadia and which is the animal which Callisto becomes — governs the bestial side of our personalities. As Neumann explains: "Artemis has been characterized as a goddess of the 'outside,' of the free wild life in which as huntress she dominates the animal world. This is a symbolic projection of her role as ruler over the unconscious powers that still take on animal form in our dreams — the 'outside' of the world of culture and consciousness. . . . She is close to the wild, early nature of man, i.e., to the savage instinct-governed being who lived with the beasts and the free-growing plants."[22]

The kinds of changes imposed upon the character of Artemis by patriarchal culture also support the theory that Callisto and Artemis are one person split into two personages, one mortal, one immortal, one virgin, one "soiled." The early Artemis, as mentioned above, was not a virgin goddess, but mother and Lady of the Beasts, patron to pregnant women, and midwife. In The Greeks and ther Gods, W.K.C. Guthrie observes that traces of her old character are frequently preserved in

later myths by allowing her a counterpart nymph who expresses her more ancient aspects: "the traces of the Mother-goddess were not obliterated in the Artemis of the Greeks. . . . In Greece, the memory of the past was preserved in particular in one interesting way, by attaching to her, among the nymphs who were her particular companions, some who themselves had amorous adventures which sometimes resulted in their becoming mothers."[23] Guthrie gives the myth of Callisto as one in which this phenomenon is evidenced. It was apparently important to the patriarchy to "purify" Artemis, partly because what it would perceive as the promiscuity of one of the primary female deities did not conform to its need for chastity in wives to ensure the purity of the family lines. In Myth, Religion, and Mother Right, J.J. Bachofen also notes that the procedures used for patriarchal updating of an outmoded, matriarchal deity often exhibit the phenomenon we observe here, that is, the inclusion of the old and new aspects of the goddess within one myth: "Not infrequently new and old occur together; or the same fact, the same person appear in two versions, one prescribed by the earlier [matriarchal] one by the later [patriarchal] world; one innocent, one criminal; one full of nobility and dignity, one an object of horror and the subject of a palinode."[24]

* * *

The division of Diana into two discrete figures can be attributed to two developments. First, the imposition of patriarchal values upon the elements of the myth, as Bachofen and Guthrie indicate, results in the purification of the goddess and the attribution of her less chaste, more fecundating qualities to a mortal counterpart. Thus Diana's psychological virginity comes to be thought of as literal, physical; the

aspects of her character as a goddess of fecundity and pregnancy are sloughed off onto an unfortunate, pregnant girl whom the patriarchy's virgin goddess reviles. But there is a second, equally valid, way of understanding the refraction of Diana's character into mortal and immortal counterparts: the failure to recognize the ritual which lies behind the myth. The type of myth which is the prototype for the story of Callisto is the hierogamy, or sacred marriage, and Callisto's own experience is patterned after the initiation ritual which has its prototype in the hieros gamos.

We can describe the hierogamy briefly as being the union of the sky god, Jupiter, and the earth or moon goddess, Artemis, the purpose of which is the renewal of a wasteland. The setting for Callisto's impregnation in Ovid's retelling of the myth is the Arcadian wasteland resulting from Phaeton's ride in his father's chariot. If we simplify for a moment, and consider Callisto to be only another name for Diana, we discover that the result of the hierogamy is Arcas, a young man traditionally thought responsible for the Golden Age of Arcadia, the region that Zeus is so worried about.

Insofar as Callisto is mortal, not immortal, her own experiences are those of a woman initiated into the feminine mystery of psychological virginity. Harding's study of Woman's Mysteries has reconstructed the ancient, matriarchal rituals which initiated young women into their sexuality, and her descriptions of the rites correspond very closely to the events of the Callisto myth. The forest "whose trees had never felt the axe" is a sacred forest, and thus corresponds to the temple in which initiation ceremonies typically transpire.[25] Callisto's devotion to Artemis, which she indicates in her greeting, is the initiate's devotion to the goddess whom she worships.

Because the ceremony represents a sacrifice of virginity to the goddess, Zeus is disguised as Artemis in many versions of the myth. Yet there must be some point in the ceremony when it becomes startlingly clear to the initiate that part of sacrificing her virginity to Artemis is having it taken away by a man who represents the god. This sudden discovery is reflected in the myth through Callisto's realization that the goddess who approached her so affectionately is a god in disguise.

The objective of the initiation ceremony is the achievement of psychological virginity. Harding's study of "The Sacred Marriage" (chapter 11), comes to the conclusion that "psychological virginity can only be attained through ravishment of a god, through a hieros gamos or holy matrimony."[26] While pondering the virginity of Isis, Harding concludes: "the hieros gamos, the marriage with the god creates the quality of virginity, it makes the woman one-in-herself. Through such an experience the woman comes into possession of her own masculine soul. . . . Thus she becomes complete, whole."[27] In the initiation ceremony, then, the initiate is like the goddess in two respects. First, she symbolically represents the goddess, playing her part in the ritual re-enactment of the hieros gamos. Second, she attains a quality akin to the nature of the goddess: she becomes virgin in the psychological sense. This interpretation of the myth accounts for another of Ovid's details. He tells us that Callisto betrayed her changed state by her blushes and her reticence, and that although the other nymphs noticed her unusual behavior, Diana, because she was a virgin, did not. Actually, however, the nymphs notice because Callisto is now different from them, and the ancient, matriarchal goddess, who was by no means physically virgin, takes no notice of Callisto's state because it is like her own.

And herein lies the explanation for Diana's eventual vituperative exile of Callisto. The tone of her dismissal is a patriarchal addition, and the action is really a positive one. Once the initiate has completed the ritual she no longer dwells in the temple of the goddess, but must go back to the secular world and take her wisdom with her. Diana's expulsion of Callisto is no more than this. That the girl leaves with the qualities of the goddess now part of her very being is indicated by Callisto's transformation into a bear, the totem animal of Artemis which symbolizes the goddess' sexuality.

* * *

The thrust of Harding's whole argument in Woman's Mysteries is that the ceremonies she describes were formed to ritualize necessary stages and aspects of a woman's discovery of her femaleness and her sexuality. The rituals speak psychological truths: "Religious practices are based on a psychological need. The inner or spiritual necessity was here projected to the world of concrete fact and met through a symbolic act. If the rituals of sacred prostitution are examined in this light it becomes evident that the ancients felt it to be essential that every woman should once in her life give herself, not to one particular man, for love of him, that is for personal reasons, but to the goddess, to her own instinct, to the Eros principle within herself."[28]

Myth, which has often been described as the script for a ritual, has the same function: its patterns express basic psychological truths about the essential events of life. Given that this myth reflects the pattern of the initiation ceremonies, its text can legitimately be examined for clues it might offer regarding the psychological experience of a woman's first, initiatory sexual encounter, and the feelings which follow.

A woman's sense — especially in literature — that she has been raped does not exclusively refer to a violent physical penetration, but to her feeling that she has somehow been violated regardless of the man's behavior. Discussing the young woman's typical ambivalence toward her first sexual encounter, Simone de Beauvoir suggests several reasons why this occurrence might feel like rape:

> Woman is penetrated and fecundated by way of the vagina, which becomes an erotic center only through the intervention of the male, and this always constitutes a kind of violation. Formerly it was by a real or simulated rape that a woman was torn from her childhood universe and hurled into wifehood; it remains an act of violence that changes a girl into a woman: we still speak of "taking" a girl's virginity, her flower, or "breaking" her maidenhead. This defloration is not the gradually accomplished outcome of a continuous evolution. It is an abrupt rupture with the past, the beginning of a new cycle.[29]

What de Beauvoir suggests, then, is that the first penetration by the male inevitably causes some sense of violation, however mild. Feelings of rape also strongly suggest the girl's powerful sense that she is changed by this encounter. Her maidenhood, a state that corresponded to the presence of her maidenhead, was a comfortable, known, free thing. But with the breaking of that maidenhead, she is thrust into a new state which is unfamiliar and frightening. Moreover, if she is at all aroused, she experiences a passion quite probably previously unknown to her.

Thus in the myth, the god appears first as Diana because certain aspects of Callisto's own passion are familiar, and thus unthreatening. But in consummating that passion she comes to know the animus, aspects of herself which have heretofore been unknown and unfelt. Or if the god takes, as Apollodorus suggests, the guise of Apollo, the Callisto figure is not initially frightened because the aspect of herself which Apollo symbolizes is neither unknown nor frightening. Apollo symbolizes Logos,

which Harding defines (after Jung) as an orientation toward the objective, outer world, characterized by the logical and rational.[30] It is symbolized by the sun: "The sun as masculine principle is ruler of the day, of consciousness, of work and achievement and of conscious understanding and discrimination."[31] This does not frighten the initiate, for it is an aspect of her animus which, as a woman in a patriarchal, logos-oriented world, she has had to develop.

But when the god reveals his true identity the struggle commences, and that struggle, like the disguise, is two-fold. In the versions where Zeus is disguised as Diana, the woman struggles with the surprise of her own, unfamiliar, passional nature. Meyer Reinhold indicates the extent to which Zeus here symbolizes passion when he calls Zeus' disguise "the ultimate of his many transformations, in this case lust disguised as the very symbol of chastity."[32] The struggle with Apollo, however, symbolizes the woman's struggle between Eros and Logos. Eros, in contrast to Logos, is a tendency to be "more concerned with feelings and relationships, than with the laws and principles of the outer world, and hence it is preoccupied with psychic relatedness."[33] While Harding is somewhat dogmatic about how a woman ought to be more concerned with Eros than Logos, and somewhat simplistically attributes Logos to men and Eros to women, her exploration of initiation rituals nevertheless reveals that their objective is to restore psychic balance: "Through such an experience the woman comes into possession of her own masculine soul, which is then no longer projected entirely outside herself into a man who has for her the value of a god, with god-like authority.[34] The struggle with the god becomes a struggle between the two psychic orientations, in an attempt to find balance and wholeness.

Whether the woman seeks to discover her sexual or her psychic nature, it is certain that she undergoes the process alone. Thus Zeus comes upon Callisto when she is separated from her fellows. She is alone in so many parts of the myth. To begin with, she is an orphan: nowhere is there mention of a mother who might guide her through this rite of passage. Diana functions as a kind of surrogate mother; the band is a place where she might come to learn about her feminine nature. Yet the most significant event of this discovery takes place when she is separated from the band; her separation constitutes both vulnerability to rape and the opportunity to be initiated. It is her aloneness, in short, that attracts Zeus to her.

The outcome of the rape or initiation is an even more profound isolation: exiled from Diana's band, Callisto is effectively severed from the female world of physical virginity; transformed into a bear, she is cut off from human society altogether. These facts illustrate the primal aloneness which the young woman feels once she has been sexually initiated. The experience is a powerful one to begin with and in her naiveté the young woman first imagines that an experience of such magnitude has occurred only to her. She is alone in the knowledge of her own and her lover's passion. She is sure that other young women do not feel what she has felt, and consequently in the myth she betrays herself to the other nymphs with blushes not so much because she is ashamed of being raped but because she is awed, overwhelmed, and perhaps even shameful about the strength of her own feelings.

Not only does she feel alone, exiled from the company of virgins, but she feels bestial; her passion is an animal thing. Depending upon her sense of her own responsibility for her passion, she envisages that she has made herself animal-like, and hence in the myth her transforma-

tion is credited to the staid, proper Hera, or the indignant Diana, aspects of herself, to reflect her own self-condemnation. Or it is credited to Zeus, as if the man has done this to her.

The birth of Arcas symbolizes the birth of the masculine in herself. As Harding says generally of the birth experience:

> Psychologically, this child represents the birth of the new individuality, which replaces the woman's ego, sacrificed through the temple. . . . He is the new personality born of her sacrifice. . . . He is thus the 'one who goes beyond,' and represents the rebirth of hope and the possibility of transcending the past. Through the power of the hieros gamos, the complete sacrifice of egotism and of the possessive attitude towards oneself and one's own emotions and instincts which that ritual involves, is born this Hero-child, the ability to start again, even after disaster and failure and to start on a different level with new values and a new understanding of life.[35]

* * *

While the myth describes the psychological realities of sexual initiation for young women, its details, especially those of Ovid's version, correspond to the truths of female sexuality under the aegis of the patriarchy. In the matriarchal period, or what will be here identified as the matriarchal version or initiatory aspect of the myth, Callisto's "rape" was initially an introduction to a woman's sexuality that was patterned after the hieros gamos, and although the woman perhaps felt some surprise and even shock, it is doubtful that initiates thought of themselves as raped. As Susan Brownmiller observes in Against Our Will: Men, Women, and Rape, rape is largely a violent act intent on establishing the man's power over his victim.[36] Similarly, as Peggy Reeves Sanday points out in Female Power and Male Dominance, rape is a fact of patriarchal societies; societies in which woman is revered for her connections with a sympathetic and fecund "Mother Earth" show very

low incidence of rapes and are generally matriarchal.[37]

Certain facts about a young woman's experience of her sexuality under the patriarchy suggest reasons why Callisto's experience is termed rape, reasons which reflect man's power over woman, but which do not necessarily reflect the use of physical violence to prove that power. Looking, for example, at Zeus' attraction to Callisto, we notice that he is attracted by two paradoxical qualities. The first is that she is not "womanly" — that is, that she does not spin and weave, but instead hunts — and his initial desire for her seems in part to be a desire to overwhelm the very strength which he admires, to belittle the very quality he finds so attractive. On the other hand, he waits until she is tired and resting before he approaches; he knows that now she is vulnerable and he may not find her so for a long time.

De Beauvoir, discussing the young woman's sexuality in The Second Sex, powerfully captures this paradox of womanhood when she observes that the active young girl is provocative:

> Beyond the lack of initiative that is due to women's education, custom makes independence difficult for them. If they roam the streets, they are stared at and accosted. I know young girls who, without being at all timid, find no enjoyment in taking walks alone in Paris because, importuned incessantly, they must be always on the alert, which spoils their pleasure. If girl students run in gay groups through the streets, as boys do, they make a spectacle of themselves; to walk with long strides, sing, talk, or laugh loudly, or eat an apple, is to give provocation; those who do will be insulted or followed or spoken to.[38]

But while the active young girl is sexually provocative, the male prefers a mate to be a passive creature of his imaginings:

> And actually, it is not by increasing her worth as a human being that she will gain value in men's eyes; it is rather by modeling herself upon their dreams. When still inexperienced, she is not always aware of this fact. She may be as aggressive as the boys; she may try to make their conquest with a

> rough authority, a proud frankness; but this attitude almost surely dooms her to failure. All girls, from the most servile to the haughtiest, learn in time that to please they must abdicate. . . . To be feminine is to appear weak, futile, docile. The young girl is supposed not only to deck herself out, to make herself ready, but also to repress her spontaneity and replace it with the studied grace and charm taught her by her elders. . . . There is a real contradiction between her status as a real human being and her vocation as a female. And just here is to be found the reason why adolescence is for a woman so difficult and decisive a moment. Up to this time she has been an autonomous individual: now she must renounce her sovereignty.[39]

To give oneself up to male expectations, much less to the ownership of one's husband which legal marriage has entailed, is to be raped of one's selfhood. The god approaches in feminine guise to reflect the girls' feminine dreams about what love and sexuality entail; but rape by the god reflects the social reality of sexuality and marriage in a patriarchal world. One aspect of rape which Brownmiller points out is the negation of choice for the woman. Of early woman she writes:

> In the violent landscape inhabited by primitive woman and man, some woman somewhere had a prescient vision of her right to her own physical integrity, and in my mind's eye I can picture her fighting like hell to preserve it. After a thunderbolt of recognition that this particular incarnation of hairy, twolegged hominid was not the Homo sapiens with whom she would like to freely join parts, it might have been she, and not some man, who picked up the first stone and hurled it. How surprised he must have been, and what unexpected battle must have taken place. Fleet of foot and spirited, she would have kicked, bitten, pushed and run, <u>but she could not retaliate in kind</u>.[40]

On a slightly different but still parallel plane, rape is an effect of marriage — especially of those which families negotiated.

The raping male is viewed as "godly" for two reasons. First, it reflects his real, transcendent power in a world where she is powerless, where he holds all of the social, economic, legal power and she has none. Second, it reflects her perception of man in his maleness, about

which she has mixed feelings, not the least powerful of which is adoration: "Man dazzles her, and yet he scares her, too. In order to accommodate the contradictory feelings she bears toward him, she will dissociate the male in him that frightens her and the bright divinity whom she piously adores."[41]

When Zeus is finished with Callisto, he returns to the upper air, echoing another cultural fact about male/female relations. In "Is Female to Male as Nature is to Culture," Sherry Ortner, like de Beauvoir and Sanday, points out that woman is for man a chthonic being, one closer to the natural world which he hopes to transcend through the creation and development of culture.[42] He typically views this transcendence as one which leaves his earth-bound mate behind in the business of pregnancy, childbearing and motherhood, and, in the case of earlier societies, involved in agricultural tasks.

Callisto's motherhood would normally confer upon her a great deal of power, for her child's father is, after all, a god. Moreover, motherhood is, as Adrienne Rich points out throughout her study, Of Woman Born, one of the more powerful aspects of womanhood. Paradoxically, it is also belittled under the patriarchy — largely because of the fear it arouses in men:

> Thus in prepatriarchal life the male child early perceived that the female power of procreation was charged with mana. The sacred, the potent, the creative were symbolized as female. . . . Patriarchal man created — out of a mixture of sexual and affective frustration, blind need, physical force, ignorance, and intelligence split from its emotional grounding, a system which turned against woman her own organic nature, the source of her awe and her original powers.[43] In a sense, female evolution was mutilated . . .

Callisto's transformation into a bear certainly prevents her from enjoying the honors of her motherhood. Her evolution is mutilated quite

literally by her ursine guise.

Hera's transformation of Callisto emphasizes that under the patriarchy, woman is paradoxically one of the strictest keepers of sexual mores. Powerful misogynistic attitudes in patriarchal culture tend to categorize woman into two exhaustive and mutually exclusive types: she is either virgin or whore, Mary or Eve. It becomes important, therefore, for women to protect their collective image by openly denouncing any woman who trespasses patriarchal law: they denounce others in order to protect themselves. Consequently, Callisto's punishment is appropriately seen to come from two female sources: Diana and Hera. In some versions Diana is said to turn Callisto into a bear or to kill the bear as a favor to Hera, reflecting the fact that the patriarchal version of the virgin goddess proclaims all sexuality bestial. Ovid's version clearly implies Callisto's guiltlessness, but this makes no difference: an unwed mother threatens the image of all women, no matter how innocent her pregnancy might be. Diana does not inquire about the circumstances and judge accordingly, rather she judges as she knows everyone will judge: blindly and uncaringly.[44]

Those versions which attribute Callisto's transformation to Hera reflect yet another phenomenon of patriarchal culture: the desire to see that other women are victimized in the same way they themselves have been. This is essentially an effort to legitimize their own victimization, an effort to prove that their status is something given, natural, not something imposed, or which they can prevent. We can understand Hera's jealousy in this context. Hera is a victim of her ties to Zeus; he is continually unfaithful, and she is helpless to do anything about it. Such circumstances foster both dependence and jealousy. Harding discusses the kind of goddess created in patriarchal times who is not

one-in-herself, and the description which she gives fits Hera perfectly: "They have apparently no separate existence of their own, but are conceived of only as the wives or counterparts of the gods from whom they derive both their power and their prestige. . . . Goddesses existing in this way as the counterparts of the gods are of distinct type. They represent the ideal of the married woman and personify that aspect of feminine nature which is clinging and dependent. They deify the domestic virtues of the wife, who is concerned only with the interests of husband and children."[45] Hera's jealousy of Callisto is the jealousy which the dependent woman feels for her independent counterpart. Hera is essentially trapped by her marriage to Zeus, and Callisto is not.

That Callisto bears Zeus a son is, in any patriarchal culture, the ultimate insult to the "cuckolded wife" (there is, apparently, no word to describe a woman whose husband has been unfaithful), for a male child means the granting of favors to the woman who has borne this treasure of patrilineal societies. As a consequence, Hera's power over her husband is even less than what it had been. Since Callisto's power consists of her youth, her beauty, her fecundity, in the myth Hera deprives her of these qualities by changing her into a bear. This transformation would refer, on a literal level, to Hera's act of pointing out and condemning Callisto's animal sexuality, a quality the patriarchy disapproves of in women. Hera makes her an outcast from the society in which the nymph threatened her own power.

The third ending attributed to the myth is that in which Callisto is threatened with death because she has entered the sacred precinct of Zeus-Lycaeus. The Arcadians had captured her in her bear form and brought her to Arcadia as a gift for Lycaon. Not knowing anything about the prohibitions, she accidentally enters the sanctioned area, where the

hunters pursue her. Apparently their presence is not forbidden, so the question that arises is which aspect of her — animal or woman — is the prohibited one? Either she is pursued because women are not allowed in the masculine province which is deemed sacred, or because her bestial sexuality, symbolized by her ursine form, is forbidden by the patriarchy's sacred laws. In either case, her trespass into the physical area really indicates a trespass of the patriarchal law.

The epithet attributed to Zeus in this version, "Lycaeus," is very similar to that of Callisto's father, Lycaon, and in The Oxford Companion to Classical Literature, Sir Paul Harvey indicates that Lycaeus "appears to be connected with the word for 'wolf.' A festival, the Lycaea, was held on Mt. Lycaeus in honour of Zeus-Lycaeus. At this festival a man was supposed to undergo transformation into a wolf and he was believed to retain that form for nine years."[46] According to Edith Hamilton, Apollo is also associated with this name: "Another name for [Apollo] was 'the Lycian,' variously explained as meaning Wolf-god, God of Light, and God of Lycia."[47] The similarity in the names of all the men involved in Callisto's story is not altogether gratuitous, rather it indicates the similar god-like power which both father and lover have over her. She is, as it were, surrounded by the patriarchy, and only the patriarchy has the power to rape, condemn, or legitimize her. One man is all men. Their attitudes toward her sexuality essentially represent the social force which can destroy her. At the same time — no matter which version is considered — it is always Zeus who saves her and declares her legitimate. The myth indicates in a rather disturbing way the overwhelming dominance of the male world and the absolute and even capricious power it has over a woman.

CHAPTER I: Notes

[1] Hesiod, The Homeric Hymns and Homerica, trans. Hugh G. Evelyn-White (New York: Macmillan, 1914), p. 69. See Appendix A.

[2] Apollodorus, The Library of Greek Mythology, Book III, trans. Keith Aldrich (Lawrence: Coronado Press, 1975), p. 71. See Appendix B.

[3] Hyginus, Poetica Astronomica, Book II, in The Myths of Hyginus, trans./ed. Mary Grant (Lawrence: University of Kansas, 1960), pp. 181-82. See Appendix C

[4] Ovid, Metamorphosis, Trans. Mary M. Innes (Harmondsworth: Penguin, 1955, pp. 61-64. See Appendix D.

[5] Pausanias, Description of Greece, Trans. J.G. Frazer, Vol. 1 (London: Macmillan and Co., 1913), p. 419. See Appendix E.

[6] Ovid, p. 61.

[7] Hesiod, p. 69.

[8] Apollodorus, p. 71.

[9] Ovid, p. 61.

[10] Hyginus, p. 181.

[11] Apollodorus, p. 71.

[12] Ovid, pp. 62-63.

[13] Hesiod, p. 69, and Hyginus, p. 181.

[14] Pausanias, 376, and Apollodorus, p. 71.

[15] Erich Neumann, The Great Mother; Robert Graves, The White Goddess (New York: Farrar Strauss and Giroux, 1976), p. 125.

[16] M. Esther Harding, Woman's Mysteries, Ancient and Modern, p. 101.

[17] Harding, p. 102.

[18] Rich, Of Woman Born, p. 96; Pratt, Archetypal Patterns in Women's Fiction, p. 9; Barbara Rigney, Madness and Sexual Politics in the Feminist Novel (Madison: University of Wisconsin Press, 1978), p. 35-36; Evelyn J. Hinz and John J. Teunissen, Surfacing: Margaret Atwood's 'Nymph Complaining,'" Contemporary Literature, 20, no. 2 (1979), 230.

[19] Pausanias, p. 419.

[20] William Sherwood Fox, Greek and Roman, Vol. 1 of The Mythology of All Races, ed. Louis Herbert Gray (New York: Cooper Square Publishers, Inc., 1964), p. 21.

[21] Harding, p. 149.

[22] Neumann, pp. 276-77.

[23] W.K.C. Guthrie, The Greeks and Their Gods (Boston: Beacon Press, 1955), p. 103.

[24] J.J. Bachofen, Myth, Religion, and Mother Right (Princeton,N.J. Princeton University Press, 1967), p. 74.

[25] Harding, p. 137.

[26] Harding, p. 146.

[27] Harding, p. 187.

[28] Harding, p. 144.

[29] Simone de Beauvoir, The Second Sex, trans. and ed. by H.M. Parshley (New York: Vintage Books, 1974), p. 416.

[30] Harding, pp. 11 & 29.

[31] Harding, p. 38.

[32] Meyer Rheinhold, Past and Present (Toronto: Hakkert, 1972), p. 326.

[33] Harding, pp. 11, 29, and 38.

[34] Harding, p. 187.

[35] Harding, p. 154.

[36] Susan Brownmiller, Against Our Will: Men, Women, and Rape (New York: Bantam, 1975).

[37] Peggy Reeves Sanday, Female Power and Male Dominance: On the Origins of Sexual Inequality (Cambridge: Cambridge University Press, 1981).

[38] de Beauvoir, p. 374.

[39] de Beauvoir, p. 375-76.

[40] Brownmiller. pp. 4-5.

[41] de Beauvoir, p. 388.

[42] On the chthonic nature of women, see de Beauvoir, Sanday, and Sherry Ortner, "Is Female to Male as Nature Is to Culture?" in Women, Culture, and Society, ed. M.Z. Rosaldo and L. Lamphere, pp. 67-87.

[43] Adrienne Rich, Of Woman Born: Motherhood as Experience and Institution, p. 116.

[44] In a passage on page 85, Ortner discusses the ways in which women become the keepers of mores in patriarchal societies. For the most part, their condemnation of other women becomes a means of protecting their own reputations which, given the prevalence of misogyny, is important. Again and again, we find that this is what the Hera and Diana figures intend when they cast out or condemn Callisto.

[45] Harding, p. 104.

[46] Sir Paul Harvey, The Oxford Companion to Classical Literature (London: Oxford University Press, 1969), p. 251.

[47] Edith Hamilton, Mythology: Timeless Tales of Gods and Heroes (Boston: Little, Brown & Co., 1940), p. 30.

CHAPTER II: Callisto in the Mediaeval and Renaissance Traditions

The story which Ovid tells of Callisto received several different kinds of treatment during the Middle Ages and Renaissance in England. Three translations of the Metamorphoses made the work even more popular and well known than it had been in the Latin original. William Caxton made the first full translation into colorful Middle English in 1480. Arthur Golding made the first important Renaissance translation in 1567, which went through eight editions in fifty years and was the English Ovid during that time. At some point it even gained the epithet of "Shakespeare's Ovid," allegedly being the translation to which Shakespeare referred. Sir George Sandys published the third translation in 1621, calling it Ovid's Metamorphoses Englished, Mythologized and Represented in Figures. Each translation has a different style, and each, being cast in a different form — Caxton writes in prose, Golding uses a long, heavily alliterated septameter line, Sandys employs iambic pentameter — results in translations whose stylistic differences are interesting of themselves, but whose attitudes toward Callisto are fairly consistent.

In addition to the translations, there appeared a number of works that make use of mythological material in a quasi-historical way. These make the "Matter of Rome" — secularized versions of myths — an intrinsic part of the material and include the story of Callisto as part of Jupiter's career as soldier and king. The first published work of this nature is William Caxton's translation of Raoul Lefevre's Recuyell of

the Historyes of Troy (1503), which was not only the first printed English book, but which must have been particularly popular, having gone through a vast number of editions over the next two hundred and thirty years. Certainly the Recuyell influenced both William Warner, author of Albion's England, and dramatist Thomas Heywood who, a century later, apply their own signatures to Lefevre's version of Callisto's tale. Finally, there is an odd little narrative called The Barley Breake, or a Warning for Wantons, written by a person who calls himself or herself merely "W.N., gentleman." It is a moral tale about a promiscuous girl whose father, wishing to keep his daughter pure, tells her the story of Callisto, as if this were the proper story to tell young girls who seem flirtatious.

* * *

The translations of the Metamorphoses tend to reveal a generally sympathetic attitude toward Callisto. For example, the language used to describe her rape, as well as that in which Diana denounces her, has been gentled. Caxton, in accounting for Callisto's expulsion from Diana's band, writes that Callisto lost Diana's favor for "a lytel thynge," and gives us a common proverb about the love of "ryche folke [which] to lytle endureth," and more or less accounts for Callisto's fall as the fall of a "fool that therto assewreth."[1] What was once a sacred issue is now a secular one; his version is not about a goddess and a mortal, but concerns instead rich folk and their poorer, less financially powerful counterparts. Golding spends a great deal of time describing Callisto's rape and the attempts that she makes to avert it; the description's tone and length reveal his sympathy for her:

> He tooke hir fast betweene his armes, and not without his shame,
> Bewrayed plainly what he was and wherefore that he came.
> The wench against him strove as much as any woman could:
> I would that Juno had it seene. For then I know thou would
> Not take the deede so heynously: with all hir might she strove.
> But what poore wench or who alive could vanquish mighty Jove?[2]

Sandys is a little more ambivalent, but by no means dogmatic, as the adjectives he uses suggest. He talks of her "violated shame," of "selfe-guilty blushes," and of the "willing rape."[3]

The character of Diana is softened somewhat in all three translations; she is not quite the cool, peremptory goddess of the Metamorphoses. Caxton, in describing Diana's condemnation of the pregnant nymph, gives the goddess a fairly gentle tone. Rather than being told emphatically not to "defile this sacred spring," Callisto is more matter-of-factly admonished (and in the third person): "For which cause Dyane deffended her that she sholde not entre to the bayn but withoute taryeng she sholde goo wyde oute of her company" (p. 300). Sandys even allows his nymphs to be sympathetic, for when they disrobe Callisto and find her pregnant, they try and cover her womb with their hands to hide it from Diana. The sense conveyed by this gesture is that they know Callisto no longer belongs there, not that she is particularly shameful.

Jupiter is, on the other hand, consistently criticized. He is given the character of a licentious man who is rather thrilled at the thought of having some young, beautiful flesh for his pleasure. Caxton imbues Jupiter's thoughts about Callisto with a lecherous quality: "He thoughte that thoo was tyme or neuer for tacomplysshe of her hys desire and wille. And that Juno hys wyf shuld neuer knowe of it, And sayd to hym thus that yf by auenture she knowe of it I recche not ne sette not therby. Ffor syn I have place and tyme to doo my wiff, I doubte not her

hate" (p. 297). The flavor of Golding's and Sandy's characterization of Jupiter is similar. Golding's god thinks of the penalties Juno might exact for his affair, and concludes "She can but chide, shall feare of chiding make me to forslow?" (p. 45). In the translations, Jupiter's rape is more premeditated and more considered than in Ovid's version; hence, it is more hypocritical.

In all three versions, Juno is presented as something of a shrew. In Caxton's translation her condemnation of Callisto and her transformation of the nymph into a bear are given the flavor of a hen-fight: Juno says to Callisto: "Foole and rybawd gyrle or wench, how were so hardy to withdrawe my husbond fro me. Ouermoch thou haft trusted & assyed in the beaulte of thy vysage. I shall avenge me and delyue[r] the grete shame. And with that she ranne upon her and drewe her by her heerys & bete her alle dissheveled & toke & dispoyssed her & treated her vylaynsly. And she [Callisto] held open her armes, prayenge her humbly of mercy. But the prayer myght nothyng avayl her. For Juno toke away her fayr forme and transfformed her into an olde bere" (p. 300). Caxton's use of "villainously" indicates his own sympathies. Both Golding and Sandys echo this kind of treatment of Juno.

Because Callisto is sympathized with, Diana's condemnation is toned down, Zeus is made to bear the full weight of his act, and Hera is presented as a jealous shrew, these translations simplify the dynamic of the myth. In these versions the main interest is in the story, and they place the blame for Callisto's unfortunate fate where it squarely belongs; they treat myth as if it were synonymous with story, as if blame were the issue. But when we are dealing with myth, blame is not the issue; there is no moral: myth presents things as they are. In the taking of sides, the sense of mythic proportion is lost, and a rape is

no more than a rape; a child is no more than a child; a nymph is no more than a nymph. Essentially, issues that were once sacred have been reduced to secular or worldly counterparts: a goddess is a lady; Callisto's expulsion from Diana's camp indicates that she has lost the lady's favor.

There is one item of interest, however, and that is Caxton's "Exposition of the Fable" which follows his translation of the myth. For no matter how unconsciously sympathetic is his account of Callisto's fate, his explanation of the myth's meaning identifies her as a whore: "Calysto was som tyme a ryght fayre Damoyselle & vyrgyne and ryght puyre with Dyane. Which sygnefyeth chastete. Which evyll kepte her maydenhed. Ffor whan she was perceyued by her bely she was sore sesprysed and dyfamed lytil preysed and louvd of alle her frendes & kymmsmen. They raft & put her away for her lecherye. Wherfor Calisto went to the bordel & puterye. Wher she suffred moche povrete. And there she became pale, fowle & rowhe or heery. And therfore it is fayned that she becam a beer" (p. 302). Similarly, Arcas is transformed into a traveling merchant who discovers his mother in her filth, is tempted to kill her, decides to abide by Christian laws which govern such deeds, and instead reforms her. Caxton interprets Callisto's transformation into a star as an acquisition of wisdom: "Jupyter stellyfyed her. That is to saye that she becam wyse and prudente. Ffor she left & chastysed her euyll lyf. And lyued after ward honestly & holyly in gyuynge good ensample for to lyue. And therfore it was fayned that she was transfformed in to a sterre. So ther be many that lyven the moste parte of theyre age in lyvyng theyre lyf lecherously and dyssolutely in rybaudyres & putryes and after withdrawe hem fro her synne & ben ensample of alle penance & honest lyf" (p.303-04).

The relative faithfulness of these translations serves as a foil to the very highly colored versions which appear in the three works dealing with the "Matter of Rome." Raoul Lefevre's Recuyell of the Historyes of Troye is the first such work, written in 1454, translated into Middle English by Caxton between 1468 and 1471, and published around 1474. It is an extraordinarily lengthy romance cycle based upon several mediaeval sources dealing with the Troy Legend, the principal of which are Boccaccio's Genealogie deorum gentilum and Benoit de Sainte-More's Roman de Troie. The nature of the work — a creative compilation of material — means that great liberties can be taken with the sources, and a very definite signature is imposed upon his redactions of the myth of Callisto.

Lefevre has inherited from both Boccaccio and Sainte-More the tendency to secularize the myths, so that the powers as well as the faults of the mythological figures are scaled down to normal. The story of Callisto is given in the context of the life and adventures of Jupiter, rather than being, as it is in Ovid, a myth in its own right, connected to other myths only by thematic concerns. Lefevre is far more interested in Jupiter's actions and reactions than he is in those of Callisto. Consequently, his Jupiter here is a fully-developed character, not a god with certain given, established qualities, but a great soldier who has just routed the villainous King Lycaon from Pelasgia. The Pelasgians see him as a hero; a man who, however young, they desire to be their king — a man of true justice. In the context of this redoubtable career, his love for Callisto, Lycaon's daughter, is seen as a misfortune, for it frequently calls him away from his duties, and generally unmans him:

> But for as moche as I muste telle all after this he gaf not his herte and courage so moche to accomplissh these thynges . but that otherwhile he gaf hym self to remembre and to thynke on the beaulte that he had seen in the religyose Calisto whereof the sparkles of loue enuyroned strongly his herte / in suche wyse that day and nyght he wisshed hyre in his armes . And repentyd hym that he had consentyd that she wente in to relygion And so laboured in thys manere that his reste in the nyght was taken from hym and was bastard for the franchise of her courage[4]

Hence, the rape of Callisto is given in a context in which Jupiter is both more important and more noble, and Lefevre confers upon the soldier's eventual violation of her neither surprise nor condemnation. Moreover, the language is colored with none of the sympathy found in the translations.

When Jupiter comes upon Callisto in the tower of Lycaon's fortress, she is quite distressed that her father has been routed and naturally worried about her own fate. He adopts the Apollonian disguise, attempting to reason with her about the preceding events, pointing out that her father was an evil man and deserved his fate, and ensuring her that Lycaon's misfortune will not color her own future. A woman's position in feudal times seems idiosyncratic, depending more on the customs of the region and the individual feudal lord than on legal codes or universal practice.[5] Consequently, Callisto's status, now that her father has been defeated, depends entirely on Jupiter's whim. It is hardly surprising, therefore, that she will not trust Lycaon's vanquisher, and resists the comfort of his profferred protection: "Syre, answrd the mayd I thanke yow of your courtoysies and of the fayr wordes / wyche ye profere and saye vnto me I wote well that my pouerte hath maad me indygne and vnworthy / but whan I see that the Infortune of my fader is irrecouerable & that his Infelicyte hath no recourance / I renonce the world . . ." (p. 50).

Her intention in renouncing the world is to enter a convent, Lefevre's mediaevalized version of Diana's band. By transforming Diana into a Mother Superior figure in a religious cloister, Lefevre not only imposes a Catholic signature upon the myth, but reflects certain facts about the position of women vis a vis the convent. In mediaeval times the convent was not only the home of the unmarriageable gentility, it was also the place where "women were most free of male domination."[6] Women might choose the convent not only because they felt a religious vocation, but also because they were financially and politically powerless in the marriage market or because they wanted to escape from the inevitable loss of control over their lives that came with wifehood. A bid for psychological virginity, or at least the component of independence inherent in it, would naturally involve the mediaeval convent.

Jupiter tries to discourage her from entering the convent with arguments about the primary importance of marriage and motherhood for the fulfilled woman. These arguments are typical of the Middle Ages and Renaissance, achieving their most subtle form in Shakespeare's plays and poems about marriage.[7] They arose in the Middle Ages from the attitude toward women of mediaeval clerics such as Lefevre himself who felt that if women were placed on earth for any reason at all, it was to be good wives and have children. Discussing mediaeval attitudes toward love and marriage, Katherine Rogers observes: "The Church's official attitude to women is best illustrated by St. Thomas Aquinas's discussion of the creation of women in Summa Theologica, in which he felt compelled to begin by justifying her existence. . . . First, woman had to be made as helper to man — 'not, indeed, as a helpmate in other works . . . but as a helper in the works of generation.'"[8] The existence of this imperfect creature was justified only in the context of marriage and motherhood.

Yet it is paradoxical that one of the things that attracts Jupiter to Callisto is her religious attitude, her devotion to virginity, just as Zeus was attracted to Callisto in Ovid by her strength as well as her vulnerability. Disguising himself as a maiden (being a mortal he has no recourse to magical disguises) he enters Diana's cloister in order to be in Callisto's presence. Encountering her alone one day, he reveals his true identity, tries to describe how thoroughly smitten he is with her beauty, and proposes that they have a secret affair. When she is not affected by his flattery and does not agree to that arrangement, he rapes her: "ye shall do my will and pleasir be hit be force or be hit by loue . with this word Calisto began to crye with all her myght And Iupiter began to accomplissh his pleasyr of her" (p. 56).

Jupiter is kind enough, however, to offer to marry her after he has raped her, but she rejects his suit. It is really her refusal to marry that brings about her misfortunes, for marriage would, in the social context, "undo" her rape. She would not then be condemned as an unwed mother — a woman whose status is synonymous with that of the harlot. Lefevre does not fully explain why Callisto does not choose a status which will save her the degradation which she will inevitably undergo as an unwed mother. But myth will have its say, and the fact that the myth on which Lefevre loosely bases his narrative deals with a woman's search for independence and psychological virginity suggests that these are her reasons. Given Lefevre's blindness to psychological motives, it seems unreasonable to assume that Callisto will not marry Jupiter because he has raped her, that she cannot forgive the emotional damage done by that act. Rape is not understood by Lefevre to be an act of violence, but an expression of power. Callisto has been characterized, however peremptorily, as a woman who does not want to submit to anyone's power, as a

woman who sought out the convent to escape Jupiter's newly-acquired political power in Pelasgia. Marrying him now that he has illustrated his physical mastery over her is absolutely out of the question.

When Diana discovers her follower's pregnancy, her wrath is expressed in a volatile tone. That her denunciation takes place in a "Chapitre" reflects the extent to which it is Christian in origin. Diana says to her:

> "Calisto my doughter thou hast doon fornycacōn with some man this fornycacion is not excusable
> The vyrgins of this place be sory of thy synne . and haue abhomynacion of thy shame . ffor this cause hit is force that thou departe out of this hous
> Thou shalt be no longer theyr felawe . thou hast maad thy self worthy to departe by the brekyng and losyng of thy virgynyte" (p. 58)

Nothing in the text suggests that Diana's judgement of Callisto's abomination and shame is inaccurate; Callisto herself accepts the judgement as "trouth." Even once she has explained the circumstances of her "fornycacion," she is "condempned to go out of the Cloyster," and apparently feels such guilt that she wanders the forest "so shamed that she wold not go to no toun" (p. 58).

We see that Callisto's experiences are judged in terms of severe mediaeval morality, one which classifies an unmarried woman as either virgin or whore, Mary or Eve; there are no intervening categories. As a typical cleric, Lefevre implies that there is no substantial difference between being raped and committing fornication, for in the context of mediaeval clerical misogyny, Callisto is at fault for tempting Jupiter with her beauty — whether purposefully or not. Discussing the clerical attitude toward women, Rogers observes, "If a woman does anything, even unawares, by which a man is tempted, if she only arouses his desire or

occasions a sin with another woman, she will be held responsible for his lost soul on the day of judgement."[9]

Diana's condemnation is so forceful and so unqualified that it would seem to represent one point of view of the mediaeval church. As Vern Bullough notes: "Christianity was a male-centered, sex-negative religion with a strong misogynistic tendency. The very fact that it was male-centered and suspicious of sex would lead to a suspicious attitude toward woman as any kind of sexual creature."[10] Jupiter represents the other point of view. The church discouraged virginity, except when coupled with a deeply-felt religious vocation. For while chastity was considered a virtue, it was seen in some respects as a useless one, denying as it does the one reason for woman to exist: to be fruitful and multiply.

But Callisto is deprived even of the dignity of motherhood because she refuses to be a wife. Too ashamed to return to society, she lives in a cave as long "as the bere holdeth hym in his denne . wherfore the Archadiens saynen that she was torned into a bere" (p. 59). The child she delivers is huge and so fierce that the wild beasts which he and his mother live among do him no harm; "ner none was so hardy to do hym ony greuāns. And he was so cruell and fiers that at the eage of seuyn yere as hys moder angrid or troublid hym on a day . he lift vp hym silf ayenst here and wold heue slayn her" (p. 59). Fleeing her son's wrath, Callisto seeks protection from Jupiter in town. Arcas calms down shortly after entering civilization and falling under Jupiter's gaze. After Callisto identifies herself and explains the circumstances to Jupiter, he has the boy appropriately attired and "reteyned hym in his palays And forthon the same Archas gouerned hym so wele and so wisely that at the prayer and requeste of the pelagyens Archas was maad kynge

of the contre" (p. 60).

Lefevre's version implies that the upbringing of a child by Callisto alone is insufficient: it cannot civilize the boy. For it is under the tutelage of Jupiter that the once bestial child becomes a princely young man and figures in some of Jupiter's trickiest military and diplomatic negotiations. But because Callisto will not take a husband and return to society's civilizing influence, she is a beast raising a child of bestial propensities. Unlike the Lady of the Beasts, whose fecundity and bestiality is revered, Callisto finds herself condemned for her animal qualities.

This attitude toward the archetypal feminine colors both Lefevre's retelling of the myth and his use of myth in general. Lefevre uses the Roman pantheon to describe the formation of patriarchal society: Jupiter is described as the man who "Introduced the peple to honest lawes and dide first do ordeyne and halowe maryage . ffor to fore that tyme the acticyens maried hem not / but vsed women in·comyn. And of this Iupiter cam a doughter named Diane . the whiche willyng tabide in the-state of virginyte maad a Cloistre in the wood of Archade" (p. 50). Also we note that the nymphs in the band of Diana spin and weave rather than hunt: those activities which are associated with women in the times when they were a strong force are now attributed to men.

Women are "pictured either as sex objects or as noble and virtuous wives and mothers nursing their children . . . If they dared confront a male in any other role, they were resented and vilified."[12] Callisto's failure as a mother and her disappearance from the Recuyell once she has provided Jupiter with an heir in Arcadia suggest that the woman who seeks to live on her own — the woman that Harding would call a psychological virgin — is implicitly criticized. As long as she is unmarried,

her sexuality constitutes whoredom. Raising her son alone means failing at motherhood. Her failure to become Jupiter's wife renders her entirely unimportant.

The narrator of the Callisto myth in William Warner's Albion's England (1612) similarly believes that women belong in traditional roles. In this work, the story of Callisto is an inset tale of four pages in a curious four-hundred-page verse epic which traces the ancestry of England back to the Roman heroes, thus combining the matter of Rome with the matter of Britain, fable and myth with history. Lefevre's version is clearly the primary source, for we have essentially the same plot: Jupiter is the conquering soldier, Callisto joins a cloister, the soldier disguises himself as a nun and joins the convent, finally finding Callisto vulnerable enough to rape her. Warner has not, however, placed the tale early in his account of Jupiter's career, but has it narrated by one of three daughters of King Picus who are entertaining a minor rascal named Cacus while he hides from Hercules. Thus, Warner's narrator of the Callisto myth is a woman, and her version is essentially an argument for marriage, intended by Warner to be the more convincing because it is related by a woman.

Gone is the sermonizing tone of Lefevre, and in its place is a franker, more playful attitude; Lefevre's mute approval of Jupiter's act is replaced here by the narrator's express encouragement. Jupiter's treatment of Callisto is judged as thoroughly acceptable by virtue of the fact that she is his first love: "Blame Iupiter of other Loues, of this doe set him cleere. / It was his first, and first is firme, and toucheth verie neere."[13] What the narrator's motives are in granting this sympathetic approval we can only speculate. We are told that she and her two sisters spend their days dallying with Cacus:

"About his boistrous necke full oft their daintie armes they cast,
With often kisses plying him, no sport was ouer-past
That Cacus would" (p. 37)

Whether she is condoning her own behavior or describing her wishes for her own future, her situation clearly affects her attitude toward the two actors in the drama she retells. Toward Jupiter she is permissive, perhaps even appreciative of his lust. She takes delight, for example, in creating the kind of man who undresses a woman while he gazes upon her: "What viewed Iupiter this while not pleafing to his fight? / Or what vnuiwed did he gesse, not adding to delight?" (p. 50).

On the other hand, Callisto's behavior does not seem comprehensible to the narrator. She herself feels that Callisto belongs at court, not in a cloister: "It greeues that natures paragon in Cloister, not in Court, / Should loose the beautie of her youth, and he thereby his sport" (p. 50). Furthermore, Callisto's refusal of Jupiter is seen as a denial of love, not the quest for freedom and independence to which the myth addresses itself: when circumstances fall such that the disguised Jupiter finally comes upon his beloved alone and in a secluded place, the narrator comments, "Loue is hardy" (p. 51). Once raped, Callisto is fairly accepting of her situation, as the narrator thinks she should be: "That done, which could not be vndone, what booteth discontent? / As good bee pleas'd as not be eas'd: away Calista went" (p. 51).

This narrative places no great emphasis upon the shamefulness of Callisto's experience; its permissive tone precludes any such moralizing. Diana exiles Callisto from her band, but their exchange about the girl's pregnancy is limited to speculations about Jupiter's ability to disguise himself so well: there is no written record of a scathing condemnation of Callisto's morals from Diana. Nevertheless, the young

girl feels that she must hide herself from shame: "What then remain'd? euen secrecie, to hide her selfe from shame. / Keep close (quoth she) fro world, ye woods, mine error, Ioue his crime"; yet the narrator terms her a "silly Nymph" for taking such a serious attitude (p. 52).

If morality is not one of the overwhelming issues here, then power is. Jupiter, by virtue of his defeat of Lycaon, has political power; nevertheless he tells Callisto: "I am [Lycaon's] Victor, but thy selfe art Victoresse of mee" (p. 49). This cleverly flattering comment is intended to disarm Callisto's natural fears of the man who defeated her father and to convince her that her beauty has more power over his emotions than his military ascendancy has over her political fate. She, however, knows the politics of marriage, and tells him plainly that she is aware of her true status. Her insistence on joining Diana's band, like that of Lefevre's character, is based upon her fear that she would bring neither financial nor political power to the contract between them and that, having no extramarital leverage, she would be unable to exercise any amount of control within the marriage. Her heart is not fit for love, she says, now that she has lost her position:

> But haplesse termes are these, quoth she, vnfitting to a thral:
> Yet, in respect of that I feele, I heare them not at all.
> A friend (ah friendlesse name I Friend?) it being as it is,
> A friend I say, much more a foe, and more and worse then this,
> The sonne of Saturne should, and shall, that speed and hearing misse,
> Doe rid, ah rid mine eyes of teares, and set mine hart at rest,
> By taking life, not making Loue, the former likes me best.
> Or, if that poore Calistos life shall lengthen to her wo,
> Graunt that among Dianas Nunnes a Votarie I go:
> For neither fits it now to loue, or euer shall it so. (pp. 49-50)

Living exiled in her cave after Diana's discovery of her pregnancy, Callisto experiences complete destitution, complete powerlessness. The nature of her "fallen" state is more political than moral: "Long time

(the daughter of a King) she liued thus in Caue, / Not wanting griefe, but wanting all that poorest wretches haue" (p.52). So reduced that she lives in terror of her seven-year-old son, she finally returns to Jupiter. Here the feminine narrator, who perhaps wants to echo her own situation with Cacus, twists the ending. Callisto lives "lady-like" with Jupiter, becoming Juno's rival.

Thus psychological virginity is also criticized in Albion's England, though not as damningly as in Lefevre's work. Instead, it is dismissed as a useless, if not disfunctional virtue, causing Callisto seven years of unnecessary difficulty in exile. Although written a hundred years after the Recuyell, it shows the extent to which woman's role was still believed to be limited to that of breeder and wife. In a world where woman has no power on her own, she must seek any modicum of power she would possess through marriage.

Yet the sixteenth century saw a number of improvements in the status of women. Elizabeth's cunning rule questioned old theories about the lack of intellectual powers in women, although even until the nineteenth century many held that she ruled so well and refused to marry because she was a man in disguise. The rise of neo-Platonism elevated woman's beauty to a source of divine understanding: "When a woman is loved, her lover is not only loving her but God and himself as well," Ian Maclean notes in The Renaissance Notion of Women.[14] She was no longer merely a temptress, but rather her "physical beauty reflected her goodness."[15]

The argument in Book III of Castiglione's The Courtier between the Magnifico Guiliano and Signors Gasparo and Ottaviano fairly represents the two sixteenth century attitudes toward women. In spite of the humanism of the Renaissance, there were still strongly-held opinions

about the limited capabilities, rights, and virtues of women. Arguing against attitudes like those we see in Lefevre and Warner, the Magnifico maintains that woman has essentially the same qualities as man, although their different social roles demand slightly different behavior from them. Woman, says the Magnifico, deserves an education to develop her intellect; she has the same virtues as man, in fact he finds the love of virtue and desire for honor stronger in women than in men. When reminded that Eve is the world's first sinner, the Magnifico retorts that without Mary the world's savior would never have been born. Most interesting, however, is the Magnifico's observation of a phenomenon which we have observed in the patriarchal redactions of the Callisto myth, namely that "men make different rules for themselves" regarding their sexual conduct. Moreover, if women sometimes scorn men, seek independence, and indulge in a manly behavior, it is not that "the poor creatures . . . desire to be men in order to become more perfect, but in order to gain freedom and to escape that rule over them which man has arrogated to himself by his own authority."[16] The Magnifico has observed, then, two of the important issues in material dealing with the Callisto myth, the double standard and woman's search for independence, and presents a more forward-looking attitude such as that found in Thomas Heywood's play, The Golden Age. So if William Warner represents one Renaissance gentleman who feels that women are fulfilled and useful only in marriage, Heywood counters him as aptly as does the Magnifico by giving a sympathetic portrait of a woman who seeks a noble independence.

The Golden Age (1611) is a play about fatherhood and power. Uranus has died, leaving behind him two sons; the eldest, Titan, is not fit to rule, so Uranus' wife Vesta appoints Saturn king. In order to keep his elder brother from continually sabotaging his rule, Saturn promises to

kill all his male children in their cradles. Of course Vesta and Saturn's wife, Sybilla, use trickery to secret away Jupiter, the second son. Hence motherhood is something fraught with difficulties, its power is secret, not allowed open acknowledgement. Callisto is a tertiary figure in the play, being Jupiter's first love, yet we find these themes re-enacted even in the portion which deals with her. When Callisto and Arcas enter Jupiter's court, Arcas, having pursued and threatened his mother's life because he is angry with her, openly denounces his mother and her way of raising him: "Since she will needs be gone, be pleased, then, / Wearied with beasts, I long to live 'mongst men."[17]

Not only is the power of motherhood openly ignored; so altogether is the power of the feminine. Saturn is credited with all the qualities and powers which are usually associated with Diana or another earth goddess: "He hath taught his people to sow, to plough, to reap corn, and to scorn acorns with their heels; to bake and to brew. . . . Besides, he hath devised a strange engine called a·bow and arrow, that a man may hold in his hand, and kill a wild beast a great way off. . . . Last time the King went a-hunting, he killed a bear, brought him home to be baked and eaten" (p. 11). That bear symbolizes the goddess herself. In such a world, where the feminine is violently disregarded and where a woman's power is in eclipse, all that the goddess can do is to scorn the institution which gives men their most immediate power — marriage. Consequently, Diana is said to have formed her group because she has tired of anxious suitors and wishes never to marry, that is, never to submit to the power of men.

The major strength of Heywood's portrait of Callisto is the extent to which he embodies her with dignity. As in the earlier versions, Jupiter has conquered Lycaon's fortress, and so the wasteland of the

myth is again a political, rather than a natural one. When Jupiter comes upon Callisto, he is "sick with passion" (p. 24). Callisto, on the other hand, is regal and aloof, and dismisses Jupiter peremptorily: "Hence away! / When we command, who dares presume to stay?" (p. 24). He asks, "Are you a queen enthroned above the elements, made of divine composure" (p. 25). Her reply indicates not only her independence, her aloofness, her inability to be swayed by flattery, but also her sense of herself: she is not a goddess, she says, "I am myself. / Uncivil stranger, you are much too rude." Asked if such a creature as herself can love, she replies, "To be alone I can" (p. 25). When he offers her anything he can procure for her, she asks leave to go into the company of Diana and remain always a virgin.

Jupiter replies to this request with all the familiar arguments that we have seen in Lefevre and Warner about the uselessness of a woman who remains virgin:

> Women, fair queen, are nothing without men;
> You are but ciphers, empty rooms to fill . . .
> To live a maid, what ist? 'Tis to live nothing:
> 'Tis like a covetous man to hoord up treasure,
> Barred from your own use, and from others' pleasure.
> Oh, think fair creature, that you had a mother;
> One that bore you, that you might bear another."
> (pp. 25-26)

Heywood's Jupiter also reflects opinions about virginity similar to those of Lefevre, using a religious condemnation which the old cleric would have approved: Diana's band is "mere heresy, her sect / A schism."[18]

But Heywood himself is aware of Jupiter's hypocrisy; for the same man who proclaims virginity heresy later contracts an undeniable lust for another woman whom he has never seen. Learning that the beautiful

Danae is locked in an impregnable tower to prevent conception of a child which her father believes will destroy him, Jupiter proclaims: "I long to be the father of that babe / Begot on Danae" (p. 57). His desire in this issue is three-fold: he cannot resist the challenge of the tower, the beauty of the woman, or the chance to father a child whom the oracle proclaims will be famous, for such fatherhood is one more expression of power.

Jupiter's hypocrisy is also revealed in the rape scene. Callisto becomes vulnerable to Jupiter because he (disguised again as a woman) has pleaded during a hunt that he is exhausted. She takes pity on him, but he fails to take pity on her. Whereas Danae manipulates her virginity so that it entices Jupiter with an obstacle to be (easily) overcome, Callisto, who does not even want to dally with Jupiter while he still seems to be a woman, is sincerely desirous to maintain not only her physical virginity, but its concomitant qualities of integrity and independence. Thus the strength of her character comes into complete conflict with Jupiter's unprincipled and hypocritical behavior; and thus Heywood sympathetically develops the disparity between Callisto's view of herself and Jupiter's view of woman.

Her motherhood, in keeping with the paternalistic concern of the characters, is also a troubled one. Homer, a kind of narrator, tells us that Jupiter would have treated her as his queen, and a dumb-show illustrates her expulsion from Diana's band, "Her crime thus found" (p. 36). Like the other Callistos, she bears and raises Arcas, who is somewhat bestial, angers him one day, and runs to Jupiter when her son threatens her life. Jupiter is, of course, delighted to find his son, asks Callisto once again to marry him, and once again gets a negative answer. For Callisto tells Jupiter that he has made her misanthropic:

No, thou false man. For thy perjurious lusts
I have abandon'd human subtleties. There, take thy son, and
use him like a prince,
Being son unto a princess. Teach him arts
And honour'd arms: for me, I have abjured
All peopled cities, and betook myself
To solitary deserts. Jove, adieu;
Thou proving false, no mortal can be true (p. 45)

Here we see Callisto choosing the role of Lady of the Beasts, preferring the animals, however wild they are, to the dishonesty of humans. Heywood has allowed his Callisto a somewhat dramatic and extreme reaction to Jupiter's treatment, in the interest of exhibiting how extreme his treatment was of her. Never does Heywood explicitly sympathize with Callisto; but his depiction of a woman who is independent, noble, and determined is an effective one.

* * *

In spite of the three writers' differing attitudes toward Callisto, attitudes which can easily be traced to the cultural mores of their time (as the quotations from Castiglione and Aquinas indicate), their depiction of her <u>situation</u> is quite consistent. By directly tying Callisto's fate to her father's defeat, they have emphasized her powerlessness in the masculine world; without the protection of either father or husband, she has only a marginal identity. As did many gentlewomen in the Middle Ages and the Renaissance, she chooses to remove herself to the convent, a place where man's rule is minimal. Thus the choice to remain virgin becomes synonymous with the desire for independence.

Her rape by the Jupiter figures is not so much an act of sexual violence as an act of power, one which is graphically meant to illustrate their ability to overcome any resistance she might wage. That the issue is one of ownership is indicated by their proposals after their

rapes: they believe that having shown their power over her, they will be able to gain possession. She foils this, however, by choosing to remain independent, in spite of her loss of virginity, and in spite of the inevitable ostracism which she will encounter as an unwed mother. That choice, with all its unpalatable ramifications — isolation, loneliness, and poverty — is presented in two of the three cases as actually preferable to the loss of power she would incur in marriage. Only Warner has her give in to the proposal, and yet in doing so he does not really contradict the general significance of the situation: essentially his conclusion reinforces our impression of woman's powerlessness, and his Callisto, under the direction of a female narrator who feels her own equivocal situation, voices another reality: there is more political and social power in marriage, even though there is less personal freedom.

Another general conclusion that can be drawn has to do with the use of bear imagery, which is positive in the initiatory version of the myth, showing as it does the animal strength and passion which are part of a woman's character. In these redactions of the myth, however, the bear image is tied to her incompetent motherhood and to her refusal to follow male expectations. The fact that she will not marry, but chooses to raise her son alone, is linked through the bear image to a kind of natural bestiality inherent in her character. The Lady of the Beasts, respected for her strength and her fecundity, is here belittled because she does not give in to male power and the ownership inherent in marriage.

This unflattering presentation of the once-sacred Lady of the Beasts parallels another tendency in these works, that is to exorcise all the sacred or ritualistic incidents or imagery which are found in the prototypical myth. There is no sky-god to participate in a hiero-

gamy, no divine transformation into a bear and then a constellation — indeed, the "old story" that Callisto became a bear has been debunked and explained as a withdrawal from society that is the same length as a bear's hibernation. Further, all the new embellishments suggest that these versions concern themselves with historic, not divine matters: Jupiter is a soldier, Callisto a conquered princess, Arcas a prince and diplomat, all because worldly power is the issue here. The wasteland which Jupiter and Callisto are meant to renew is not a charred forest but a conquered fortress, and the solution to that wasteland is not a hierogamy, but a prince; thus we most certainly see that the issues are secular and political. With respect to Callisto herself, the issue is her own personal power within the patriarchal institution of marriage.

Robert Graves points out that fatherhood, and by extension, marriage, is a patriarchal institution.[19] Certainly one of the most significant changes made to this myth between its representation in pagan Rome and Christian mediaeval and Renaissance England lies precisely in Jupiter's proposal of marriage after he has raped Callisto, a proposal which, as has been pointed out, is intrinsically tied to Jupiter's desire to have power over her.

In these later versions, men and women seems to be divided along pro-marriage and anti-marriage lines. Saturn and an ancient Jupiter are credited not only with the inception of agriculture, but with creating the sacrament of marriage; Diana is limited to the rather paradoxical role of resisting such constrictions and yet legitimizing them by making virginity equally sacred in the Christian context. The suggestion is that women continue to struggle against patriarchal suppression and ownership, against masculine possession of a woman's virginity. Man's ability physically to overcome and impregnate a woman, to "father" a

child upon her, represents his advantage, his power, and while she nurses the child into adolescence, he bestows the honors of land and position, even though these honors were once hers.

What is the point of using a myth which once described fertility rituals and initiatory rites to represent the assumption of power by the patriarchy? In the time before the advent of the patriarchy, when the sexes were afforded more equality, especially in the sphere of religious practices, the loss of one's virginity occurred in the course of a sacred ritual, and its significance was strictly religious and psychological. But with the coming of the patriarchy, and with it, marriage, the loss of one's virginity was a legal and social fact; it occurred not in an evening of sacred prostitution in the temple, but on the wedding night, in the marriage bed. It is perceived in the late redaction of the myth as rape because, Neumann tells us, such legal possession was perceived as a violation of the women's integrity.[20] Furthermore, the institution of fatherhood meant that by begetting a child upon a woman, the man feels he can claim de facto possession of her. If she refuses the benefits of such possession, she is unnatural — an animal or a beast.

* * *

The Barley-Breake, or a Warning for Wantons is dedicated to "the virtuoue and chaste maiden, Mistress Eliz. C., daughter to the worshipful Robert C, esquire." Published in 1607, it is contemporaneous with both Albion's England and The Golden Age, yet it evinces a very different attitude toward both the character and situation of Callisto. The poem is about a chaste, or "snowie" girl named Euphemia who keeps sheep in Arcadia with her father, Elpin. Observing that his daughter is not

quite as modest as he would like her to be, and that she is not careful enough to repell the advances of a young man named Streton, Elpin sits down with his daughter under a tree and tells her the story of Callisto. Through the euhemerist tradition Callisto's myth can be turned into a tract for chaste and modest behavior, and similar treatment is expected here. What is given instead is one of the most sensitive accounts to date of what it must have been like to <u>be</u> Callisto.

Elpin introduces the story as if this were <u>the</u> story to tell in the present circumstances:

> One tale (quoth he) will steale the day away,
> Whilft that our flocke in shadow chew the cud:
> Then of a Nymph my purpose is to say;
> But not of her whom Iove bore on the flood,
>
> Nor yet of her that caught was fetching water,
> Nor yet of her whom Nessus earst did wrong,
> Nor yet of her whom Iason so did flatter,
> Nor of the three that Cacus kept so long:
>
> Nor of the Queene that Carthage did inclose;
> Nor will I speake of faire Lucrecias rape,
> Ne tell a storie of the Albion Rose,
> Nor Io yet, of Cow that had the shape.
>
> Though all of these defloured were by men,
> And each a warning to withstand disgrace,
> And maides to shame occasion offered them,
> By guilefull harts that beare a flattering face:
>
> Yet of a Nimph, Calisto hight, tis she,
> From whose mishap our Countrey tooke this name,
> I doe intend my story whole shall be:
> So note the sequell, and record the same.[21]

As in the historical narratives, power is one of the issues here. Jove sees Callisto, who is described in great detail as being of great beauty, and immediately feels that if he cannot have her, he has no power:

> Am I (quoth he) the high supreme of gods,
> Great King of Heaven, Neptunes elder brother?
> Drown'd I the earth, made Sea-nimphes dwell in woods,
> Displac'd Saturnus, was Queene Opes my mother?
>
> Tush, tis not so: 'tis faign'd, I am no Iove:
> Prerogatiues yeeld vnto Ioue all mirth,
> And may command, not humbly sue for loue.
> (fol. B2-B3)

The point of this speech is that Jove considers himself powerless unless he can have Callisto without any difficulties attached. Power is perceived as something quite dependent upon being able to have any woman you want, under whatever conditions you want. As we observed in the three historical narratives, power is essentially tied to sexual ownership.

There is also an illustration of feminine attitudes toward marriage, given, oddly enough, by Jove himself. When he enters Diana's band, he tells her that he is more than deserving of the protection of her Cloister because he is not only gentle born, but because his

> chaste desires had made her been forlorne
> Of kin and countrey; and with that doth bring
> Learned examples for the virgine life (fol. B3)

That he knows the implications of forced marriage makes him even more a scoundrel when he sexually forces Callisto.

The relative unimportance of marriage, for Jove at least, is indicated by the fact that in the very same stanza he rapes Callisto, ascends to heaven, and gives Juno a greeting kiss to cover up his adultery.

Yet the author of The Barley-Breake knows the implications of marriage, and by putting them into the mouth of Jove, creates a savagely irresponsible and cruel character. The writer's sympathy for woman's

situation extends to Callisto herself, whose disturbed feelings are dealt with in more detail than by any other writer of this period. Two full folio pages are devoted to her situation. At the very first, she tries to hide her loss of virginity, suddenly aware that it is likely that many woman who pretend to be virgins are not. But she soon becomes aware that she is pregnant, a discovery that the writer expresses in a fanciful trope: "the silly one, alas, / Might plaine perceiue her lace come home too short" (fol. B4). Elpin takes time to describe the physical changes in her worried appearance, the waning cheeks, the failing color, and even goes so far as to mourn with her:

> Poore silly soule, I moane in heart to thinke,
> How she with teares her lucklesse case bewail'd,
> And how from lore of patience she 'gan shrinke,
> And in deepe passion on the god out-rayl'd,
>
> And twentie times with winged shaft she threats,
> Most desperately her sobbing brest to flay:
> But horror of her ghostly rest entreats
> To hold; (fol. B4)

The portion called "Calistos Lamentation" (fol. C) not only explores Callisto's feelings of anger and frustration at having been raped, having been forced "to beare the fruite of wanton seede," of being victim of Jove's, and hence male injustice, but also shows the writer's awareness of exactly what her fate will be now that she is with child. Callisto thinks of going to the gods and giving witness to the fact that Jove raped her. But she is aware that "they will rather at his falshood winke: / Thy information they will not beleeue" (fol. C). She is also aware of what her pregnancy does to her reputation, aware that it will immediately give her "an harlot's name," whether she is blameworthy or not. Certainly her suspicions are proven true when Diana, without asking any questions at all, cries "Strumpet, auaunt, thy

whoredome is descride" (fol. C2).

The inset tale of Callisto began with the mention of power, and it ends on the same note. Little attention is given to Callisto's fate after she is exiled from Diana's band, the narrator simply gives the details of her giving birth to Arcas and of her transformation into a bear. Of her transformation into a constellation, Elpin says:

> Then Ioue, to shewe his glory to the earth,
> And prooue him King of what the Fates had giuen,
> He takes Calisto, to requite his mirth,
> And of her makes a fixed signe in heauen. (fol. C2)

In other words, Jove's once merciful transformation of Callisto into a constellation is here expressed as a playful gesture meant to show his power over the situation.

In The Barley-Breake itself, Callisto's fate is repeated by poor Euphemia. In spite of her father's warning tale, Streton manages to seduce her — not to rape her, but to promise her all the romantic trappings of marriage, and to indicate how envious other women will be of her situation. This puts Euphemia into an almost trance-like state that allows Streton to do his pleasure. He and Euphemia both run away, presumably to marry. Euphemia is forced to come back to Arcadia when she is ready to give birth and Streton has abandoned her, for there has been no marriage. Elpin, taking one look at his daughter who is now big with child, dies. Euphemia, horrified at her father's death, considers, as did Callisto, committing suicide, and finally brings herself to perform the deed. At this point, Streton enters, chased by a wolf and a bear. As he stops in horror to view the two corpses, many animals surround him and demand that he be hanged. He claims he has no rope, and dares them to tear him to pieces. Instead an ape suggests that he

be hanged by his garters, and so he is. That this vengeance is performed by the creatures of the goddess suggests her symbolic involvement.

On one hand we recognize that W.N. is working in the moral tale genre: this is what happens to girls if they are not careful about their virtue, the tale seems to say. Yet there is something curiously arch and mock about this ending that suggests that his/her purpose lies elsewhere. W.N. is worried not only about the chastity of young girls, but is also concerned about the unscrupulousness of man, quite willing to give such a man an ignominious end in order to point out the part which he has played in the affair. Moreover, his/her complex and thoughtful sympathy toward Callisto is entirely uncharacteristic of other treatments of her during this period. The writer is unusually aware of the issues involved for a woman, aware of what happens to her reputation, whether she is responsible or not, aware of the extent to which a patriarchally-organized morality blames her for her "wantonness," aware of the ways in which men flaunt their power, aware of the false promises of marriage, and quite willing to present them metaphorically in Streton's hypnotic offer to Euphemia. We wonder whether the falseness of his promises lies in the fact that he does not marry her or in the fact that he offers her such a picture of marriage that the real thing could not possibly live up to the vision.

The parallels between Euphemia's affair with Streton and Callisto's rape by Jove once again suggest an odd relationship between marriage and rape. That Euphemia's seduction is preceded by an offer of marriage suggests that indeed certain aspects of marriage constitute a kind of rape. Moreover, that Heywood's and Lefevre's Callistos prefer social ostracism to marriage does not speak highly of the institution. The only conclusion that can be drawn is that rape is the expression of one

kind of power; marriage risks being the institutionalization of that power.

Finally, there is no question of attaining psychological virginity: only at the risk of ostracism does Callisto dare to become a woman who will not have a husband. We see, then, that a myth, the central focus of which was the sacred initiation, and which dealt with the loss of virginity in sacred and psychological terms, has been altered by the patriarchal institution of marriage. Once upon a time, to lose one's virginity was to be forever transformed, into bear, constellation, and goddess. In the Middle Ages and the Renaissance it was to become wife or outcast.

CHAPTER II: Notes

[1] William Caxton, ed., The Metamorphoses of Ovid, 1480, rpt. Vol. 1 of The Phillips Manuscripts (New York: George Braziller, 1968), p. 3??. Since the facsimile manuscript is unpaginated, page numbers will refer to those in Appendix G.

[2] Arthur Golding, trans., Shakespeare's Ovid, Ed. W.H.D. Rouse (London: Centaur Press, 1961), pp. 45-46, ll. 539-44.

[3] George Sandys, trans., Ovid's Metamorphoses Englished, Mytholo-giz'd, and Represented in Figures, 1632, Ed. Karl K. Hulley and Stanley T. Vandersall (Lincoln: Univ. of Nebraska Press, 1970), pp. 91-92.

[4] Raoul Lefevre, The Recuyell of the Historyes of Troy, trans. William Caxton, Ed. H. Oskar Sommer (1503, Caxton; 1894, Sommer, rpt. London: David Nott, 1973), p. xxxi.

[5] Joseph and Francis Gies, Woman in the Middle Ages (New York: Barnes and Noble, 1978), p. 27, remark that "Feudalism . . . brought a reactionary shift in the status of women. A system by which a Lord granted land to a vassal in return for services that were primarily military, it produced a society organized for war, an essentially masculine world. Pre-feudal society was already male-biased and military, but by linking landholding to military service, feudalism meant a further disenfranchisement of women. Feudalism was theoretically grounded in the concept that land actually belonged only to the lord, who granted it to his vassals for life." Mary Kinnear, however points out in Daughters of Time (Ann Arbor: University of Michigan Press, 1982), p. 70, that "Indisputably some women owned both real estate, in land and buildings, and personal estate, in movable property. . . .Customs varied in time and place. There was frequently a distinction made between realty and personalty, with women prohibited from ownership of reality altogether, for example, in the Salic Law. The ninth-century thuringians also made it difficult foir a woman to inherit land. . . .The Visgothic code, on the other hand, allowed women to inherit property without priority being accorded to brothers."

[6] Vern Bullough, The Subordinate Sex (Chicago: Univ. of Illinois Press, 1973), p. 157.

[7] R. G. Martin, "Notes on THomas Heywood's Ages," Modern Language Notes, 33 (1918), p. 23-29. In his article on Heywood, Martin compares these arguments of Jupiter in Lefevre to those that Heywood's Jupiter offers Callisto and similar passages which appear in Shakespeare's Venus and Adonis, finally noting "the popularity of the motif" (p. 25).

[8] Katherine Rogers, The Troublesome Helpmate: A History of Misogyny in Literature (Seattle: Univ. of Washington Press, 1966), p. 66.

[9] Rogers, p. 67.

[10] Bullough, p. 119.

[11] Bullough, p. 157.

[12] Bullough, p. 165.

[13] William Warner, Albion's England (1612, rpt. New York: George Olms Verlag, 1971), p. 50.

[14] Ian Maclean, The Renaissance Notion of Woman (London: Cambridge Univ. Press, 1980), p. 24.

[15] Maclean, p. 24.

[16] Baldassar Castiglione, The Book of the Courtier, Trans. Charles S. Singleton (New York: Anchor, Doubleday, 1959), p. 217.

[17] Thomas Heywood, The Golden Age, In The Dramatic Works of Thomas Heywood, Vol. III (New York: Russell and Russell, 1964), p. 45.

[18] Quite possibly Heywood, in referring to the heresy of Diana's band recalls a similar condemnation by the papacy of Beguines, groups of unmarried or widowed women who, unable to fend for themselves as individuals, were often banded together, vowing chastity, performing charitable deeds and discussing the religious issues of the day. It was the latter that disturbed the Catholic hierarchy, and a proclamation was issued which criticized their refusal to "follow the traditional role of women in religion." See Bullough, 62.

[19] Robert Graves, The White Goddess, p. 388.

[20] Erich Neumann, Amor and Psyche: The Psychic Development of the Feminine: A Commentary on the Tale by Apuleius, trans. Ralph Manheim (New York: Pantheon Books for the Bollinger Foundation, 1956), p. 63.

[21] W.N., Gent. The Barley-Breake, or a Warning for Wantons (London: Simon Stafford, 1607; rpt. in Early English Books, 1475-1640, Ann Arbor: University Microfilms), fol. B2.

CHAPTER III: A MASK PRESENTED AT LUDLOW CASTLE

"The Armor of Logos"

Works that are translations or that are purposefully derived from another source will probably deviate from the original only in the degree to which the writers can assign their opinions and predispositions to the text from which they are working, without being fully conscious of distorting the intentions of the original. Consequently, with respect to the Callisto myth, the three translations of the Metamorphoses, the two "histories" based on the "Matter of Rome," Thomas Heywood's "historical" play, and The Barley-Breake deviate relatively little from the plot structure of the classical sources. With the exception of Jove's proposal to Callisto and the secularized settings, these seven works reveal signatures largely through language which embodies the writers' attitudes toward women — toward female sexuality in particular and sexual mores in general. One may hypothesize, however, that the writers who do not acknowledge that they are working from a source — either purposefully, if they are aware of the derivation, or naively, if they are not — would exercise more freedom in imposing a personal signature.

Such is the case with Milton's A Mask Presented at Ludlow Castle. That the myth of Callisto informs the work has never been shown, since criticism of the masque has generally been allegorical[1] or, if mythic, has centered upon Milton's obvious employment of a reversed Circe-Odysseus plot.[2] Yet it is certain that Milton was familiar with the

myth of Callisto, not only because he knew his Ovid in Classical and Renaissance sources, but because it is referred to directly within his work, as Osgood has noted.[3] When the Lady's brothers begin to search for her, they wish for guidance from the "star of Arcady,"[4] the star into which Zeus transforms Arcas in Ovid's version of the myth. Even a cursory examination of the masque's situation reveals the strong influence of the myth upon plot alone as well as upon the imagery.

Like Callisto, the Lady of the Mask is a young virgin alone in the forest who is vulnerable because she is separated from her companions. Although the Lady's companions are male — probably because Milton's commission stipulated the employment of the two young Egerton boys in the performance[5] — the young men have decidedly feminine appearances: the Lady tells Comus that their faces are "smooth as Hebe's" (p. 96, l. 289). They also discourse at length, and with some pretense of knowledge, upon female virtues and vulnerabilities as if they were indeed analogous to the band of Diana of the myth.

Like Callisto, the Lady is sexually threatened — in this case with seduction by Comus, a magician described as "Grandson of the Sun" who has made his home in the wood in which the children wander. These woods seem to belong to him, as the forests of Arcady once belonged to Zeus; there Comus conducts his rites and performs his magic. When he hears the Lady's song, he is immediately attracted to her; but afraid of frightening her, he adopts a disguise, hoping to gain enough trust to convince her to drink of his magic potion which will not only loose animal passion in her, but also literally transform her into an animal: "Into som brutish form of Woolf, or Bear, / Or Ounce, or Tiger, Hog, or bearded Goat" (p. 87, ll. 69-70). When he cannot seduce her, he "rapes" her by freezing her with his magic wand, temporarily depriving her of

control over her fate. While these correspondences identify the myth of Callisto as the one which informs Milton's Mask, it is the differences between the original forms of the myth and the forms given it in the masque that provide us with a sense of Milton's purposes, which are much more sophisticated and complex than those of the writers who refer to the myth openly. Milton is essentially interested in the dramatic dimensions of the conflict between the various attitudes and mores that the Lady and Comus embody.

Although Comus resembles Zeus in his control of the forest, his desire to seduce a young virgin, his taking on of a disguise, and his magical ability to turn people into animals, there are a number of ways in which he differs from the figure in Ovid's Metamorphoses. Comus contrives to look like a harmless shepherd instead of taking on the guise of the goddess. But Milton expresses the feminine aspects of Comus' disguise by giving him a female nature and orientation. While the mortal Joves of the histories disguised themselves as women and pretended to worship Diana, Comus really does worship the goddess, dancing to the moon "in wavering Morrice" (p. 89, l. 116), declaring himself the priest of various moon deities, and speaking, in the goddess' stead, as a proponent of earthly fecundity. He shuns the sun, symbol of logic, rationality, and Puritanism, but is, like the goddess, at home in the night. Even his magic potion is said to cure the "drouth of Phoebus" (p. 87, l. 66), that is, to counteract the effects of the planet symbolic of reason and law.

Although Comus is son of Bacchus (who in his Dionysian form has a powerful relationship to the feminine instinct) and is grandson of the sun, the Attendant Spirit of the masque asserts that most of Comus' characteristics come from his mother, Circe, who, in Renaissance icon-

ography, is the enslaver of man's animal passions. George Sandys, in his commentary on the Metamorphoses, says that those who drink from Circe's cup are "Men whose appetites revolt from the sovereignty of reason (by which we are only like unto God, and armed against depraved affections)."[6] But to claim that Milton's Circe can function only as a seductress because he emphasizes only her seductive qualities is to believe that an author can fully control the effluence of a mythical figure. True, Circe turned the crew of Odysseus into swine, but she also directed Odysseus to the underworld for badly-needed instructions and warned him about the dangers of Scylla and Charybdis: her ability to direct Odysseus through the threatening elements of his homeward journey suggests that she is a guide to the dark side of the soul, both its passions and its dangers.[7]

Like the Lady of the Beasts and his mother, Comus represents the passional side of human nature. The properties of his magic liquor and the description of his following both suggest this interpretation. His magic potion is credited with the power to change men into animals, not only by transforming their countenance, but by removing the rational side of their nature altogether. The Attendant Spirit accuses him of removing, with men's "human count'nance," their "express resemblance of the gods" (p. 87, ll. 68-69). With the gain of sensuality comes the loss of their rational powers: his

> . . . pleasing poison
> The visage quite transforms of him that drinks,
> And the inglorious likenes of a beast
> Fixes instead, unmoulding reasons mintage
> Character'd in the face. (p. 104, ll. 525-29)

Comus also considers himself a priest of Hecate and Cotytto, two aspects of the Great Goddess. The licentious orgies performed in

Cotytto's name are similar to those of Comus; the rituals associated with her are performed in the interests of the earth's fertility; it is this cause that Comus himself professes when he argues with the Lady. Hecate is described by the Attendant Spirit as some evil witch, but she was originally the triple goddess herself, a beneficent deity in many respects, and frequently associated, like Diana, with the moon.[8]

Comus, then, is hardly associated with the sun and a rational, logical orientation. That role is saved for the Attendant Spirit, a messenger of Jove's who has come to "save" the Lady and return her to her father. The Attendant Spirit is something of a new addition in Callisto narratives: essentially he represents a different side of the Zeus figure of Ovid's myth. For like that character, he descends, from "Jove's Court" to the "smoak and stirr" of the forest. And like Zeus at the end of the myth, who perceives that Callisto is in danger and saves her from death, the Attendant Spirit "stoops to her," to the Lady, to "save" her and return her safely home. In spite of his role as savior, he nevertheless bears some resemblance to Comus in that he too takes the disguise of a shepherd. The name of the shepherd, Thyrsis, whose appearance the Spirit has taken, connects the Spirit with Bacchus, and hence with Comus. There is also a very odd, and previously un-noted, fact that the Attendant Spirit has two chances to save the Lady and does not do so.

In a sense, then, Milton has split his Zeus figure in two, giving us the seductive and the apotheosizing components of the original figure in two distinct characters. We could understand this act as a division of the characters into "good" and "bad" components that shows the effect of the transparent overlay of Christianity, which may slightly alter the myth's configuration but which does not undermine its meaning. Stronger

than Milton's desire for moral clarity, however, is a desire to explore the implications of a confrontation between two discrete and even opposite qualities of human nature: the animal and passional, represented by Comus, and the rational and godlike, represented both by the Attendant Spirit and the Lady herself.

Whereas Harding identifies woman with the moon and with Eros, man with the sun and with Logos, the Lady (although she evokes the moon as the symbol of chastity) is identified with both the sun and the rational. Her logical, conservative character is revealed in her opening speech, which finds her following the sounds of Comus' band, while at the same time disapproving of the "ill manag'd merriment" and the "wanton dances." She is both lost and alone, yet she is not frightened, thinking of night, in imagery both benevolent and Christian, as "gray-hooded Eev'n / . . . a sad Votarist in Palmers weed" (p. 92, l. 187-88). When fancies do begin to plague her imagination, she squelches them with the comforting thoughts of virtue:

> The vertuous mind, that ever walks attended
> By a strong siding champion Conscience.——
> O welcom pure-ey'd Faith, white-handed Hope,
> Thou hovering Angel girt with golden wings,
> And thou unblemish't form of Chastity,
> I see ye visibly, and now believe
> That he, the Supreme good, t'whom all things ill
> Are but as slavish officers of vengeance,
> Would send a glistring Guardian if need were
> To keep my life and honour unassail'd.
> (p. 93, ll. 209-19)

She comes to believe that virtue is its own reward and protection, that her own "unblemish't form of Chastity" reinforced by the appearance of the moon to light her way and give her guidance renders her quite safe.

At this point in the masque, her entire situation — that of a young virgin lost, alone and vulnerable — "echoes" the myth of Callisto, a

myth which certainly suggests that she is not safe. This confusion about her relative safety is indicated in her Echo song, for she calls upon the wrong figure to help her find her brothers: Echo sought an attachment to Narcissus and could not achieve it. But the song evokes two more appropriate figures, Philomela and Callisto; the latter is, unlike Echo, transported to the skies. The song reflects the ambivalence of the initiate who is the Callisto figure in the matriarchal manifestations of the myth. The initiate probably feels at least three things: she seeks the impersonal love of the initiation, she fears rape, and she hopes to achieve Callisto's at-one-ness with the goddess.

Comus' own reaction to both the Lady's presence and her song reveals that the protection of chastity is equivocal. For unlike the typical Zeus figures, Comus is attracted to her not because she is beautiful, but because she is chaste, not because she is vulnerable, but because she seems so sober and self-certain. Thus he follows her footsteps because their chasteness calls him; he is entranced by her song because it indicates something holy, because it is the antithesis of the songs of licentious Circe. The Lady's song does not pull at him because it is seductive or lulling, as were the songs of his mother and her three maids, who "lull'd the sense, / And in sweet madness rob'd it of it self" (p. 95, ll. 259-60). Rather, her song annihilates any states of insensibility like silence, darkness, and death. Comus declares that he has never heard songs quite like this: "But such a sacred, and home-felt delight / Such sober certainty of waking bliss / I never heard till now . . ." (p. 95, ll. 261-63). The "home-felt delight" is delight in oneself, delight in the sense that she is "self-appeasing, self-affrighting . . ." Her bliss is sober, certain, awake, and of her own determination, coming from the independence and self-sufficiency she

exhibits when she considers her lost, benighted condition. Yet that very strength is a weakness, because it attracts Comus.

The Lady's reasoning seems, in practical terms, circular; she believes that she will remain chaste <u>because</u> she is chaste. Her elder brother appears to repeat essentially the same argument, except that the image which introduces his discussion — that of need for the Star of Arcady as guide — is an image which immediately belies his conclusion. Once chaste, always chaste is <u>not</u> the moral of Callisto's story. There seems, on one hand, a tremendous naiveté to the elder brother's declaration that she is physically safe because she is virtuous:

> . . . but yet a hidden strength
> Which if Heav'n gave it, may be term'd her own:
> 'Tis chastity, my brother, chastity:
> She that has that, is clad in compleat steel,
> And like a quiver'd Nymph with Arrows keen
> May trace huge Forrests, and unharbour'd Heaths,
> Infamous Hills, and sandy perilous wildes,
> Where through the sacred rayes of Chastity,
> No savage fierce, Bandite, or Mountaneer
> Will dare to soyl her Virgin purity,
> Yea there, where very desolation dwels
> By grots, and caverns shag'd with horrid shades,
> She may pass on with unblench't majesty,
> Be it not don in pride, or in presumption.
> Som say no evil thing that walks by night
> In fog, or fire, by lake, or moorish fen,
> Blew meager Hag, or stubborn unlaid ghost,
> That breaks his magick chains at Curfeu time,
> No Goblin, or swart Faëry of the mine,
> Hath hurtfull power o're true Virginity.
> Do ye believe me yet, or shall I call
> Antiquity from the old Schools of Greece
> To testifie the arms of Chastity?
> Hence had the huntress Dian her dred bow
> Fair silver-shafted Queen for ever chaste,
> Wherewith she tam'd the brinded lioness
> And spotted mountain pard, but set at nought
> The frivolous bolt of Cupid, gods and men
> Fear'd her stern frown, and she was queen oth' Woods.
> (p. 100-01, ll. 418-45)

The nymph with her arrows, "tracing the forests," is Callisto, who is

not, however, "clad in compleat steel." As the younger brother points out, his elder has forgotten the simple fact of the general physical superiority of men:

> But beauty like the fair Hesperian Tree
> Laden with blooming gold, had need the guard
> Of dragon watch with uninchanted eye,
> To save her blossoms, and defend her fruit
> From the rash hand of bold Incontinence.
> You may as well spred out the unsun'd heaps
> Of Misers treasure by an out-laws den,
> And tell me it is safe, as bid me hope
> Danger will wink on Opportunity,
> And let a single helpless maiden pass
> Uninjur'd in this wilde surrounding wast.
> (pp. 99-100, 11. 392-402)

Moreover, the "old schools of Greece" contain more raped women than virgin goddesses.

On the other hand, the elder brother claims that he is describing a state of mind.

> I do not think my sister so to seek,
> Or so unprincipl'd in vertues book,
> And the sweet peace that goodnes boosoms ever,
> As that the single want of light and noise
> (Not being in danger, as I trust she is not)
> Could stir the constant mood of her calm thoughts,
> And put them into mis-becoming plight.
> Vertue could see to do what vertue would
> By her own radiant light, though Sun and Moon
> Were in the flat Sea sunk. And Wisdoms self
> Oft seeks to sweet retired Solitude,
> Where with her best nurse Contemplation
> She plumes her feathers, and lets grow her wings
> That in the various bustle of resort
> Were all to ruffl'd, and somtimes impair'd.
> He that has light within his own cleer brest
> May sit i'th center, and enjoy bright day,
> But he that hides a dark soul, and foul thoughts
> Benighted walks under the mid-day Sun;
> Himself is his own dungeon. (pp. 98-99, 11. 365-84)

It is impossible <u>not</u> to see the Platonic image of the feathered soul embedded in this description; the fact that self-knowledge and chastity

are juxtaposed is precisely the point. Exploring the Platonic echoes in the Mask, John Arthos concludes that Milton's concept of chastity is similar to the kind of self-knowledge implied by Plato's "sophrosyne," which Ficino describes in the epitome to his translation of The Charmides as "the light that drives out darkness and helps us to escape the potions of Circe that would transform us into beasts."[9] Arthos points out that "Socrates . . . develops the meaning [of sophrosyne] stage by stage, as reverence, as working for oneself, as doing good, and finally, as knowing oneself."[10] Such self knowledge is consonant with that implicit in psychological virginity. In this masque, self-knowledge is frequently expressed in terms of the light from the stars and moon — the symbolic planets of the Callisto myth. On one hand those planets bespeak her vulnerability, yet in the myth's matriarchal versions they also bespeak woman's becoming one with the moon goddess through achieving the goddess-like quality of psychological virginity.

But the moon is not the only protector of virginity in the masque, for the Lady, arguing with Comus, invokes the "sun-clad power of Chastity." The sun is not usually associated with chastity, but rather with knowledge, with Logos. The Lady suggests that her chastity is not, then, merely a physical entity but a matter of knowledge, a frame of mind. Hence the brother's speech is not, on this level, quite so naive. Milton's concept of chastity is consonant with Harding's notion of psychological virginity in that one's psychological orientation is as important as one's physical state.

Certainly allegorical critics of the masque have failed to provide any fixed notion of chastity in the work. Allegorical criticism of the Mask understands "the sage / And serious doctrine of Virginity" (p. 114, l. 785-86) to be coterminous with some aspect of Christian doctrine.

This has generated a good deal of peroration regarding the exact meaning of the Lady's chastity. John S. Lawry calls it "fidelity to both reason and God."[11] A.S.P. Woodhouse, in "The Argument of Milton's Comus," an article which has been the initial stepping-stone for further conclusions about the nature of chastity in Comus, tells us that the doctrine of virginity "becomes in the poem the illustration and symbol (but not the complete synonym) [for] Grace."[12] Given these definitions and their limitations, the doctrine of chastity would seem but a bettered, Christianized version of temperance and continence. The Lady's chastity, Woodhouse says, rather than being a merely passive denial of vice, is "not mere abstention from evil but an active pursuit of good."[13]

E.M.W. Tillyard, in one article, would like to excise any religious or mystical sense from the word "chastity," and so tells us baldly, "We must remember that chastity had a wider meaning in Milton's day than in ours. It meant monogamy as well as virginity."[14] Yet in another essay devoted to the issue of chastity in Milton, he notes that "the doctrine as stated in Comus is that chastity gives supernatural powers"[15] — more specifically, the "means of hearing the celestial music."[16]

Just what chastity represents in an allegorical reading of the masque is not the point here. What is the point is that the meaning of chastity has not been and cannot be pinned down as tidily as it should be if the masque is only allegorical. If, on the other hand, we understand chastity in the terms of the Callisto myth, we can account for the paradoxical nature of the Elder brother's arguments, his naivete about his sister's physical safety and yet the proven correctness regarding the power of his sister's chaste frame of mind. We also see more clearly how it is that the Lady can refute Comus' attractive arguments, for he is not talking of some abstract religious doctrine but the wo-

man's very concept of herself as her own person, not a bit of beauty to be "us'd."

The argument between Comus and the Lady corresponds to Callisto's struggle with the god, a struggle which, as has been suggested, often represents the clash of two attitudes, Logos and Eros, attitudes which must come into balance if the initiate is to achieve psychological virginity. Zeus' disguise as Diana is echoed here by Comus taking on the typically feminine attitude, arguing for Eros, relatedness. The Lady, in her logical replies, represents Logos. That these two orientations are in question is indicated at the opening of their discussion. Comus threatens to "rape" her with his phallic wand; she replies "Thou canst not touch the freedom of my minde" (p. 110, l. 662). He then feels it necessary to remind her that she has a body as well and that she must not treat it harshly by forbidding it the "refreshment after toil." She shifts the argument back to the mental sphere by confronting him with his dishonesty and arguing that if he is false, so are the gifts he offers. He replies by appealing to her senses and by arguing that the whole natural world is there only in relation to us, wanting us to use it, and, by analogy, that her beauty and virginity also have meaning only if they are used.

One of the critical exercises performed on Milton's Mask is the analysis of these arguments of Comus and the Lady. Comus sounds very much like the Jupiter figures of Albion's England and The Golden Age, evoking the now-familiar argument which suggests that women exist only in relation to the men who possess them. His logic alone is highly questionable: nature is not always bounteous, and even if she were, virginity is not, and hence the argument from analogy, which is invariably rhetorically incorrect, is certainly so here. Frame of mind,

Logos, and logic are definitely the Lady's tools: she argues about a logical, if somewhat cold and unresponsive, use of nature, and, to cap her arguments, invokes "the Sun-clad power of Chastity." Neither Comus nor the Lady are right. In an aside Comus admits his falsehood openly: "I must dissemble, / And try her yet more strongly" (p. 115, ll. 804-05). The Lady has been unsympathetically criticized for her "prudery,"[17] her unyielding allegiance to her principles and equally unyielding refusal to acknowledge Comus' attractiveness.

At this point, the issue of the genre of A Mask Presented at Ludlow Castle can illuminate Milton's reasons for attributing these qualities to the Lady and Comus. Angus Fletcher, discussing the hotly-debated issue of whether Ludlow Castle is a masque at all, describes the work as a "visionary ritual" which tends to explore the conditions of rebirth within the community.[18] In Milton's Mask the "themes of chastity and virginity give structure to the concern for freedom" as well as to the "Pagan temptation"[19] which we are witness to. Fletcher's comments suggest that the masque form in general and Milton's Mask in particular present us with a ritual initiation. Rituals, however, need a script, a myth; the script for this particular ritual/masque is the myth of Callisto. When Callisto represents not the victim of a rape but the subject of an initiation, the outcome is psychological virginity, a quality associated with balance, especially the balance of Logos and Eros, and with independence.

But the question becomes more complex when we take the idea of initiation out of its timeless realm of myth and place it in historical time. Such placement is often achieved through the application of signature alone. But in Comus the characters are meant to correspond to real people; and the situation — young people on their way home to join

their father and restore the political wholeness of his new realm — emphasizes the control of real, historical time even more. Certainly the youthful cast also precludes any literal application of the myth, beyond giving Comus a wand with which to freeze the Lady. Our sense of whether the Lady is a prude or independent-minded, our conclusion about whether or not she has achieved real psychological virginity must hence take history into account. What if the Lady had given in to Comus' arguments, as those who term her "prudish" suggest she should have?

Chastity was important in the Renaissance; without that one virtue, all a woman's other virtues were as nothing; with it, a shrew might be thought a good wife.[20] The consideration of Renaissance men was, of course, a practical one: only a chaste wife can assure a man that his heirs are really his own. Still suspected under the aegis of Eve, Renaissance woman was expected to wear her virtue in her womb. In this respect, the chastity of Lady Alice is doubly, if not triply, important; a scandal in the not-so-remote corners of the Egerton family which came to the fore at about the time of the Earl's appointment made it politic to assert Alice's purity.[21] Thus, the masque's audience is meant to understand that Lady Alice's virtue withstands all temptations; the masque becomes, in a very real sense, a ritualistic celebration of her virginity, complete with initiatory trials.

This initiation is usually seen in Christian terms. Robert Wilcher describes her as a lady who must "'sally forth and meet her adversary,' armed with the confidence that heaven will protect her, but aware that the responsibility for meeting her 'trial' rests on her own powers of argument."[22] Similarly, Fletcher remarks that "We might call this action a rite of passage, at the end of which the children have 'grown up.'"[23] Both comments suggest that the Lady is seen to have experienced

only a moral initiation, that she is now "a young woman on the threshold of adult life who comes to realize that she has her part to play in the universal battle between good and evil."[24]

It is true that the Lady, unlike Ovid's Callisto, remains physically chaste. Comus freezes her with his wand, but in doing so makes her as untouchable "as Daphne was, / Root-bound, that fled Apollo" (pp. 109-10, ll. 660-61). Such chastity, Fletcher tells us, "can be said, at first, to be the power to remain unmoved, unseduced, unmetamorphosed, undeflowered, uninitiated, unchanged. For the virgin to remain chaste requires all these kinds of stability."[25]

Even could the Lady have seen her way clear to — or even been duped into — drinking from Comus' sensual cup and experienced the transformation into an animal, could she, in the context of Renaissance society, have achieved Harding's version of psychological virginity? The inevitable answer is no: she has been so indoctrinated into the patriarchal notion of sun-clad chastity that she cannot conceive of any other. The sun, of course, symbolizes the patriarchal orientation she exhibits in her arguments, the patriarchal concept of physical chastity which replaces the older, matriarchal notion of psychological virginity. In a sense, she does the best she can by remaining, as Fletcher said, unmoved, and independent in that sense, by being her own person, even if that person does not acquire, as she might have in another context, the wholeness indicative of a virgin in the matriarchal sense.

When the Lady rashly tells Comus that he cannot, whatever he does to her body, touch the freedom of her mind, she professes that mind is most important. But the transformation of Callisto shows this to be untrue. When Zeus or Hera changes Callisto into a bear, her mind is left untouched and free. Yet it is Callisto's supposedly free mind

which causes her to wander toward Arcadia in search of human company. What she meets instead is her death. Clearly the message is that in a patriarchal culture, physical virginity is important. The positive matriarchal symbolism of the bear, Diana's totem animal, is not powerful enough to overcome man's fear of the animal in himself and in fellow humans, whether the creature is met in the sacred precincts or in the forest. As if aware of Callisto's fate, the Lady does not — in spite of the professed importance of a free mind — allow Comus to have her body, for she is aware of her culture's real priorities as opposed to those it professes. Moreover, she wants, as did Brownmiller's rock-flinging female Homo sapiens, the right to choose when and to whom she will "sacrifice" her virginity.

Comus, on the other hand, seems to be more interested in making the Lady's body part of his revelry, yet he does not, like the typical Zeus figure, simply take what he wants. He does not want to rape her, he wants to <u>initiate</u> her, to persuade her to choose his matriarchal vision over her patriarchal one. His very alliance with Circe, Cotytto, and Hecate show him as a priest of the ancient goddesses — one quite fit to perform the initiation ceremonies Harding describes. The Lady is unable to give in to the experience because of her very "masculine" patriarchal frame of mind, one which she cannot transcend. Consequently Comus must find some other way to achieve the desired result — an initiated woman — without the usual means: sexual intercourse. Comus' wand, an appropriately phallic prop, freezes the Lady, putting her beyond his control. Harding says, after all, that the object of initiation is to free a woman from her <u>need</u> of a man, and this is precisely the effect his wand has. It even puts her beyond rescue by the Attendant Spirit. By having Sabrina rescue her, Milton forces the Lady to depend upon the feminine

for guidance.

The masque's ending is the complete turn-about of the myth: instead of being reviled and exiled, the Lady is rescued, not by a male Zeus figure but by Sabrina. Sabrina is, perhaps like the pre-patriarchal Callisto, a local aspect of the Great Goddess. She is noted somewhat paradoxically (but in a way often characterizing patriarchal goddesses) for her physical virginity and for her contribution to fecundity among the local shepherds who pay tribute to her. Instead of denouncing the Lady, as Diana did Callisto, Sabrina brings from her stream a virginity-renewing liquor.

The Lady is, in effect, saved by the feminine, not destroyed by it, because she has adhered to the rules enforced by women to protect themselves from the disdain of the patriarchy.[26] Also, the Attendant Spirit's inability to save her, in spite of what he knows, indicates the feminine quarter from which the Lady must draw strength and knowledge to achieve wholeness. Comus' rape with the phallic wand forces the Lady to look to the feminine for help, and it is this which gives her as much wholeness as she can achieve in the Renaissance context.

Being saved by Zeus typically indicates the extent to which a woman's status is dependent upon that given her by man, and this is reflected in the masque. For the fact remains that the Lady inhabits a patriarchal world, so that while Sabrina saves her, the Attendant Spirit presents her to her parents (repeating the situation of Jupiter refining Arcas, although it is Callisto who has raised him). Since her maidenhead is intact he credits her with having withstood temptation.

What is curious is that the Lady has nothing to say once the spirit has "rescued" her. It would seem that, in a position where she had to fight her own battles, she was more than adequately equipped with

strength, courage, language, but that these qualities are repressed once she is returned to the normal world. Her experience with Comus has allowed her to test her own strength. Her wordlessness suggests that her strength is, however, not much use to her in the patriarchal world; that it is, in fact, either demanded or taken for granted.

We ultimately see that the two versions of the myth are part of the dramatic conflict of the masque. Not only is Milton exploring the conflict of Eros and Logos embedded within the myth, he is also contrasting its matriarchal and patriarchal manifestations. Comus intends to offer the Lady an initiation, but the Lady is too afraid of being raped to allow herself the opportunity. She is not being precious, she is being practical, but Milton nevertheless views her practicality as a limitation.

The Attendant Spirit, in contrast, offers the Lady an entirely different vision of any eventual union she should make — for we must remember that the real Lady Alice is doubtless meant for a more reasonable relationship: marriage.[27] Those "happy climes" toward which the Daemon flies contain the "golden tree" given to Hera as a wedding present. The golden apples of that tree tempted Atalanta to gave up her virgin freedom and marry Hippomenes. Like both Diana and Callisto, Atalanta was a great huntress who was militant about her virginity. Her determination to remain virgin is reflected in her consultation with the Delphic Oracle on the subject of a husband. Apollo, Ovid tells us, responded to her question by saying: "'You have no need of a husband, Atalanta. You should avoid any experience of one. But assuredly, you will not escape marriage, and then, though still alive, you will lose your own self.'"[28]

The parallels between Atalanta and Callisto are strong. Both virgin hunters, they are metamorphosed into animals, a lion and a bear, respectively, when men dominate them. The difference is that Atalanta agrees to marry Hippomenes after he wins the race by diverting her attention with the golden apples. Atalanta's experience has a message for the Lady who, like both Callisto and Atalanta, values her virginity, who has been threatened with transformation into an animal, and who, it is likely, will be bound for marriage.

Atalanta gives in to her husband when he is moved by an "untimely urge" to make love to her. In effect, she allows him to control her sexuality and does indeed lose her own self as a result. She functions as a monitory image for the Lady who might take the Christian notion of chastity too literally and unwillingly allow a husband the favors which she would not allow Comus. To do so would be to merely repeat the very experience she refused with Comus. The context of marriage does not make the giving up of one's volition any less a loss of self and integrity.

The myth of Atalanta is related by Venus to Adonis in the Metamorphoses; shortly afterwards, Adonis is wounded by the boar. Here one encounters one of these uncanny correspondences, which Jung called "synchronicities," characteristic of myth when one realizes that the Daemon's next reference to myth in the epilogue is to Venus and Adonis. Hence we see both the appropriateness of allowing the Hesperian tree to recall Atalanta's story, and the implied relationship of the Atalanta and Venus myths. Let us assume that, like the myth of Atalanta, that of Venus and Adonis is about the dangers of a permanent union, for Milton has changed the original myth to suggest permanence: here Adonis waxes "well of his deep wound." Venus told Atalanta's story to Adonis as a

warning to avoid "every kind of wild beast which does not turn tail and flee" (Ovid, p. 244). But of course he does not avoid them, and so receives the wound which, in the masque, merely saddens the Assyrian Queen. The animal imagery suggests that Adonis' animal passions ran wild, rather than being governed by the superior knowledge of Venus. This is true to Renaissance thought in a very prosaic way; for women, when they were not being damned for their unchasteness, were credited with a superior, guiding virtue. So that while the Atalanta myth describes a woman's loss of herself via the submission of her sexuality to the demands of the male, the myth of Venus and Adonis shows a future relationship not quite so grim: Venus loses control over Adonis only temporarily, and while she is saddened and deeply effected by his wound, she loses nothing of herself.

The final scenario from mythology presented by the Attendant Spirit as he ascends to his home is the myth of Cupid and Psyche, the myth of "woman becoming individual, self-responsible, taking her own initiative."[29] Psyche does not originally know who her lover is, but accepts at first a lover she cannot see and therefore does not know. This lack of knowledge, Erich Neumann suggests, symbolizes Psyche's acceptance of the sexual domination of Eros:

> For with all its rapture is this existence in the sensual paradise of Eros not an unworthy existence? Is it not a state of blind, though impassioned, servitude, against which a feminine self-consciousness — and such is the matriarchal attitude of the feminine — must protest, against which it must raise all the arguments that are raised by the sisters? Psych's existence is a non-existence, a being-in-the-dark, a rapture of sexual sensuality which may be fittingly characterized as a being devoured by a demon, a monster. Eros as an unseen fascination is everything that the oracle of Apollo . . . has said of him, and Psyche really is his victim.[30]

The myth suggests that real love, the kind of love that will inspire the undertaking of impossible tasks, comes only through knowledge, for we are told that only when Psyche sees her lover does she fall in love with Love. This moment of knowledge also marks the change from passivity to activity in Psyche's attitude. Neumann further suggests in his Commentary that Psyche's helpers, insofar as they symbolize or indicate the masculine aspects of her character, show that she comes to know the masculine side of herself. Such knowledge, Harding tells us, allows her to be one-in-herself; only then, in this myth of marriage, is Psyche willing once more to subordinate herself to the male god.

The ascent of the Daemon which is paralleled in these three references to myth is not, as Woodhouse points out, a movement from the area of nature to that of grace,[31] and Tillyard's observation that it introduces a new theme, that of marriage, is only partially correct.[32] Instead, the three myths — that of Atalanta, evoked by the Hesperian tree; that of Venus and Adonis; and that of Cupid and Psyche — represent the range of experience, in ascending order, which the Lady may find when she marries.[33]

This ascending sequence is part of the updating of the Callisto myth for Renaissance woman. Psychological virginity, along with the philosophical orientation which it implies in Milton's work, is still the goal for the independent woman, yet being one-in-herself is largely an intellectual quality, as it is embodied in Lady Alice's ability to argue so logically and persuasively. But just as such virginity cannot be achieved through anything even remotely similar to a night of sacred prostitution in the temple, so it must include the reality of marriage. The age demanded chaste brides; it also demanded that women marry. As Ruth Kelso points out, the Renaissance lady is educated for marriage;

outside that social structure she has no identity.[34] The woman who would retain her inner independence in the context of marriage must not follow in the steps of Atalanta, a Callisto figure whose fate is not any different for her marrying. To do so is to repeat the experience with Comus within the legalities of marriage.

In a sense, then, Milton offers Renaissance woman two workable prototypes. For the married woman there is the example of Psyche. For the unmarried maiden there is his disguised Callisto, whose mind and virtue protect her body, who nearly achieves psychological virginity through the assertion of her masculine exercise of logic and reason, her sun-clad chastity. Callisto has, in a sense, been patriarchalized. Completely feminine and completely whore in the works of Lefevre, Warner, and Heywood, her transformation by Milton into a receptacle of patriarchal virtues renders her virtuous in the masculine sense, but deprives her of the fullest knowledge of her own femininity.

CHAPTER III: Notes

[1] For examples of allegorical criticism of *Comus*, see Robert Adams, 'Reading *Comus*"; A.E. Dyson, "The Interpretation of *Comus*"; A.S.P. Woodhouse, "*Comus* Once More"; and E.M. Tillyard, "The Action of *Comus*" in *A Mask at Ludlow: Essays on Milton's "Comus"*, ed. John S. Dieckhoff (Cleveland: The Press of Case Western Reserve University, 1968).

[2] Davis P. Harding, *Milton and the Renaissance Ovid* (Urbana: University of Illinois Press, 1946), pp. 58-66.

[3] Charles Grosvenor Osgood, *The Classical Mythology of Milton's Poems* (New York: Henry Holt & Co., 1900), p. 18. Under the "Callisto" entry, Osgood merely catalogues Milton's reference to the "star of Arcady" in the masque; he makes no effort to relate the reference to the whole mythic fabric of the work.

[4] John Milton, *A Mask Presented at Ludlow Castle*, in *The Works of John Milton*, Volume I, Part 1 (New York: Columbia University Press, 1931), p. 97, l. 340.

[5] Robert Wilcher, "Milton's Masque: Occasion, Form, and Meaning," *Critical Quarterly* 20, No. 1 (1978), 3-20.

[6] George Sandys, *Ovid's Metamorphoses Englished, Mythologiz'd, and Represented in Figures*, p. 645.

[7] Robert Graves, *The White Goddess*, p. 448. Graves further identifies Circe with the Triple Goddess in her aspect as muse.

[8] Sir Paul Harvey, *The Oxford Companion to Classical Literature*, p. 195.

[9] John Arthos, "Milton, Ficino, and the Charmides," *Studies in the Renaissance*, 6 (1959), 265.

[10] Arthos, p. 265.

[11] Jon S. Lawry, *The Shadow of Heaven* (Ithaca: Cornell University Press, 1968), p. 77.

[12] A.S.P. Woodhouse, "The Argument of Milton's *Comus*, in *Milton: "Comus" and "Samson Agonistes"*, ed. Julian Lovelock (London: Macmillan, 1975), p. 45.

[13] Woodhouse, p. 51.

[14] E.M. Tillyard, "The Action of Comus," in A Maske at Ludlow: Essays on Milton's "Comus", ed. John S. Dieckhof (Cleveland: Case Western Reserve University, 1968), p. 50.

[15] E.M.W. Tillyard, Milton (London: Chatto and Windus, 1966), p. 321.

[16] Tillyard, p. 320.

[17] J. B. Broadbent, Milton: Comus and Samson Agonistes (London: Edward Arnold, 1961), p. 17.

[18] Among those who consider the genre of Comus by comparing it, favorably or unfavorably, with masques written before Milton's are: C.L. Barber, "A Mask Presented at Ludlow Castle; The Mask as a Mask," in Milton: "Comus" and "Samson Agonistes", ed. Julian Lovelock (London: Macmillan, 1975); John G. Demaray, Milton and the Masque Tradition (Cambridge, Mass.: Harvard University Press, 1968); Jeanne S. Martin, "Transformations in Genre in Milton's Comus," Genre, 10 (1975), 195-213; and Rosamund Tuve, Images and Themes in Five Poems of Milton (Cambridge, Mass.: Harvard University Press, 1962).

[19] Angus Fletcher, The Transcendental Masque (Ithaca: Cornell University Press, 1971), pp. 8, 22, xiii, and 157.

[20] Ruth Kelso, Doctrine for the Lady of the Renaissance (Urbana: Univ. of Illinois Press, 1956), p. 24.

[21] See John D. Cox, "Poetry and History in Milton's Country Mask," ELH, 44 (1977), 3-20.

[22] Robert Wilcher, "Milton's Masque: Occasion, Form, and Meaning," Critical Quarterly, 20, No. 1 (1978), 8.

[23] Fletcher, p. 163.

[24] Wilcher, p. 14.

[25] Fletcher, p. 164.

[26] See Sherry Ortner "Is Female to Male as Nature is to Culture"

[27] Tillyard, "The Action of Comus," p. 54.

[28] Ovid, p. 240.

[29] The Collected Letters of D.H. Lawrence, ed. Harry T. Moore (New York: Viking, 1962), II, 615.

[30] Neumann, Amor and Psyche, p. 74.

[31] Woodhouse, pp. 61-66.

[32] Tillyard, p. 55.

[33] Tillyard, p. 55.

[34] Kelso, p. 24.

Chapter IV: MYSTERIES OF UDOLPHO

"Mysteries of the Forest"

When Milton wrote A Mask Presented at Ludlow Castle, he explored the possibility of psychological virginity in the context of Renaissance mores. His shaping of the myth, aside from all of its complexities, essentially constitutes a response to a social and cultural imperative: rape victims and unchaste girls can hardly be employed as heroines. Milton had to find a way of allowing his heroine to achieve some modicum of psychological virginity without actually losing its physical counterpart. The result is a work that essentially defines psychological virginity in Renaissance terms and that ignores the spiritual and psychological gains hypothesized by Harding, trading them instead for a more realistic set of virtues. The psychological virgin is a woman who has a strong conviction about who she is that enables her to choose and direct her own fate. Her limitations, however, are not ignored by Milton, for he perceives her as somewhat masculinized.

Milton's Mask is the last work until the late eighteenth century that is informed by the myth of Callisto: one could speculate that "The Age of Reason" was not conducive to exploring such an "irrational" virtue as psychological virginity. The Gothic novel, however, with its forests, its preoccupation with "sensibility," and its threatened orphan heroines, provides a perfect background against which to re-enact Callisto's story. But like Milton's Lady, the Gothic heroine must also remain virgin. Maureen Duffy, in her comments upon the Gothic novel,

remarks that "The aspiring middle classes . . . had no titles to confer, but could improve their connections if they had money by marrying their daughters into the aristocracy as long as the daughters were perfect, unsullied, and pleasing objects."[1] Consequently the Gothic novelist must also define psychological virginity for her heroine in a way that is again somewhat at variance with Harding's definition.

Forests and orphan girls and seductions inevitably call Mrs. Radcliffe's Mysteries of Udolpho to mind. To see that Mysteries falls into the pattern of Callisto narratives, we need only observe the courtship of Emily and Valancourt and the attendant patterns of sun, forest, and moon imagery. Their first meeting comes during St. Aubert's decline, much as Jupiter and Callisto met as Lycaon was being driven from his fortress. Like the Jupiter figures in the mediaeval and Renaissance works, Valancourt is described as having a chevalier-like air; indeed, we later find that he is, like the secular Jupiters, a soldier. After St. Aubert is conquered — that is, after he has died, and Emily has returned to La Vallee — Valancourt pursues her there, meeting her frequently among the oaks and plane trees which the estate boasts. Under Emily's favorite plane tree, Valancourt asks for permission to court her, permission which Emily grants only hesitantly because of her anomalous, unprotected status. Here they are interrupted by Madame Montoni, who functions in the novel both as Hera and Diana. As Diana, she "protects" Emily from what she perceives to be the improper attentions of Valancourt and exposes her to the dangers of exile when she forces Emily to accompany them to Venice. She also functions as Hera in that she later slanders Emily by accusing the heroine of impropriety in her truly accidental meetings with Valancourt.

Emily, like Callisto, tries to keep Valancourt within the proper

bounds, but finds that if she roams the natural world, the gardens and the forests, she will inevitably encounter him. In fact, we rarely see Valancourt inside; he seems, instead, to be part and parcel of the natural world which surrounds Emily. When they must part, he leaves not the typical lover's momento, but entreats her to recall him when she sees the sun set. Their chance encounters, which move Madame Montoni to question and rebuke Emily, are, with the proposal to elope and escape the dictates of Montoni, the closest the gentle Valancourt ever comes to raping Emily. Given Madame Montoni's active tongue, however, and a world so morally formalized and idealized, suggestions of impropriety would have had an effect on Emily's reputation not unlike that of having been raped. Moreover, asking Emily to marry him without the complete approval of both Emily's family and his own is to put her in a position in which she cannot control her own life.

Aside from Emily's relationship with Valancourt, there are other aspects of her career which are reminiscent of Callisto's. Called a "nymph" and "goddess" by Du Pont, Emily finds herself abandoned, after her mother's death, and deprived of feminine companionship and guidance much as Callisto was separated from Diana when Zeus raped her. That she typically invokes her mother on moon-lit nights is another indication of Madame St. Aubert's mythic function. Like Callisto, Emily is generally most comfortable in the company of women: with Maddelina or Annette, for example. The convent also serves in this novel, as in the mediaeval and Renaissance works, as a kind of updated, Christianized version of Diana's band. Here Emily frequently retreats, or hopes to retreat, to protect herself from the undesired attentions of men — not merely from Mons. Du Pont but also from the pressures of Montoni and the attentions of his officers.

One assumes that a young woman like Callisto joins Diana's virgin group at least in part because she is not comfortable with her sexuality, or not ready to encounter it. Similarly we see Emily anxious to avoid the overtones of sexuality in her relationship with Valancourt; this is the purpose of the almost laughably formalized conversations between Emily and Valancourt. Although Mrs. Radcliffe is too discreet to allow us a direct view of Emily's repressed sexuality, her heroine's amorphous and unexplained fears of so much as encountering Montoni's watchmen suggest that Emily is uncomfortably aware that she can be seen as a sexual being. Furthermore, she attributes her apprehensions about the second, unlockable door to her chamber and her distance from the rest of the family, to a fear of being robbed. Yet we must realized that the only thing this penniless orphan can be robbed of is a mongrel dog, a few books, her drawing materials, and her virginity.

When such threats do arise, when, for example, Morano attempts to carry her off, or when Valancourt presses her to marry him hastily, we find Emily, like the Lady in Milton's masque, quite capable of logical arguments. That Mrs. Radcliffe knew Comus is indicated by her use of quotations from Milton's masque as epigraphs or songs in four of the chapters. In each case the excerpt is appropriate enough to suggest that she recognized parallels between her work and Milton's. In the first case, the benighted Laurentini sings the Attendant Spirit's description of the Lady's song to Echo, Philomela, and Callisto, while in the background St. Aubert and La Voisin discuss the fate of the Marchioness. Laurentini and the Marchioness serve as two monitory figures for Emily, just as Philomela and Callisto do for the Lady. In the second case, the speech quoted comes from the elder brother's description of the evil soul; the chapter describes Montoni's villainy. In the

third instance, Radcliffe quotes the brothers' request for some guiding light; in that chapter Emily believes Vallancourt is near, and this conviction "guides" her behavior toward Montoni. In the final epigraph, Radcliffe quotes the beginning of the Attendant Spirit's departing speech which begins his references to marriage; in that chapter Emily and Vallancourt marry.

In showing her familiarity with Milton's masque and quoting it appropriately, Radcliffe demonstrates that she is aware of the similarities between Emily's situation and the Lady's. A closer look at the novel reveals that both the myth and the literary tradition surrounding it as represented in Milton's Mask are informing patterns for the whole novel. Like Milton, Radcliffe must create a character capable of coping with the threats to her integrity and of maintaining her virginity. Moreover, her audience expects, as did Milton's, to have villains and heroes in distinct characters. The Zeus figure who legitimizes the heroine by marrying her, as Zeus legitimized Callisto by placing her in the sky, cannot be synonymous with the Zeus figure who attempts to rape her. Milton divided his Zeus between Comus and the Attendant Spirit, between the man who would possess her virginity and the man who would ensure that she is legitimized and acknowledged.

Radcliffe's division likewise falls into camps. There are, of course, the lovers: Valancourt, Morano, Du Pont, and Verezzi, among whom the latter is probably the only one interested in literal rape. Morano wants Emily passionately, but, like Comus, focuses his power — even during the abduction — on persuasion, not force. On the other hand, St. Aubert, Montoni, and the Count de Villefort, all of them patriarchal figures, are interested in control of the woman — of her emotions, her destiny, her choice of a husband, her property. Rad-

cliffe's use of sun and forest imagery, as well as the patriarchal attitude of the men who seek control of Emily, reinforces our suspicions that Emily confronts more than one Zeus figure in this densely-forested novel.

More to the point is the fact that each of these men damages Emily through the misuse of his power. Rape is essentially control of a woman's sexuality and her life, a control which damages her psyche or her integrity. Looked at in this way, St. Aubert's effort to protect Emily from her own feelings and from the experiences of womanhood constitutes emotional and psychic rape. Montoni's intention to sell Emily in marriage, deprive her of her inheritance, and leave her prey to the sexual attentions of Verezzi and his other officers is similarly a form of rape. The Count de Villefort's hasty denunciation of Valancourt and his edict, "Leave me to understand your heart",[2] in that his concern is to control Emily's life and emotions, is another example of metaphorical rape. In addition, the setting, the circumstances and the outcome of each encounter reflect the Callisto paradigm. In each case the paternal benefactor appears in the Apollonian disguise noted by Apollodorus; in each case, the men attempt, in a fatherly way, to make Emily more reasonable.

St. Aubert is associated with his favorite oaks and his much beloved plane tree at La Vallee as well as with a favored, ancient chestnut on his ancestral estates. His health, we note, typically declines with the setting of the sun. These images provide only a skeleton key, however, to the extent to which Emily's father functions in the novel as a kind of Zeus figure in Apollonian disguise. At La Vallee, the death of Emily's mother leaves both St. Aubert and Emily grief-stricken. The loss of her mother renders Emily prey to what her father perceives to be

false conceptions of her own feminine sensibility, which he, in the guise of teacher, seeks to extinguish. Determining that Emily is too sensitive to live a placid life without a rational armor, St. Aubert endeavors to teach Emily the benefits of rational self-control. His lessons backfire in a number of ways.

First, they provide Emily with a prototype for behavior which she cannot always meet, and hence which becomes the source of constant self-reproach. Emily often observes at her leisure that her conduct is not up to her father's standards. But in the midst of the fray, during many of the real tests, she is saved by her own innate dignity, not by taking the time to consider what her father would expect of her under the circumstances. Her rebellion against Montoni, her ability to break the hold of the amorous officer with only the "strength of indignation," her perennial dignity, do not have their source in her father's teachings, but rather in a feminine conviction regarding who and what she is, and who and what she intends to remain.

Second, she justifies her rejection of Valancourt's proposal to elope and her refusal to accept him in his fallen state, by considerations based on "all the precepts, which she had received from her deceased father, on the subject of self-command, to enable her to act, with prudence and dignity, on this the most severe occasion of her life" (p. 518). Such actions might, on the surface, seem noble and even wise. Yet their effect suggests tremendous ambivalence on Radcliffe's part; the first refusal puts Emily in Montoni's power; the second refusal causes both Emily and Valancourt great and needless pain. Emily herself questions the value of her restraint: "'And what have I gained by the fortitude that I then practiced? — Am I happy now?'" (p. 584).

Mary Poovey, in her study of "Ideology and The Mysteries of

Udolpho," places the cult of sensibility which St. Aubert teaches Emily in its social context. She observes that it did indeed function to oppress women subtly, and that Radcliffe was in some ways aware of this. The ideology of sensibility "rationalized the economic and political powerlessness of women; it also constituted the basis for their peculiar but undeniable power. In the course of the eighteenth century, sentimental virtues were increasingly identified as feminine virtues, until, by the end of the century, authors of conduct books for 'women of rank and fortune' consistently described women's 'natural' characteristics as a variation of sentimentalism."[3]

Although St. Aubert attempts to strengthen Emily's sensibilities with reason, perhaps in an effort to free her from some of the passivity which sentimentality inculcates, he provides her with no armor against men like Montoni, men who are persuaded neither by virtue nor by logic. He fails to teach her resistance or defiance, and leaves her to imagine a world which does not require these powers in a woman. Yet he holds in his possession the proof that these characteristics are necessary: the history of his sister, the Marchioness de Villeroi.

Believing that Emily is unable to sustain the information regarding the fate of her aunt, St. Aubert makes Emily promise to burn his documents concerning her aunt's life, which she does in spite of a curiosity which Radcliffe terms "necessary" (p. 103). By doing so, he withholds from Emily the realization that women are married off by their "protectors," the knowledge of what happens to women who allow themselves to be manipulated in this way, as well as important information regarding her ancestry, information that could have saved great confusion. When Emily later discovers herself in the same position as her aunt — offered by Montoni to Count Morano in a profitable match — she finds the fortitude

to refuse his demands. Yet this refusal leaves her feeling very isolated and forsaken. The knowledge of her aunt's situation might have provided her with a sense of solidarity with other women. In this case, "divide and conquer" might be considered the motto of the patriarchy, a motto reflected in the fact that Callisto is raped by Zeus only when she is separated from her fellows.

That separation, depending upon the cultural and social context, opens the Callisto figure to either rape or initiation, and often it is difficult to distinguish between the two. Such is the case here, for it is difficult to decide if Emily's innocence about her aunt's fate results in experiences which damage or rape her, or in experiences which test her and in so doing endow her with strength. Our inability to decide suggests Radcliffe's own ambivalence. On the one hand, we feel that there is strength in solidarity. On the other, we know that a woman's isolation from the experience of other women is a cultural reality of the times in which Radcliffe wrote. Consequently, Gothic novels are, as Maureen Shechan Jacobs points out, singularly lacking in images of "healthy, whole adult females."[4]

Rather than fully acknowledging the benighted and potentially harmful influences of St. Aubert, Radcliffe somewhat disguises them. As Poovey observes, she "does not abandon sentimental values; instead, she retreats from the terrifying implications of her discovery and simply dismisses the threat [Montoni] that sentimentalism cannot combat. Rather than proposing an alternative to paternalistic society and its values, she merely reasserts an idealized — and insulated — paternalism and relegates the issues she cannot resolve to the background of her narrative."[5] An examination of the metaphorical "rapes" by Villefort and Montoni may help to clarify Radcliffe's position, and suggest both

that St. Aubert is one of those who violate Emily's integrity, and that, for whatever damage he has done, he is a more or less beneficent member of his class.

Emily leans heavily on the Count de Villefort in making her decisions about Valancourt. She is overly inclined to depend upon the advice of her sympathetic and loving heart; in contrast, Villefort is overly inclined to depend upon what he knows. The struggle with the god, the struggle between Eros and Logos, is thus replicated in their encounters. In one of their conversations in the forest, the Count gives her the wrong information regarding Valancourt's decline (while meaning well, of course), and encourages her to dismiss Valancourt with only the briefest of meetings. Emily's belief in the Count causes her to take his information without hesitation, thus preventing her from questioning Valancourt more closely. Such an examination of Valancourt would have revealed the true circumstances of his minor debauch in Paris, and would thus have rendered him once again worthy of her esteem, and therefore of her love.

Moreover, the Count is continually drawing Emily away from the maternal support of the convent Abbess, maintaining, like Lefevre's and Heywood's Jupiters, that she belongs in the real world. When Du Pont calls at the chateau, Emily feels the need to retire to the convent — a need for which the Count reproves her, insisting that only in the outside world will she recover from her sense of emotional loss. He feels, moreover, that his superior knowledge and experience make him more able to judge her situation than she. As Emily proposes to retire again, in an effort to regain her tranquility, the Count argues that he knows the only way to restore her emotional health, and utters his refrain: "Leave me to understand your heart'" (p. 494).

His control over her is such that she fears that if she stays in the convent after she has been invited to Chateau-le-Blanc, there will be "an appearance of caprice in her refusal, which she could not persevere in, without offending the friends, whose esteem she valued." (p. 564). This situation reveals two important facets of her relationship to the Villefort family. First, her worry about seeming capricious reveals the extent to which she knows they expect her to conform to their wishes. Second, it reminds us of the helplessness of her orphan state. Without the protection of the Count, she cannot move about in the world outside the convent with any freedom or appearance of propriety.

To a certain extent, the Count takes advantage of her friendless situation, much as Zeus took advantage of Callisto's separation. His meritorious advice is inevitably given on their forest walks. While there is obviously no sexual encounter involved, his efforts to control her feelings and her future — efforts benighted by both his lack of knowledge of the facts of Valancourt's "fall" and of the ways of a woman's heart — do temporarily damage her.

Like both Villeroi and St. Aubert, Montoni also seeks control of Emily's sensibility. His edicts to her are but an amplified version of her father's. When she asks Montoni the cause of their sudden departure from Venice, he observes that he is not in the mood to answer questions, and suggests that such questions would be unnecessary if she were more sensible: "'I recommend it to you to retire to your chamber, and to endeavour to adopt a more rational conduct, than that of yielding to fancies, and to a sensibility, which, to call it by the gentlest name, is only a weakness.'" Thus scathingly is she forbidden to inquire about her own fate. Similarly, when she discovers a second unlocked door to

her room and asks for a new chamber, he again attacks her "sensibility": "'If you will not release yourself from the slavery of these fears . . . at least forbear to torment others by the mention of them. Conquer such whims, and endeavour to strengthen your mind. No existence is more contemptible than that, which is embittered by fear'" (p. 244).

These exhortations are but exaggerations of the sermons of St. Aubert and the Count de Villefort evoked here in circumstances which show all of their autocracy. After all, Emily has a right to know whether or not Montoni still expects her to marry Morano, as well as a right to protect herself from possible rape by Montoni's unprincipled fellow banditti. These demands that she be more rational are based upon a notion common to all three men and the age in which they live: that women need firm guidance in everything, and that it is man's duty to give such guidance. While this notion underlies all of the advice of St. Aubert and Villefort, it is articulated fully only by Montoni. It is as if only the villain can acknowledge the villainous truth regarding his real opinion of women.

Emily is continually represented by Montoni as a typical member of her sex, lacking "'sincerity and uniformity of conduct'" (p. 210), which are, along with obedience, "'virtues which are indispensable to a woman'" (p. 270). He expects, of course, that these very "virtues" will enable him to perpetuate two metaphorical rapes of Emily. The first is, of course, the "sale" of Emily to Count Morano, the price being Emily's estates in Gascony. The second is his attempt to defraud Emily of property she should inherit from her aunt, Madame Montoni. Having Emily safely captive in the forest-surrounded Udolpho, where he is threatened from without by a veritable wasteland of debt and intrigue, and where he disguises his purposes insofar as possible with deceit, Montoni attempts

first to flatter Emily by telling her that she possesses "'an understanding superior to that of [her] sex; and that [she] has none of those contemptible foibles, that frequently mark the female character — such as avarice and the love of power, which later makes women delight to contradict and to tease, when they cannot conquer'" (p. 380). When this fails, he proceeds, like Comus, to endeavor to reason Emily out of her aunt's estates. Like the Lady, however, Emily is well-armed with logic: she knows "the laws on the subject" (p. 280), and, moreover, defeats Montoni's whole argument by proposing that if the estates are legally his, he certainly does not need her signature to release them.

She complies with his wish only when threatened with rape by Verezzi or any of Montoni's unprincipled officers. Aware that the price of her aunt's estates will be her honor, she signs them over to him, thus securing his protection from the amorous attention of his men. One kind of rape replaces another. Thus while Montoni himself evinces no sexual attraction to Emily, part of his control over her consists of sexual threats by his representatives.

Morano is, of course, also a sexual threat, and is, at the same time, another of the Zeus figures — not one of those in the Apollonian disguise, but a man who is madly in love with her — implying, but only implying, sexual passion and desire. Like the Jupiter in the mediaeval and Renaissance works, Morano meets Emily at "court," in Venetian society, where she has no sympathetic protectors. Caught in the wasteland of his passion and his gambling debts which he hopes to pay off with Emily's estates, the Count presses Montoni to make a "deal."

When the arrangement for the sale of Emily is cancelled because of the discovery that Morano has disguised himself as a wealthy suitor and has no intention of signing over Emily's estates to Montoni, the Count

tries to take her from Udolpho by force. He fails partly because, like Comus, he would rather have Emily choose him than to force her, and his arguments delay him long enough for Montoni to rout his party, much as the brothers rout Comus and his party. And much as the Lady began to achieve the Renaissance version of psychological virginity, we begin here to see Emily exhibiting her own unusual strengths and resolves, as if the tests do indeed expose unexpected virtues.

Morano has his noble counterpart in Mons. Du Pont, who finally does "abduct" Emily from Udolpho. Du Pont appears to Emily in a number of disguises; she sees him as an apparition which she supposes first to be the ghost of Laurentini and later the spirit of her aunt, whom she presumes dead. These disguises are of women who serve as Diana figures, figures of guidance, in Emily's career. His second disguise is instigated by the songs he sings in the quiet evenings, songs which are familiar to Emily, and which she concludes come from Valancourt. Their mutual escape frees both of them from the wasteland of Udolpho.

Each of Emily's encounters with men has some aspect of the Callisto myth underlying its very structure, if not the imagery as well. To see The Mysteries of Udolpho as a Callisto narrative is primarily to see that rape includes certain acts and attitudes which are not usually associated with either sex or violence. The desire of St. Aubert, Montoni, and Villefort to confine Emily's feelings to a certain acceptable range is a kind of rape; Montoni's intention to force Emily to marry Morano and his subsequent attempts to deprive her of her inheritance constitute rape; Villefort's careless judgements, which he considers to be based upon superior knowledge and experience, and thus forces on Emily, are rape; and Montoni's willingness to take advantage of Emily's helplessness, and Morano's power to arrange a marriage with a

woman who does not love him are also rape.

By seeing these examples of typical patriarchal control as rape, we see them in their full seriousness. In a sense, Mrs. Radcliffe appends her signature to the myth by telling us that these are the kinds of rape which violated the integrity of eighteenth-century women and kept them from being fully independent. Until a woman is economically independent, until she is free to choose her husband, free from being forced into "matches," free to determine her own fate, free to make her own judgements, and free from paternalistic control of her emotions, questions regarding the sexual aspects of psychological virginity are almost beside the point.

The notion of rape reflects those means by which eighteenth-century men controlled women. When Montoni, for example, cites sincerity, uniformity of conduct, and obedience as virtues which are indispensible to a woman, he is merely reiterating the expectations of his society. Woman must conform. Even Emily's aunt, Madame Montoni, demands that she be conformable. To obey the edicts of her father is, moreover, to comply with his prescription of psychic health. To follow without questioning the advice of Villefort, to visit Chateau-le-Blanc when requested so as not to seem capricious, are but other versions of submission.

The sense which we frequently have of Emily being excessively weak and passive rises from our misperception of her docile behavior. We mistake passivity for powerlessness. The fate of Callisto suggests that the demands of the patriarchy constitute a kind of social rape, and that to resist that violation is to risk exile. To displease the Count de Villefort is to be exiled from her only protection; to fail to live up to her father's standards is to be exiled from his esteem, one of the

most vaunted values of the novel. We see in the section occurring at Udolpho that to rebel has its very real physical dangers. To disobey Montoni is to be exiled to the East turret or to be prey to the animal passions of his fellow banditti.

In Love, Mystery, and Misery, Carol Ann Howells points out that Emily is powerless: "She cannot influence her environment in any way and indeed the outside world is unresponsive to her at very crucial times. It is from this sense of Emily's powerlessness that we derive our image of her as a victim of circumstances and perhaps it is her own awareness of it that generates her deep melancholy and frustration."[6] The extent to which the passivity of the perpetual victim is inculcated in her is expressed in one of her verses which deals with a pilgrim attacked by a robber. As he dies, "his spirit knew no vengeful care, / But, dying, for his murd'rer breath'd — a sainted pray'r!" (p. 415).

Emily's powerlessness is also indicated by her financial dependence. Notes Mary Poovey, "Money, in fact, lurks behind every turn of The Mysteries' plot. Emily's hysteria within Udolpho is ultimately a consequence of her legal dependence on Montoni; as an orphan, she is penniless and powerless; as a female she has no legal rights."[7] It is Emily's financial dependence that puts her in the position of being raped — both metaphorically and literally. For Montoni to possess estates that are rightfully Emily's is really to do no more than the typical eighteenth-century husband.[8] If he cannot browbeat and threaten her into submission, he suggests that rape, by Verezzi, will. Either act would produce the same results: "In a society in which a single woman's value is intimately tied to both sexual purity and endowed property, the consequences of sexual and economic exploitation are effectively identical: either would curtail Emily's chance of attaining

social identity through the only avenue open to her — marriage."[9]

While the threats to Emily's economic and emotional stability represent one kind of rape, they are a kind of violation that can be undone. In spite of being forced by Montoni to sign over her estates, Emily finally regains them after his inglorious death. Regardless of her father's criticism of her oversensitive behavior, she endures the threats of defeat, death, despair, and loss. And even though the Count convinces her to renounce the unworthy Valancourt, she regains him once his true worth is proven.

What cannot be renewed is physical virginity; it and its psychological counterpart can be maintained only if the heroine is able to choose her mate. The Callisto myth in this respect is a myth about choice. When Montoni tries to force Count Morano on Emily, when Du Pont is substituted for Valancourt, Emily's right to choose is threatened.

* * *

Emily's powerlessness in the face of St. Aubert, Villefort, and Montoni is not only a function of a dependent position which makes her prey to their various kinds of control, but is also exacerbated by her isolation from women who can help her. The heroine as orphan is a heroine without a mother who can instruct her in her femininity; without her mother's guidance, she is left, like Callisto, to discover for herself. In this respect, the myth suggests that under the patriarchy there is no ready or willing guide to the experiences of womanhood. The one figure who might have protected her from Montoni's greed and Morano's lust was Madame Montoni. Yet like Hera, subject of so much humiliation from Zeus, this lady was so much a victim of the patriarchal values that she became their very repository. While consciously unaware of the

extent to which she had been "raped," that is, fooled into a marriage she believes to be more beneficial to herself than to Montoni, Madame Montoni exerts what power she has over Emily. Only after Montoni begins to demand the resignation of her own estates does Madame Montoni come to sympathize with Emily and to realize that they are fellow victims. But at this point Montoni's desires have become so extreme that the only lesson Madame Montoni can leave Emily is to resist at the risk of death.

The two other women involved in Emily's career, The Marchioness de Villeroi and Laurentini, represent two extremes of femininity, one which is too passive, the other too aggressive. The Marchioness, in effect, teaches Emily the fate of those who conform. Having obediently married a man she did not love and who did not love her, she almost passively submits to her husband's poisoning. Laurentini, on the other hand, illustrates the fate of the woman who refuses to meet all the conventions of feminine propriety, and who, seeming too willful to her lover, forfeits the possibility of a legal union with him.

Significantly, Emily learns the full story of both women and her relationship to them only from the convent Abbess. That which her father has withheld, that which remained a mystery at Udolpho, is explained by another woman in a location removed from the male world, one of the few places where the patriarchy does not rule. The patriarchy seems to conspire against such a discovery: St. Aubert, while trusting the Abbess with the information regarding his daughter's relationship with the Marchioness, asks her to withhold it, while the Count would have Emily eschew the convent altogether.

The patriarchy prefers that woman remain ignorant; this ignorance becomes the means by which men would perpetrate their respective disguises. Consequently, we realize again and again that Emily's credulity

is her worst enemy. In almost every case of rape, it is either ignorance or innocence which makes her vulnerable. In her innocence, she allows her father to shape her femininity; in her ignorance, she allows Villefort to influence her wrongly about Valancourt. Had she trusted her feminine judgement more, she would have been less likely to allow these paternal teachers to influence her to such an extent. Similarly, had Callisto known more about the feminine, which the goddess symbolizes, she might have realized that the person who approached her was merely disguised as a woman, and might have been able to prevent her own rape.

Nevertheless, everything suggests that in spite of her apparent weakness, in spite of the conspiracy of the patriarchy, Emily does achieve a measure of psychological virginity. The acquisition of a sanctioned but weakened husband, the circumstances which finally allow her to exercise her choice in marriage, the acquisition of fortune and family, all point to a strengthened Emily whose marriage will represent the true beginning, rather than the end, of her power as a woman.

When Valancourt is finally proven worthy of Emily's love, we see that her intuitive sensibility is validated. In spite of all the arguments of Villefort and the attractiveness of Du Pont, Emily's feelings for Valancourt remain absolutely constant, even though she knows that according to the precepts of her father she ought to have been able to will her heart into relinquishing its love for him. Even while her head "knows" that Valancourt is unworthy, her heart cannot stop instinctively returning to the notion that an unworthy Valancourt is an impossibility. By remaining true to her own perceptions in the face of all those who would question or negate them, she achieves that certification of her female nature and knowledge which identifies her with the psychological

virgin. Such validation, however, does not come from without; no one acknowledges that her faith in Valancourt was well-placed. Instead, she experiences only a sense of relief that Vallancourt has proven true, and remains wholly unaware of the way in which her "feminine" intuition has triumphed. Thus she continues to believe that the validation of her inner worth must come from without.

She displays more awareness of her triumph in holding out against Morano, Verezzi, and Du Pont. But Emily's most obvious strength is displayed when she resists all of Montoni's threats, largely because she understands them as insults to her dignity or views them with moral contempt. In turn, Madame Montoni and her husband think of her as a foolish girl who is ignoring the "excellence" of the match with Morano, and who insists stubbornly on some ideal marriage with her beloved Valancourt. What she insists upon, however, is as much her right to <u>choose</u> as it is her love of Valancourt.

A more subtle aspect of Emily's insistence on choice is expressed in her two refusals to marry Valancourt. Choice determines not only who to marry, but also when to marry. She refuses him both times because to marry him at that juncture would not fully validate her as wife. If one of Emily's goals is the "social identity" achieved through marriage, then such a marriage cannot be clandestine, one which society does not approve of or does not acknowledge. At the point at which Valancourt suggests elopement, neither he nor Emily possess the fortune or the approval of their respective families needed to give their marriage social validity. In another time, a Callisto figure may possess the inner strength to dare to make a marriage of which society does not approve; in another time, a Callisto figure may not need to depend upon her identity in marriage to validate her self. Emily possesses neither

the inner strength nor the milieu to make what we might perceive to be the "right" decision regarding the elopement with Valancourt, so she must undergo further strengthening tests.

As it is, their marriage comes not only after Valancourt is proven worthy, but after Emily has acquired two means of power in French society: a fortune and a family. These powers are bestowed upon her after Valancourt's innocence is mentioned to Villefort, but before it is mentioned to Emily, and before her marriage to Valancourt (not with it, as is typical of middle-class heroines who marry well). So she becomes a force in the world without the appendage of husband; becomes a woman with the power to gain or maintain psychological virginity even under the aegis of wedlock.

While her fortune comes only by virtue of Montoni's death, and her relation to Villefort is an accident of birth, these things are not unearned. She does, after all, outlive Montoni essentially by outwitting him. And her steadfastness at the bedside of sister Agnes, her unwillingness to withdraw until she has heard all Agnes has to tell, earns her the right to hear the rest of the story from the Abbess.

Other circumstances seem to conspire to make Emily the strong partner in the union. Although Valancourt's brother sees to it that part of his "rich domain" goes to Valancourt, the rest to descend to the younger on the elder's death, Emily's fortune is, for the time being, the greater of the two; it is to her estates that they retire to live their unsullied life.

We must realize too, that the behavior of Valancourt in Paris, while not as despicable as it had been painted, was not wholly honorable. While he was gambling, however naively, in Paris, Emily was continually withstanding not mere temptation, but frightening threats.

She remains, as it were, in a much stronger moral position than Valancourt. His relative weakness is perhaps best symbolized by his being shot as a common thief by Emily's gardener: he is Zeus made quite mortal.

It becomes evident, then, that the Callisto figure acquires a host of things which Harding would not necessarily associate with psychological virginity. First, she gains a certain knowledge of herself, a certain strength of will which is indicated by her determination to marry the man she loves and no one else. She also gains two very practical means to power in the social world: family connections and family money. Finally, the lover that she marries, by the time she marries him, no longer resembles the god of the myth, but has been revealed as quite mortal through his faults. So that although she may not have achieved psychological virginity through ravishment by the god, she has achieved power, and that, for Radcliffe, seems an acceptable substitute.

CHAPTER IV: Notes

[1] Maureen Duffy, The Erotic World of Faery (Toronto: Hodder and Stoughton, 1972), p. 212.

[2] Anne Radcliffe, The Mysteries of Udolpho, ed., Bonamy Dobree (1794, rpt. Oxford: Oxford Univ. Press, 1966), p. 565.

[3] Mary Poovey, "Ideology and The Mysteries of Udolpho," Criticism, 21 (1979), pp. 308-09.

[4] Maureen Sheehan Jacobs, Beyond the Castle: The Paradigmatic Female Story, Unpublished Doctoral Dissertation for American University, 1980. University Microfilms, International, p. iv.

[5] Poovey, p. 311.

[6] Carol Ann Howells, Love, Mystery, and Misery: Feeling in Gothic Fiction (London: Athlone Press, 1977), p. 46.

[7] Poovey, p. 323.

[8] Lee Holcombe, "Victorian Wives and Property," in A Widening Sphere, ed. Martha Vicinus (Bloomington: Indiana Univ. Press, 1977), pp. 4-5.

9 Poovey, pp. 323-24.

CHAPTER V: JANE EYRE

"Even Plain Jane can be a Nymph"

Jane Eyre is one of the nineteenth century's literary oddities, for it is a novel of considerable power written by a relatively inexperienced young woman. In attempting to account for this paradox, critics have generally resorted to source studies that would explain the novel's strengths. The ingenuity of these studies has largely been limited to combing the obscure works of the Gothic era in hopes of finding a precursor for Jane Eyre. Oddly enough, none of these studies has suggested Mysteries of Udolpho as a possible source, although there are great similarities in their plots: Jane and Emily are both orphans; both display an almost heroic effort to be their own persons; both young women undergo a series of trials in their efforts to gain their beloveds on their own terms; and both finally inherit fortune and, with fortune, family, just before they marry their suitors.

That Mysteries of Udolpho is a source for Jane Eyre is not being argued here; what is being argued is that the power of Jane Eyre has to do with its evocation of the same myth which informs Mysteries of Udolpho.

The sharp outlines of the myth are certainly present in the plot of Jane Eyre. Jane is an orphan who, like the Callistos of the Renaissance tradition, recognizes her powerlessness and begs to be sent away to school. The all-girls school at Lowood functions precisely as Diana's band, and is headed by a beautiful young woman who is frequently asso-

ciated with the moon. Later Jane becomes governess at Thornfield, a hall renowned for its ancient trees. Rochester, who variously disguises himself as a gypsy and an unmarried man, proposes to her in the garden, but that proposal is seen to be to a kind of rape once Rochester's wife is revealed. Jane's departure from Thornfield parallels Callisto's exile in that Jane's appearance, that of a lady, belies her state, that of an indigent, and thus she cannot get help from the villagers around her.

These few details suggest that Brontë's novel derives its power not from obscure literary sources, but from mythic ones. Yet an additional power comes from Brontë's ability to wed the material of myth with that of history, reflecting the situation of women in the nineteenth century with an accuracy which frightened her contemporaries: Brontë not only evokes the archetype but engraves upon it a signature which demands and rewards close attention.

* * *

Jane's father, not a defeated general but a dead minister who had been haunted by poverty, nevertheless leaves his daughter in the same situation as Lycaon left English Callistos — powerless and dependent on others. Helene Moglen describes the situation in terms which emphasize both the debilitating connection between Jane's low status and her sex, and her valiant attempts to overcome her powerlessness: "Orphaned, poor, and plain, faced with the pressures of making her own way in a world which measured the likelihood of her success by the degree of her marriageability (her familial connections, her economic status, and, above all, her beauty), Jane tests the limit of social, moral, and psychological possibility, discovering the kinds of power which are, in

fact, available to a woman."[1] Brontë has admittedly given us in young Jane the ultimate portrait of powerless woman; with no family, no money, no beauty, she has no claim on love, affection, respect, or self-respect. Moreover, she is aware, as were the mediaeval and Renaissance Callistos, that to have no socially-defined status is to be vulnerable. In asking to be sent to school, Jane chooses, again like Callisto, the company of women who are her peers. But whereas the mediaeval band of Diana was composed of ladies of rank who sought to escape the attentions of men, the girls in the school to which Jane is sent are her equals in their dispossessed position in society.

In corresponding to the virgin band of the myth, Lowood School constitutes the environment wherein Jane may learn the lessons required of nineteenth-century women. Brontë, in exploring this phase of her heroine's career in greater detail than other writers of Callisto narratives, gives us a very concrete view of the preparations for womanhood in Victorian England. Far from teaching "woman's mysteries," Lowood instead inculcates some very disturbing — but obviously functional — virtues in its inmates, while providing them with the practical accomplishments necessary to their status as "unconnected" women. There is a biting irony in the comparison of a collection of would-be governesses to Diana's virgins, for the common fate of these women who were half servant, half lady, was to remain unmarried, though hardly by choice. The "myth" of the nineteenth-century governess was that she either died a spinster or was seduced by her employer.[2]

In the mediaeval and Renaissance redactions of the myth, Diana's band is spoken of with contempt for its heretical insistence on remaining outside the patriarchy's control; in Jane Eyre, the girls remain within society's control, but are still treated with the same contempt

for somehow failing, although through no fault of their own, to possess the qualities which the patriarchy attributes to respectable women. Hence the myth's virgins are transformed here into women who are not validated by the patriarchal institutions of family or money. As a result, such women are victims of a tremendously cruel double standard which Brocklehurst enforces. Described in overtly phallic imagery and essentially an intruder at Lowood who likes to play god, he "rapes" the girls by stifling any outer expression of their femininity. He purposefully starves their "vile bodies," giving his patriarchal religion as justification:

> 'Madam,' he pursued, 'I have a Master to serve whose kingdom is not of this world: my mission is to mortify in these girls the lusts of the flesh, to teach them to clothe themselves with shamefacedness and sobriety, not with braided hair and costly apparel; and each of the young persons before us has a string of hair twisted in plaits which vanity itself might have woven: these, I repeat, must be cut off.[3]

That his standards are hypocritical is demonstrated by Brocklehurst's inconsistent taste in hair. Julia Severn's natural curls are to be cut off because Lowood's precepts are conformity to grace, not nature. Yet Brocklehurst obviously has no objections to his wife's wearing a "false front of French curls" (p. 97, emphasis mine).

Brocklehurst's intention in educating these girls is to enable them to make their own way in the world, yet the scene with Julia Severns's curls illustrates that he defines, as society's representative, what that way must be. Hence Jane learns at Lowood that she has the capacity to be financially and morally independent, but that within the context of this independence she must repress her desires and expect to encounter severe limitations. This paradox colors all of her tenure at Lowood as the lessons on the practical skills she will need are alternated with

object lessons about the status of indigent women in a patriarchal world.

Her studies will enable her to be an independent woman in the tradition of the pre-patriarchal virgin band, as her intellectual education provides her with skills with which she means to maintain herself. In her first French class she learns to conjugate the verb "etre," and consequently, her first French phrase will be "je suis" — "I am."[4] This lesson is, in a sense, a synecdoche for her whole education: it will enable her to claim a legitimate existence.

Jane also learns the virtues of self-respect from the women around her. Maria Temple, as is suggested by the pagan associations of her last name, her position as superintendent of the school, her superior intelligence and beauty, and her frequent appearances in moonlight, is the goddess Diana of Lowood School. Like the goddess, she is all forms of woman: "Mother, governess, and latterly companion" (p. 116). By assuring Jane that the students' assessment of her depends only upon her own behavior, Miss Temple teaches Jane that she can control what is thought of her and that respect can be earned.

Helen Burns also contributes to these lessons through the example of her own self-containment. When Jane protests that she cannot be content without the approval of others, Helen reminds her: "'If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends'" (p. 101). Helen refers only in part to the comfort Jane should take in a heavenly Father's approbation; she also alludes to a kind of self-respect that will grow in Jane and render her capable one day of saying "I care for myself."

Helen Burns also serves as a monitory example to Jane, illustrating the dangers of passivity. The fact that she "lives in calm, looking to the end" (p. 91), seems inextricably tied to the fact that she dies. Like the Marchioness de Villeroi, she teaches that "the wages of passivity is death." While she seems admirably endowed with the strength to "bear what it is [her] fate to bear" (p. 88), that which Helen calls her fate is partly determined by her own refusal to have any active control over her life. She tells Jane, supposedly in comfort: "'By dying young I shall escape great sufferings. I had no qualities or talents to make my way very well in the world: I should have been continually at fault'" (p. 113). We know that Helen has great intellectual capacity, so her sense that she should be "at fault" is derived not only from the habit of passivity but also from her sense that she cannot conform, as a proper orphan should, to the expectations of a world which demands certain behavior of her because she is unconnected to wealth or family.

Like Helen Burns, Miss Temple has only a limited capacity to teach Jane. Her first name, Maria, indicates that she is a Christianized Diana figure, one that is shaped by the patriarchal forces in her environment. Her ability to guide and protect her pupils from Brocklehurst's practices is limited by his power as director of the school, though she invariably does what she can to circumvent his dicta. While she quietly endures the sermon about feeding the girls an extra meal of bread and cheese, the "coldness and fixity" (p. 95) of her expression speaks of her repressed rage and rebellion. When he demands the barbering of Julia's curls and the other girls' topknots, Miss Temple must smooth away with her handkerchief an "involuntary smile" (p. 96), knowing, along with Jane and perhaps the other girls that whatever he "might

do with the outside of the cup and platter, the inside was farther beyond his interference than he imagined" (p. 96). Yet when he accuses Jane of lying, Miss Temple asks Jane to give her own version of her history and, independent of Brocklehurst, checks its veracity with Mr. Lloyd.

The position that Miss Temple has attained as head of the school suggests that she offers an example of one rather successful means of dealing with the patriarchy: the compromise of repression. Consequently she can and does teach Jane practical ways of coping with the circumscriptions of womanhood. Along with Jane's useful accomplishments, Maria Temple teaches her pupils that servitude is inevitable and that one means of dealing with the patriarchy's expectations is frequent resort to repression of one's own desires. She teaches camouflage and resignation. These are useful tools; we cannot, much as we might now regard them as subversive, criticize their usefulness for a governess in Victorian England.[5]

So in Lowood School, Charlotte Brontë's version of Diana's band, Jane learns the lessons of nineteenth-century womanhood. She learns the necessity of disguise and camouflage in the face of the patriarchy, lessons which will be useful to her in her manoeuvres with Rochester; she learns the fate of the passive; she learns as well that she need not always be nourished by the love or respect of others, but that she can feed herself on a diet of self-respect.

Yet under the tutelage of Miss Temple, Jane has disguised, even from herself, her need for adventure and change — it is as if the repressive habit adopted from Miss Temple applied to all things. When Maria marries and leaves Lowood, Jane becomes aware that her teacher had provided only an attitude. Her own desires emerge; she longs to sur-

mount the limits which Lowood provides, although her willingness to settle for "a new servitude" reflects quite faithfully the limited expectations which Lowood has instilled in her. When Jane notes "Any one may serve," that "anyone" means <u>even</u> Jane Eyre.

So once alone in the "low wood," Jane goes hunting for experience in the real world by engaging herself as a governess. The first few weeks at Thornfield do not represent a drastic change; Thornfield, with its huge trees, replaces the low wood, and she is still surrounded only by women: Mrs. Fairfax, Adele, Sophie, Leah, Grace Poole, and Bertha Mason. (That this sample of womanhood includes only orphans, servants, and wives, and that their respective social positions are relatively equal is perhaps indicative of the fact that the status of women is so low that the gradations within the group are meaningless.) But even in the context of the real world, and a real job, Jane cannot resign herself to the constricting definitions of womanly behavior. So she haunts the upper floors, pacing back and forth where her rebellion against the fetters of womanhood is seconded by mad Bertha's slow "ha! ha!":

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (p. 141)

It is out of the frustration she feels here that Jane makes the walk to the village that ends in her meeting with Rochester. Jane's desires here are so powerful that the reader has the uncanny sense that

her need for adventure has almost literally caused him to materialize, or at least that he has appeared at this point in the novel because Jane needs him. Stifled by the version of femininity which she has been given and the quiet nature that is expected of her, Jane seeks to discover some other aspects of her nature and of life. So on this evening, as Jane watches the "rising moon; pale yet as a cloud, but brightening momently" as it "looked over the Hay . . . half lost in the trees" (p. 143), she sees Rochester for the first time.

There is a distinct reversal of the myth here, for it is Jane who seeks Rochester, not the other way around, and thus she defies the conventions of the myth and of her time. The suggestion implicit in this active search for experience is that she seeks initiation; this fact is also indicated in that her romance with Rochester is conducted entirely within the context of the company of women at Thornfield, just as a woman's initiation occurs within the context of worship of the goddess.

Although there is this reversal of the myth at the beginning of their romance, the rest remains true to form. The imagery that is applied to Rochester is alone enough to ensure us that he is playing Zeus to Jane's Callisto, for he is frequently associated with the sun, and hence the sun god of the myth. "How joyless will sunshine be if he is absent" (p. 178), Jane thinks to herself at one point. His affection seems to "warm . . . one like a fostering sunbeam" (p. 216); and she surmises that his wife will "be the very happiest woman the sun shines on" (p. 216). When she returns from the interlude at Gateshead, she basks in the "real sunshine of feeling" which he sheds over her. Finally, when she flees Thornfield, she takes "a road which led from the sun" (p. 351).

The wasteland which Rochester seeks to renew by marrying Jane is a psyche charred by the ill-usage of his family and by his ghastly marriage to Bertha Mason. As if to underline the extent to which the myth informs this work, the scorched world which Zeus is trying to mend when he meets Callisto is echoed twice when Bertha sets fire first to Rochester's bed, and later to the whole of Thornfield.

Jane's rescue of Rochester on the evening of the fire is part of a pattern of similar rescues. In fact, Jane is first attracted to Rochester because he seems to need her: having fallen from his horse, he needs her as a prop; he needs her company to divert him from his miseries; he needs her to nurse Mason; and finally he needs her to refresh his own life. Jane's apparent ability to heal the scars through a union with Rochester is illustrated in a number of ways. On a concrete, practical level, Jane's cool-headedness and her intelligence make her a person who reacts calmly in the emergencies which arise. But Rochester's allusions to Jane as a "disguised deity" (p. 168) who will bring a "regeneration of life" (p. 246) when she marries him suggests that her power extends beyond the practical to the cosmic. This imagery suggests that Jane, rather than being the innocent victim of rape, is more akin to the Kalliste who was Diana's local aspect in Arcadia, and who, as the Great Goddess, could join with the sky god in a hierogamous union which would regenerate the earth. When this regenerative union cannot occur, Jane speaks of its failure in natural terms: "A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hayfield and cornfield lay a frozen shroud; lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods, which twelve hours since waved leafy and fragrant as groves between the

tropics, now spread, vast, wild, and white as pine-forests in wintry Norway" (p. 323). This imagery describes an emotional world laid waste by Jane and Rochester's inability to join in its renewal.

Rochester has turned to her because he believes that she can renew the psychic wasteland which he inhabits. But Jane Eyre addresses itself to the limits of power for women, and Brontë does not allow herself to be seduced into giving Jane a goddess-like power greater than that which her social status would afford her. Consequently, while establishing the possibilities for regeneration, Brontë also carries on with those aspects of the myth — the god's disguise and his seduction — to explore the ways in which Jane is not like the goddess.

Rochester comes to Jane in a number of literal disguises: she first believes he's the Gytrash; later he dresses as an old gypsy to tell Jane's fortune. His most significant disguises, however, are of his marital status and his supposedly egalitarian attitude toward the "poor, plain, disconnected governess" whom he is to marry. Jane is initially seduced by his regard for her as an equal, by her ability to be his equal in the banter, and by his forgetting that she is a paid subordinate.

She seems deliberately to ignore the fact that he wants to play the part of a Zeus-like initiator. While she claims the moral superiority of innocence, he is well aware of the practical leverage which experience gives him, and warns her "'You have no right to preach to me, you neophyte, that have not passed the porch of life and are absolutely unacquainted with its mysteries . . . By what instinct do you pretend to distinguish between a fallen seraph of the abyss and a messenger from the eternal throne — between a guide and a seducer?'" (pp. 167-68). This language not only reminds us of Zeus' ritualistic role in initia-

tion, but it strikes us as false candor, yet another disguise. Rochester's account of his affair with Celine Varens similarly strikes us as disingenuous. But Rochester has so accurately assessed Jane's sympathies that he knows she will view him as the disappointed lover, badly in need of purification and affection, or renewal. His whole behavior during the courtship is a series of disguises. He pretends to court Blanche Ingram, for example. On more than one occasion he speaks ambiguously to Jane; after she has rescued him from his bed he departs by saying, "'My cherished preserver, good night!'" (p. 182), leaving Jane suspicious, but not entirely sure of his feelings, much as Callisto is not sure of "Diana's" true sex and intentions.

Because of the prolonged nature of Jane and Rochester's courtship, two other images which are part of the myth's iconography repeat themselves: the struggle with the god and the seduction. Jane's struggles begin when she first suspects that Rochester cares for her in some special way — a suspicion which causes her to admit that she cares deeply for him.

Her struggle is manifested in two ways. First, her overwhelming awareness that she is poor, plain, and disconnected makes her aware that a union with Rochester is inappropriate to their relative social statuses. His social and economic standing is but a functional version of Zeus' godliness, and Jane, in contrast, feels very much the helpless, inferior mortal. What is disturbing is the way in which this perception of their inequality causes her to denigrate herself; she is "a dependent and a novice . . . governess, disconnected, poor, and plain . . . indigent and insignificant plebeian" (pp. 190-91). She is preoccupied with the differences in their respective stations, and these differences haunt their entire courtship. Disturbed by the fact that he is "a

gentleman of family and a man of the world" and she a mere "dependent and a novice" (p. 190), Jane wages a battle within her own soul between the forces of "imagination" and "common sense," between "sentiment" and "self-control" (pp. 190-91).

A second struggle is more literally represented when Rochester grasps the beloved who he knows will soon leave him. The passage is worth considering for the fiery imagery that recalls the mythic original and the body-soul dichotomy found in Milton's masque: "He crossed the floor and seized my arms and grasped my waist. He seemed to devour me with his flaming glance: physically, I felt, at the moment, powerless as stubble exposed to the draught and glow of a furnace: mentally I still possessed my soul, and with it the certainty of ultimate safety" (p. 344).

While Jane is trying to figure out what to do about the differences in station, her own psyche is trying to cope with the forces of Eros and Logos within herself in order to arrive at a true and whole balance. E. Margaret Fulton also notes this same conflict in Jane, although not in the context of the myth, and describes Jane's task as one which will "bring into balance the logical, rational, reasoning, or so-called masculine side of her being with the intuitive, instinctive, spiritual, or so-called feminine side."[6] Logos reminds her of the laws (common sense and self-control) to which their relationship is subject: laws of class, laws of church and state, economic laws. But at the same time, Eros urges her love for Rochester. Jane can become a psychological virgin only when these two qualities are balanced within herself. At the same time, it is clear that she needs, like Milton's Lady and like Emily St. Aubert in her arguments with Montoni, a preponderance of logic for self-defense.

That her awareness of her social position relative to that of Rochester is an impediment to their love is most strongly displayed in the actual seduction scene. Here the mythic overtones are evinced by the setting of Rochester's proposal to Jane, which occurs, like so many of their encounters, in the orchard, when "sunset is thus meeting with moonrise" (p. 277). There the two struggles, psychic and political, meet as Jane's "emotion, stirred by grief and love within [her] was claiming mastery, and struggling for full sway, and asserting a right to predominate, to overcome, to live, rise, and reign at last: yes — and to speak" (p. 280-81). The emotion with which she speaks tells of the rise of Eros; it is this rise, significantly, that allows her to be "raped." Brontë suggests, therefore, that a woman who allows herself to be too much of a woman is more vulnerable to various kinds of violation.

But Jane's impassioned manifesto of spiritual equality evinces her preoccupation with a worldly inequality which is the only impediment to their love:

> "I tell you I must go!" I retorted, roused to something like passion. "Do you think I can stay to become nothing to you? Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you — and full as much heart! And if God had fitted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal — as we are!" (p. 281)

In the psychic struggle, Eros has won, but Jane is still aware of the impending worldly battle, so that when Rochester obliquely declares that he will marry the woman who is his spiritual equal, the social inferior

continues to wrestle with the situation. Rochester's words — "'My bride is here . . . because my equal is here, and my likeness'" — speak of a union based on equality. But the equality is only spiritual, and the subsequent events of their courtship seem to say that spiritual equality is not worth a whit unless it is seconded by a worldly equality of class and fortune.

Jane's realization of this fact begins on the next day when Rochester sends for the family jewels and tries to buy her half a dozen dresses in colors that would outshine her own plain exterior, thus making her cheek "burn with a sense of annoyance and degradation" (p. 297). When Jane asks permission for Adele to join them on the shopping trip and Rochester refuses, Jane almost loses "the sense of power over him" and even though he finally allows Adele to join them because the "sunshine is gone" (p. 294) from his Jane, she certainly realizes that her influence over him depends entirely on his willingness to be swayed. So aware is she of her dependent position, that she makes a financial arrangement with Rochester which both openly acknowledges her dependent situation and enables her to rise above it. By remaining Adele's governess, she argues, she will earn her keep and thirty pounds a year to furnish her wardrobe, thus needing nothing but Rochester's "regard" (p. 298). Then she tells him, "'If I give you mine in return, that debt will be quit'" (p. 298).

Jane's servitude comes about as a direct result of financial dependence: as Moglen observes, "Economic and social status seem after all to be minimal conditions of sexual equality. These would at least lend support to the sense of self which makes love possible in a patriarchal world."[7] The worldly struggle with the god manifests itself as a power struggle between Jane and Rochester that has two dimensions. She is

aware that her influence over Rochester is limited to her ability to manipulate him. She is also aware that her own poverty places her in an anomalous position. Jane is, unlike Emily perhaps, aware of the extent to which she must continually parry for power with her beloved.

Bertha Mason is obviously the literal impediment to their marriage, but we must not fail to see that Jane's unwillingness to remain in an economically dependent position causes her to write the letter to her uncle, thus setting off the chain of events which reveals Bertha's existence. Much has been made of Bertha Mason; she is most frequently seen as a monitory figure, warning Jane about the dangers of unlicensed passion.[8] In more recent criticism she is perceived as Jane's shadow, a dark doppelganger who acts out Jane's anger and frustration.[9]

It is important here to see why, in the context of the myth, Bertha is the appropriate impediment in the confluence of archetype and signature. As Rochester's wife, she is a Hera figure, avenging her husband's infidelities by burning him in his bed when he relates the tale of his affair with Celine Varens and by rending the governess' wedding veil but a few nights before the wedding day. She is not merely a woman who has let passion loose, she is a woman of profound anger. As Adrienne Rich points out, he condemns her as "at once intemperate and unchaste," but his own criticism of his affairs is quite in accordance with the Victorian double standard: minimal.[10] Karen B. Mann has observed that her rage is not so much passion as "the outward expression of malevolence bred by a system which denies her a separate will and imprisons her in a marriage that is primarily a monetary bargain."[11]

We know that one role of Hera is to punish the girls to whom Zeus has taken a fancy, which is understandable, given her powerlessness over the god and her inability to force him to remain faithful to her. But

she is also "essentially the goddess representative of women, especially as wives, and protectress of marriage."[12] If Bertha is a monitory figure, she warns Jane not only about the dangers of female passion, but about the truths of female powerlessness. Bertha is no threat to Jane; what she tears up is the expensive wedding veil which represents, as Mann has suggested, the "riches Rochester intends to bestow on Jane."[13]

By tearing the veil, Bertha utters a Hera-like warning to Jane about her anomalous economic position. Her very existence points out the anomaly in Jane's social position. A woman's social status in the nineteenth century was almost entirely dependent upon her ability to marry well; she is defined, socially and legally, by her husband. It has been difficult enough for Jane to accept the fact that, "unconnected" but nevertheless a "lady" in behavior and education, she cannot transcend the role of a governess — a dependent — without marrying. But Bertha's existence makes it clear that Jane cannot, in her present economic condition, transcend her status even by marrying. The implication is that as long as woman gains social definition only in marriage and only by a definition bestowed by the husband-patriarch, she really remains mistress and dependent. She is certainly not self-defined, much less a psychological virgin.

We may sympathetically condone Rochester's handling of the situation, feeling that his inability to divorce a mad wife justifies his plan to marry Jane without morally endangering either of them. But he has been short-sighted about the practical effects of the situation. Even supposing that Bertha's relation to him might remain secret throughout his life, Jane's position would be extraordinarily insecure when her older husband dies. He has admitted that Bertha will likely live longer than he, and Jane is twenty years his junior. We might

hypothetically consider what happens after his death when matters at Thornfield Hall are looked into. Rochester, in agonizing over the morality of the question and in considering it from that point of view, camouflages the real damage that he would do to Jane. Marriage promises definite status; in marrying her bigamously he would do exactly the reverse, and would place her in the thoroughly anomalous position of kept woman.

Jane's protection from such a rape is again Logos, as if the only way for a woman to protect herself from the male is to allow the masculine qualities in herself to come to the fore. When Rochester assures her that he did not intend to make Jane his mere mistress, she replies: "'Sir, your wife is living: that is a fact acknowledged this morning by yourself. If I lived with you as you desire — I should then be your mistress: to say otherwise is sophistical — is false'" (p. 331). Like Emily, who recalls the teaching of her father when she refuses Valancourt, Jane realizes that "if [she] were so far to forget herself and all the teaching that had ever been instilled in [her] . . . to become successor to these poor girls, he would one day regard [her] with the same feeling which now in his mind desecrated their memory" (p. 339). Also like Emily, who denies her feeling for Valancourt because of what she owes herself,[14] Jane denies her love and pity for Rochester by saying "I care for myself" (p. 334). This is Jane's manifesto of psychological virginity.

Indeed, Rochester is very aware of her untouchability in a way that recalls Comus:

> "Never," said he, as he ground his teeth, "never was anything at once so frail and so indomitable. A mere reed she feels in my hand!" (And he shook me with the force of his hold.) "I could bend her with my finger and thumb: and what

> good would it do if I bent, if I uptore, if I crushed her? Consider that eye: consider the resolute, wild, free thing looking out of it, defying me, with more than courage — with a stern triumph. Whatever I do with its cage, I cannot get at it — the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling-place. And it is you, spirit — with will and energy, and virtue and purity — that I want: not alone your brittle frame. Of yourself you could come with soft flight and nestle against my heart, if you would: seized against your will, you will elude the grasp like an essence — you will vanish ere I inhale your fragrance. (pp. 344-345)

The physical woman is, then, a minor concern. What Rochester wants is her soul, and he wants it, significantly, with her psychological virginity intact.

Jane Eyre was always strongly in possession of her soul, and the temptation to "marry" Rochester, to submit to his "rape" is but the ultimate test of Jane's true independence, her ability to be autonomous in spite of the whole world forsaking her. But Brontë's narrative also tells us once again that spiritual independence is nothing without the backing of economic independence and financial connections. Consequently Jane sets out in search of these.

Jane's journey to Moor House recalls the exile of other Callisto figures: without money or social position she has no means of fulfilling her own needs. Having left her purse in the coach, she is penniless; since she is dressed like a lady, her begging is not perceived as sincere. Like Callisto, the distance between outward appearance and inward reality renders her completely in exile from civilization. This experience is in some ways not altogether different from what her fate would have been had she married Rochester, except in degree. Jane is put through the ultimate test and succeeds only by virtue of her indomitable will to live, her resistance to the passive attitude.

Her reward is, like that of Emily St. Aubert, both family and fortune. Jane's uncle dies the same month that Bertha Mason jumps to her death. Unknown to Jane, she becomes heiress and cousin; at the same time, and also unknown to Jane, the literal impediment to her marriage with Rochester dies. This coincidence is a very subtle detail of the novel which stresses the way in which Bertha symbolizes Jane's economically and socially disenfranchised position, as well as a real impediment to be overcome. Once she is a rich heiress and Bertha is dead, nothing remains to prevent her marriage with Rochester.

* * *

In both Mysteries of Udolpho and A Mask Presented at Ludlow Castle, the passionate Zeus is given an Apollonian complement. St. John Rivers, as the word incarnate in both his name and character, is the representative of Logos in Jane Eyre. His overemphasis upon this aspect of his own personality, and his insistence that it reign in Jane, forces her to re-balance herself. What St. John's logic demands of her is the patriarchy's version of womanhood: complete passivity in the face of his demands. He denies her femininity altogether, expecting her willingly to submit to a marriage with a man who tells her that she is "formed for labour, not for love" (p. 428). In the face of this kind of attack, Jane re-learns the feminine, reclaims the necessary freedom of heart and soul, the need to have "recesses in [her] mind which would be only [hers], to allow the fire of passion to burn truly" (p. 423). When she expresses the passion with which she feels her feminine nature and feminine needs being threatened, Rivers declares her words "violent, unfeminine, and untrue" (p. 438, emphasis mine).

Rochester, in seducing Jane into marrying him, was attempting "physical rape" by undermining Jane's social position. But St. John attempts what Inga-Stina Ewbank significantly but innocently terms a "more grievous spiritual rape" when, in an effort to get Jane to marry him, he clearly demands that she give up her essential femininity.[15]

What she then needs is to regain a sense of her own womanhood. Diana and Mary Rivers are instrumental in this. Their names suggest the primary pagan and Christian female deities, but in this phase Diana is always the stronger of the two, as Mary/Maria was stronger earlier in Jane's life. And significantly, it is Diana who, learning of her brother's proposal and its terms, proclaims it "'Insupportable — unnatural — out of the question!'" (p. 441). Here Jane re-learns the validity of feminine intelligence and feminine strength, both through the examples of Diana and through the supportive affection both sisters have for her, an affection which once again gives her strength and security.

As it is Diana Rivers who supports her in her quest for independence, it is also the Great Mother, the Moon Goddess, who, with the "mysterious call through the Night . . . saves her and prevents what would have been total loss of her own self."[16] In the final battle for her soul, Jane listens for "God's will" (p. 444), to determine her fate. What she hears instead is Rochester's voice inspired by moonlight (p. 471) — the first thing he has really seen since being blinded — carried by nature. In returning to marry him among the forests at Ferndean, Jane completes the cycle of the myth.

The changes in their relative status illustrate the myth in its matriarchal manifestation that had been suggested by the earlier regenerative imagery. Much has been made of Jane's superiority over Rochester at this point in the novel; Richard Chase refers to Rochester's loss

of hand and eyes as a symbolic castration;[17] other criticism runs along these lines, suggesting that a relationship which had once been that of a daughter and father is now transformed to mother and son. What it is important to see is that Rochester has been undeified; he is no longer god and idol; no longer proudly independent, no longer only giver and protector (p. 470). Instead, he needs Jane's love and aid. His maiming is not a comment on Rochester's sexuality, which seems to be still strong: Jane tells us that his "athletic strength" could not be quelled, nor his "vigorous prime blighted" (p. 456). Nor does it indicate the terrible punishment he must undergo to subdue his fiery passion. Rather it tells us to what man must be reduced in order to bring his power to the level of woman's. Jane, an "independent woman as well as rich," becomes Rochester's financial equal; connected with one of the oldest, most respectable families in Morton (p. 394), she is his social equal. Even so, in order to render man equal to woman he must be blind and crippled. Rochester's maiming is a powerful comment upon the lack of sexual equality in the nineteenth century.

* * *

Charles Burkhart has noted, as have other critics, the ways in which the "sun, the creative male principal, has been associated with Rochester, just as the moon, arbiter of the female cycle, has been linked with Jane. . . . Sun and moon meet at Ferndean."[18] Several critics, including Adrienne Rich, Barbara Rigney, and Robert Heilman, have noted the persistent presence of the moon, "symbol of the matriarchal spirit and the Great Mother of the night sky,"[19] but without seeing Jane's very specific mythic relationship to her. Indeed, this celestial body accompanies virtually all of the important rites of

passage in Jane's career: her departure from Gateshead; her meeting with Rochester; and the evening of Rochester's proposal, when she orders him to turn his face to the moon so that she can determine his honesty. It appears in shifting guises on the uncertain eve of Jane's wedding, as well as taking part in her decision to leave Thornfield; it follows her in exile and accompanies the faint sound of Rochester's entreating voice, when the moon, seen through the trees at Ferndean, encourages him to call out. Finally, Rochester maintains, the "'honeymoon will shine our life long: its beams will only fade over your grave or mine'" (p. 475).

The moon and the goddess she symbolizes are also associated with the women who have served as models of womanhood for Jane. She associates "the disc of the clearest planet" (p. 99) with Helen Burns; on the night when Helen dies, Jane intuitively seeks her out, guided only by the light of the moon. Miss Temple is also associated with the moon on the occasion when she searches for the humiliated Jane to give her comfort. Bertha Mason howls on a night when the moon is blood red (p. 335), and Jane is awakened by moonlight just before Bertha attacks her brother. Blanche Ingram, we are told, is molded like Diana; Diana Rivers, whose strong, independent qualities Jane admires, carries the goddess' name.

For Roger Heilman, who approaches the moon imagery in Jane Eyre via Robert Graves's The White Goddess, but without the aid of Erich Neumann's Great Mother, the moon symbolizes — particularly on the night Bertha Mason attacks her brother — "disorder" and intuition.[20] Other than realizing that the references to the moon in Brontë's work "turn on the note of divinity," he is not fully sure of its significance: "For the simple naming of authority she substitutes a symbolic presence —

concrete, pictorially exciting, stimulatingly rich in its undefinedness and in its undeniable suggestion of independent animalistic forces and indeed of the pagan."[21] Adrienne Rich's excellent feminist interpretation of Jane's experience leads her to conclude that the references to the moon, particularly in the scene where the goddess orders her "daughter" to flee temptation, show that Jane is "in touch with the matriarchal aspect of her psyche which now warns and protects her against that which threatens her integrity."[22] Noting that "Jane can become a wife without sacrificing a grain of her Jane Eyre-ity," Rich suggests that Jane achieves something akin to psychological virginity.[23] Barbara Rigney's comments upon this same scene go one step farther:

> The moon here undoubtedly represents, in accordance with long literary tradition, primarily chastity. Yet Brontë's images are never quite so simple. For example, a similar moon often precedes the apparition of the nun in Villette whose mysterious life had included some sin, presumably sexual, against her vows. Perhaps Brontë would be more in accord with the Jungian psychologist M. Esther Harding, who devotes her study Woman's Mysteries to an analysis of the moon-mother in ancient and modern cultures. Various moon goddesses, says Harding, have represented fertility as well as chastity; they are universally autoerotic, "one-in-themselves," belonging only to themselves. If one can assume such a complexity for Brontë's image, it is possible to conclude that the moon-mother is the voice of the feminist consciousness, a kind of inner voice of sanity which, unlike the traditional patriarchal God to whom Jane frequently pays lip service, affirms self-respect and not self-denial, sex-ual or otherwise.[24]

Clearly this pattern of moon imagery belongs in the novel because it is demanded by the myth which informs the work, the myth of Callisto. Observing the presence of the myth makes tacit the connection which Rigney observes between the moon imagery and Jane's search for psychological virginity. Indeed, the moon's presence, in many of the scenes, seconds Jane's preference for change over the status quo, for activity over passivity. It is present when she leaves Gateshead because she has

chosen to leave the known and explore the unknown, because her rebellion against the stifling atmosphere at Gateshead has won her "freedom." It is present when she walks to Hay and back because that walk results directly from Jane's refusal to accept the circumscription of Thornfield and her inactivity as governess. She hunts for activity and change, and finds it when Rochester's horse slips.

Similarly, we can envision the "temptation" which the moon exhorts Jane to flee as the temptation of passivity, for to remain where you are is always easier than to leave. What she avoids is the powerlessness of a typical Victorian marriage which is here emphasized by the fact that should she "marry" Rochester, she will find herself in the submissive position of wife without the small leverage which the legal status might give her.

Jane's ultimate act of passivity would have been to marry St. John Rivers; his direction of all Jane's activities, his sense that she exists only for his purposes, could have provided Jane with a permanent escape from her human journey to self-hood. To go to India and die under the too-hot sun is a passivity not unlike starving to death. Adrienne Rich notes that what Rivers "offers Jane is perhaps the deepest lure for a spiritual woman, that of adopting a man's cause or career and making it her own. For more than one woman, still today, the felt energy of her own existence is still diffuse, the possibilities of her life vague; the man who pressures to define it for her may be her most confusing temptation. He will give shape to her search for meaning, her desire for service, her feminine urge toward self-abnegation: in short — as Jane becomes soon aware — he will use her."[25] Under St. John's pressure, Jane is "tempted to cease struggling with him — to rush down the torrent of his existence, and there lose [her] own" (p. 443).

Into this mood of abnegation comes the moonlight. The moon brings with it not only Rochester's voice, but a sense for Jane that "It was [her] time to assume ascendancy. [Her] powers were in play and in force" (p. 445). Jane thus brings about her own apotheosis with the help of the Great Goddess.

The moon seems, then, to play a part in many of Jane's struggles against comfortable passivity in the face of the patriarchy's demands that woman be still, serene, and accepting. The moon comes, in this context, to symbolize the matriarchal force that must be exerted to overcome the inertia of Victorian femaleness; only a woman's urge to become one-in-herself saves her from the oblivion of her own femininity.

* * *

Although the novel moves inevitably toward marriage with Rochester, it places certain conditions on that union, mainly requiring that it be a meeting of equals. Similarly, we must note that the endless turns in the plot of The Mysteries of Udolpho all work toward first creating a picture of a completely disenfranchised young woman who gains, after much to-do, a fortune, family connections, and a respectable husband. Both women acquire their fortunes and connections before they wed; both marry husbands who have been humbled and, as a consequence, we feel that their marriages are not such that they will sink into them obliviously. Rather we sense that they will have some real control over their lives.

It has been said that Mrs. Radcliffe conforms to many of the typical plot patterns of her day, especially with respect to her orphan heroines. But orphaning a heroine is merely one way of embodying woman's powerlessness. The orphaned Callisto figure who retreats to a convent or an all-girls school merely reflects the disenfranchisement of

woman in a man's world. She is deprived not only of status in the patriarchy, but of an authentic, female definition of her womanhood. The patriarchal authority figures impose upon her rules of conduct which meet their needs: conformity, acquiescence to authority, or, in Montoni's words: "sincerity, uniformity of conduct, and obedience." Although the words may come from the villain of one novel, they are the implicit standards by which Mrs. Reed, Mr. Brocklehurst, and St. John Rivers judge Jane Eyre. St. John's own words might likewise fit Emily St. Aubert: "Jane, you are docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic" (p. 429).

Seeking more authentic definitions of womanhood in the company of women, both Jane and Emily are given two monitory examples which circumscribe the perilous journey through womanhood: the mad Laurentini and the dark doppelganger, Bertha Mason, function at least in part to illustrate the fate of a woman who does not meet the submissive definition of femininity. On the other hand, Helen Burns and the Marchioness de Villeroi die through an excess of passivity. Between these two extremes there must be a safe route, and indeed, Maria Temple and Madame St. Aubert show that it is possible to circumvent the dangers, though not without making compromises.

But like Diana in the myth, neither Miss Temple nor Madame St. Aubert continue to guide their respective Callisto figures during the perilous meeting with the god in the forest. On one hand, we know that each woman encounters her femininity alone, and that this is what the myth intends to convey when it separates Callisto from Diana's band. But this aspect of the myth also reflects truths about womanhood under the patriarchy: Madame St. Aubert cannot see Emily safely through because she has sacrificed her own life while nursing her husband back

to uncertain health. Miss Temple is hindered in her attempts to aid her students by the rigid controls of Brocklehurst. We can see, then, that in these works the patriarchy would appear to conspire against a supportive community of women.

Both Emily and Jane encounter not only physical struggles with unacceptable men, but inward struggles with their own emotions, which are reflected in the myth by the female nature of Zeus' disguise. When Valancourt suggests that Emily elope with him, the heroine must carefully weigh the emotional advantage of remaining with her beloved against the practical advantages of marrying him with the approval of family and friends. A similar conflict comes about when she and he are both free, but he is found to have "debauched" himself in Paris. When Jane finds that "common sense" and "imagination" rival with one another for control of her feelings — when she later finds that Rochester is married, but her love unchanged — Logos and Eros struggle, just as the initiate struggles with the god. The psychological aspect of the woman's struggle with the god is the conflict between Eros and Logos in her own psyche. The implication here is that when Eros wins out at the wrong time, the woman is vulnerable to rape.

There are no literal rapes in either of these novels. Rape is, instead, presented metaphorically, and in both novels its main effect is to deprive woman of her individual integrity in very practical, expedient ways. Emily is variously deprived of her right to her own sensibility, her right to choose both who and when she marries, and her economic status. Rochester's intention to "marry" Jane while Bertha Mason lives would deprive her of economic, legal, and social status; marriage to St. John would destroy Jane's femininity altogether.

Both women ultimately have the strength to say no: Emily continu-

ally asserts both her right to choose whom she will marry and her desire for economic independence. Emily and Jane even say no to the men they love; love and marriage are not worth the various kinds of disenfranchisement which accompany the emotional ties. They are willing and able, although both ultimately marry their beloveds, to assert the value of their personal integrity over the comforts of love, and this willingness and ability constitute the final achievement of psychological virginity. The rewards are, oddly enough, financial and social: the direct result of denying the rape is, for both Jane and Emily, the acquisition of fortune and family.

The novels suggest that, once achieved, psychological virginity is not destroyed by marriage if it is accompanied by the social and economic guarantees which the heroines have won. To further insure this, both lovers are humbled; Vallancourt's pristine reputation is slightly tarnished, Rochester is blinded and maimed. These facts have their social and mythic implications. On a social and economic level, the maiming illustrates to what man must be reduced in order to be equal with a woman. His superiority, which exists merely by virtue of his sex, can be undermined only by a drastic diminution to his being. Only maimed is he truly equal to woman in eighteenth- and nineteenth-century terms. That Jane and Rochester live sequestered at Ferndean, and Emily and Valancourt live isolated at La Vallee suggests that such real equality is not acceptable in society.

The maiming of the god-lover also renders him mortal; the man who seemed to Jane a god is now a blind Samson, a mere hero. This reminds us that, like the marriages which end both novels, the experiences of the heroine have constituted not the primordial paradigm which is the prototype for the respective plots, but ritual, enacted not between gods

and goddesses, but between mortals. The novels which provide the verbal score are the mythic script for the heroine's achievement of psychological virginity.

CHAPTER V: Notes

[1] Helene Moglen, Charlotte Bronte: The Self Conceived (New York: Norton, 1976), pp. 106-07.

[2] Erna Olafson Hellerstein, Leslie Parder Hume, and Karen M. Offen, eds., Victorian Women (Stanford, Cal.: Stanford Univ. Press, 1981), p. 281.

[3] Charlotte Brontë, Jane Eyre (Harmondsworth: Penguin, 1966), p. 96.

[4] R.E. Hughes, "Jane Eyre: The Unbaptised Dionysos," Nineteenth-Century Fiction, 18, (1964), 353.

[5] Hellerstein, Hume, and Offen, p. 281.

[6] E. Margaret Fulton, "Jane Eyre: The Development of a Female Consciousness." English Studies in Canada, 5 (1979), 433. Hughes also notes that the frames of mind which Jane must somehow integrate are Dionysian and Apollonian, two terms which are almost synonymous with the words Logos and Eros, which I use here.

[7] Moglen, p. 129.

[8] This attitude is basically Freudian, and can be attributed to Richard Chase, "The Brontes, or Myth Domesticated," in Forms of Modern Fiction, ed. William Van O'Connor (Minneapolis: The University of Minnesota Press, 1948), p. 108. Barbara Rigney, in Madness and Sexual Politics in the Feminist Novel (Madison, University of Wisconsin Press, 1978), also comes to similar conclusions. On p. 16 she comments: "Bertha is as much a doppelganger for Jane as for Rochester: she serves as a distorted mirror image of Jane's own dangerous propensities toward 'passion,' Bronte's frequent euphemism for sexuality." Nevertheless, Rigney's feminist point of view touches more on ways in which Bertha's situation provides insight into Jane's, Although it is, like Chase's, psychoanalytic, it has far more sympathy for Bronte's use of this figure. In Elaine Showalter's study, A Literature of Their Own: British Women Novelists from Brontë to Lessing (Princeton, N.J.: Princeton University Press, 1977), Showalter interprets Bertha's madness as symptomatic of her sexual appetite: "Bertha Mason . . . is the incarnation in the flesh, of female sexuality in its most irredeemably bestial and terrifying form. Brontë's treatment of the myth of the Mad Wife is brilliantly comprehensive and reverberative, and rich with historical, medical, and sociological implications, as well as with psychological force." Showalter's subsequent treatment of Bertha Mason contains useful information on the attitudes of Brontë's contemporaries toward

madwomen in general and, more specifically, the "moral madness" which was believed to be an inevitable product of any degree of sexual appetite in women. See pp. 118-22.

[9] Sandra M. Gilbert and Susan Gubar, The Madwoman in the Attic (New Haven: Yale Univ. Press, 1979), pp. 361, 362. In exploring Jane's relationship to Mrs. Rochester, Gilbert and Gubar focus far less upon psychoanalytic parallels, and more on the similarities of the situations of Jane and Bertha. Bertha acts out Jane's anger, not her passion.

[10] Adrienne Rich, On Lies, Secrets, and Silence: Selected Prose 1966-1978 (New York: W.W. Norton, 1979), p. 99.

[11] Karen B. Mann, "Bertha Mason and Jane Eyre: The True Mrs. Rochester," Ball State University Forum, 19, No. 1 (1978), 33.

[12] Sir Paul Harvey, The Oxford Companion to Classical Literature, p. 200.

[13] Mann, p. 33.

[14] Radcliffe, p. 624.

[15] Inga-Stina Ewbank. Their Proper Sphere: A Study of the Bronte Sisters as Early Victorian Female Novelists (London: Edward Arnold, 1966), p. 196.

[16] Ewbank, p. 196.

[17] Chase, p. 108

[18] Charles Burckhart, "Another Key Word for Jane Eyre," Nineteenth-Century Fiction, 16 (1961-62), p. 179.

[19] Rich, pp. 101-02; also see Robert B. Heilman, "Charlotte Bronte, Reason, and the Moon," Nineteenth-Century Fiction, 14 (1960), 283-302; and Rigney, p. 35.

[20] Heilman, p. 294.

[21] Heilman, p. 299.

[22] Rich, p. 102.

[23] Rich, p. 105.

[24] Rigney, pp. 35-36.

[25] Rich, pp. 104-05.

CHAPTER VI: THE SCARLET LETTER

"The Power of Society's Sacred Sanctions"

Nathaniel Hawthorne's fascination with myth is obvious from his two books for young people, the Wonder Book and Tanglewood Tales. Both offer lovely, original versions of the myths, each with a new tone imparted by their common narrator, Eustice Bright. In the "Introduction" to Tanglewood Tales, Hawthorne remarks that myths are "indestructible" and that "the inner life of the legends cannot be come at save by making them one's own property."[1] This is precisely what he has done with the Callisto myth in The Scarlet Letter. By finding the "inner life," Hawthorne has let the myth speak for itself; at the same time, making the myth his own property has meant appending his own signature.

Hawthorne's inclusion of the Custom-House chapter in the volume makes it clear that finding the balance between the myth's life and the writer's property was a difficult process. Speaking of the "divided segment of the writer's own nature,"[2] he alludes throughout the chapter to the various and conflicting points of view which are manifested in the novel. On one hand, he presents his narrator as one who comes from the distinctly patriarchal tradition of the Custom-House. The tradition is exemplified by the exclusion of women from the premises, by the frequent use of the word "patriarch,"[3] by their relation to one another through a "common Uncle," and by the respect he has for his masculine colleagues' clear-cut, unimaginative, dutiful existences. His sympathy

with their ways is suggested by his assertion that it is good for his "moral and intellectual health" (p. 22) to be among them. The other branch of the patriarchal family tree to which he feels himself, however shamefully and helplessly, allied is inversely suggested by his desire to explain, to his Puritan ancestors and to us, that being a mere storyteller is not a worthless occupation. On the other hand, the whole creative act which produced the novel is associated with the feminine — not only with the power which Hester conveys through the letter even sixty years later, a power which is reiterated by the similarities between Hester and the narrator,[4] but also with the moonlit realms where fancy and imagination can move freely.

Hawthorne's narrative attempts to explore the middle ground between these two traditions;[5] the novel itself is located "somewhere between the real and fairy-land, where the Actual and the Imaginary meet, and each imbue itself with the nature of the other" (p. 35). Consequently, Hawthorne professes no moral, but instead presents the mingling and meeting of the two traditions to which the narrator belongs: the patriarchal, with its emphasis upon law, logic, reason and its allegiance to the Judeo-Christian tradition, and the matriarchal, with its alliance to nature, intuition and the feminine.

The novel also expresses this tension in its treatment of the Callisto myth itself. Those versions of the myth which present Callisto as a representative of the goddess in the hieros gamos, and those which treat her as a mortal woman of loose morals are not neatly distinct from one another in this novel. One way in which Hawthorne heightens this dramatic conflict between the two aspects of the myth is to leave behind the metaphorical versions of psychological virginity explored in Jane Eyre and The Mysteries of Udolpho and to provide us with a heroine who,

like her prototype, Callisto, bears a child out of wedlock and who must face the public consequences for a very private act. Hawthorne's narrative, because it begins with Hester's punishment rather than with the conception of Pearl, places the emphasis of the novel on the public dimensions of the Callisto-figure's career. It is possible that in doing so he was following the directives of Sir Charles Anthon, whose Classical Dictionary he owned. Anthon's Victorian treatment of her story de-emphasizes her rape and instead focuses upon her trespass of the sacred enclosure of Zeus (see Appendix F). Similarly, a major aspect of Hester Prynne's struggle lies in her attempts to come to terms with the public judgments of her private life, and throughout her tenure in Puritan Boston she is made to feel as if she, too, has trespassed the "sacred enclosure" of the patriarchy's morality.

Hester's punishment at the hands of the Puritan community in Boston echoes almost exactly that incident in the myth when Callisto meets Hera and undergoes both condemnation and transformation. The dark prison in which Hester gives birth is analogous to the cave in which Callisto spent her confinement. Upon stepping from her prison, Hester is greeted by a group of Hera-like matrons who vehemently argue that wearing the scarlet letter is not the severe penalty she deserves, and who propose that a more appropriate punishment would be branding. Like Hera, they demand a more literal transformation, a lasting destruction of her beauty. Just as Hera laments to Tethys that Zeus has put Callisto beyond her influence and undone her vengeance, they complain that by putting Hester upon the scaffold, the patriarchs have put her punishment out of their hands and that the penalty itself enhances her reputation rather than ruining it. As the angry but repressed victims of misogyny which the Hera figure represents, they articulate one of Hera's

major objections to Callisto's looseness: "'This woman has brought shame upon us all, and ought to die'" (p. 49).

Another public dimension of the myth is suggested by the setting of Hester's punishment and the rhetoric of the authorities who castigate her. The scaffold where she is to be displayed "stood nearly beneath the eaves of Boston's earliest church, and appeared to be a fixture there" (p. 52). The elders of the church, in condemning the "vileness and blackness of [her] sin" and her "grievous fall" suggest that her main fault is the trespass of their sacred, patriarchal laws.

Callisto's transformation into a bear is echoed in The Scarlet Letter by the change in Hester which comes about when she begins to wear the letter. In the matriarchal versions of the myth, the connotations of the metamorphosis are largely positive: the initiate's figurative transformation into a bear, the totem animal of the goddess, symbolizes her achievement of psychological virginity. The scarlet "A" frequently does this for Hester. The letter itself, for example, is endowed with the power to see her through her public condemnation in a way that almost suggests Callisto's apotheosis: "It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself" (p. 51). It sets her apart from other women, and people who do not know the history of the letter invariably mistake it for a sign of preferment (p. 99). Even those who do know what the letter is meant to symbolize allow it to accrue other meanings as Hester's life in the community goes on blamelessly. The "A" comes to stand for "Able; so strong was Haster Prynne, with a woman's strength" (p. 155). It even brings Hester into association with a venerable figure of virginity in the Christian clerical order, the nun: "the scarlet letter had the effect of the cross on a nun's bosom. It im-

parted to the wearer a kind of sacredness, which enabled her to walk safely amid all peril" (p. 157). The letter has the power to protect her reputation, allowing her to talk to the seaman of questionable morality with "less result of scandal to herself" than the "matron in town most eminent for rigid morality" (p. 226) would have incurred in the same situation. Finally, her badge symbolizes her freedom: "The tendency of her fate and fortunes had been to set her free. The scarlet letter was her passport into regions where other women dared not tread. Shame, Despair, Solitude! These had been her teachers, — stern and wild ones, — and they had made her strong" (p. 193).

As the symbol of the bear indicates that the initiate has achieved psychological virginity, so Hester's scarlet letter and the transformation she undergoes when she begins to wear it symbolize Hester's achievement of these qualities; at those particular moments when the letter is endowed with its positive powers, she is truly autonomous. Yet it is immediately obvious that this is not all the letter signifies; the patriarchal interpretations of the ursine transformation must also be contended with. That Callisto is considered a creature of bestial propensities is embodied in her bearness; that Hester is a creature of sinfulness is indicated by the scarlet letter, which the clergy point out "and in which they might vivify and embody their images of woman's frailty and sinful passion" (p. 74). Hawthorne has expressed all of the implications of the transformation by allowing the letter to accrue the connotations appropriate to both versions of the myth. Yet he attributes the negative aspect of her rebirth not to her experience or to the letter which symbolizes it, but rather pointedly to the community's judgement:

> The effect of the symbol — or rather, of the position in respect to society that was indicated by it — on the mind of Hester Prynne itself, was powerful and peculiar. All the light and graceful foliage of her character had been withered up by this red-hot brand, and had long ago fallen away, leaving a bare and harsh outline, which might have been repulsive, had she possessed friends or companions to be repelled by it. Even the attractiveness of her person had undergone a similar change. It might be partly owing to the studied austerity of her dress, and partly to the lack of demonstration in her manners. It was a sad transformation, too, that her rich and luxuriant hair had either been cut off, or was so completely hidden by a cap, that not a shining lock of it ever once gushed into the sunshine. . . . Some attribute had departed from her, the permanence of which had been essential to keep her a woman. . . . She who has once been woman, and ceased to be so, might at any moment become a woman again, if there were only the magic touch to effect the transfiguration. We shall see whether Hester Prynne were ever afterwards so touched, and so transfigured. (pp. 157-58, emphasis mine)

The language in this passage, which deals with transfigurations and transformations that result in a "bare and harsh outline" and a loss of femininity, powerfully evokes the transformations of Callisto into a bear and Hera's intentions to deprive her of the feminine beauty which attracted Zeus. Yet Hawthorne makes it clear in this passage that the character of the transformation is not due to the experience itself, but to society's evaluation of it. Moreover, it is Hester's acceptance of that evaluation which results in her self-imposed adoption of the severe and unfeminine dress. Also self-imposed is Hester's exile from the community. The "forest-land" becomes "Hester Prynne's wild and dreary, but life-long home" (p. 75), much as the forest became the home of Callisto after her metamorphosis. But Hester chooses her separateness; even once the kindness and goodness of her night-time visitations has been acknowledged by the community, she forbids public thanks by day-light; once her reputation is deemed spotless, she refuses to take off the scarlet letter. She is strong enough, it would seem, to enjoy the freedom which the exile gives her. She is one-in-herself just so long

as she is one by herself and does not attempt to be part of society.

If the scarlet letter effectually functions as Callisto's ursine transformation, Pearl is Hawthorne's version of Arcas. When Callisto's pregnancy is discovered, she confesses to Diana that Zeus is the father; likewise when Hester is exhorted to reveal the name of her child's father, she replies that her child "must seek a heavenly father" (p. 65). There are several more obvious parallels. Arcas, for example is taken from his mother when he is small; the Puritan elders consider taking Pearl from Hester, except that the godly Dimmesdale acts a little sooner than Zeus did in the myth to keep the two together. Finally, near-tragedy is brought about in the myth because Arcas, now grown, refuses to recognize his mother. Pearl similarly refuses to recognize her mother on the day when they are in the forest to meet Dimmesdale. Hawthorne has, however, given us an interesting reversal of the myth. Arcas does not recognize Callisto because she is a bear; that is, he refuses to acknowledge her sexuality. Pearl, on the contrary, does not acknowledge Hester because she has taken off the scarlet letter. Leland Person's study of the myth of the Divine Child in The Scarlet Letter describes the prophetic role which Pearl plays in this scene, suggesting that Pearl knows that "only by asserting the 'deep meaning' of her nature within a social context, can [Hester] discover her full humanity."[6] Pearl effectively demands that Hester acknowledge her achievement, regardless of how painful that process has been.

This difference between Pearl's acceptance of her mother's sexuality and Arcas' rejection of it is related to another more essential way in which Hawthorne has deviated from the myth. Pearl is not, like Arcas, a boy. It will be recalled that Harding attributes the birth of a son to a woman's symbolic achievement of the masculine within herself

and thus of wholeness. That Hester gives birth to a daughter suggests that "wholeness" or "completeness" has somehow been precluded.

Yet finding the masculine aspect of herself is certainly part of Hester's transformation. Hawthorne describes her turning to the masculine ways of thought: "A woman never overcomes . . . problems by exercise of thought. . . . If her heart chance to come uppermost, they vanish. Thus Hester Prynne, whose heart had lost its regular and healthy throb, wandered without a clew in the dark labyrinth of mind. . . . At times, a fearful doubt strove to possess her soul, whether it were not better to send Pearl at once to heaven, and go herself to such futurity as Eternal Justice should provide. The scarlet letter had not done its office" (p. 160). That "the scarlet letter had not done its office" refers to its failure to transform her fully into the woman she has the capacity to become. Hawthorne again emphasizes the extent to which society precludes this feminine wholeness, for what she ponders is the impossibility of happy, satisfied womanhood in the Puritan context. Thus Hawthorne implies that society determines to an unduly large extent the way in which Hester experiences her female nature.

Although her charitable acts make others think of her as a person "strong with a woman's strength," Hester's womanhood blossoms fully only once. Her womanly energy, strength, and "magnetic power" (p. 190), are given voluntarily only to Dimmesdale. During the forest scene when she and Dimmesdale talk of leaving Boston together, they re-enact the passionate love-encounters which produced Pearl.[7] In her joy at the prospect of escaping Boston's confines with her beloved, Hester takes off the scarlet letter and the severe cap which confines her hair. Here she undergoes the rebirth which ideally would have occurred in the earlier

encounter:

> There played around her mouth, and beamed out of her eyes, a radiant and tender smile, that seemed gushing from the very heart of womanhood. A crimson flush was glowing on her cheek, that had been long so pale. Her sex, her youth, and the whole richness of her beauty, came back from what men call the irrevocable past, and clustered themselves, with her maiden hope, and a happiness before unknown, within the magic circle of this hour. And, as if the gloom of the earth and sky had been but the effluence of these two mortal hearts, it vanished with their sorrow. All at once, as with a sudden smile of heaven, forth burst the sunshine, pouring a very flood into the obscure forest, gladdening each green leaf, transmuting the yellow fallen ones to gold, and gleaming adown the gray trunks of the solemn trees. (p. 196)

As if to remind us of the cosmic undertones of such a renewal, the natural world becomes young and gay along with her. But the point which is to be made is that this is the outcome of their plan to <u>leave</u> the society which has given its own definition to the letter and to the experience. That plan is ultimately thwarted because Dimmesdale himself accepts their definition.

There is one final, drastic difference between Hester and Callisto: although Hester gives birth to a child out of wedlock, she is not "raped." Even if we give rape the gentler name of seduction and attribute Zeus' role to Dimmesdale, we encounter another problem: that Hester is not virgin at the time of her sexual union, but a married woman. In examining her relations with both men, it becomes clear that each, in his various ways, possesses the qualities and plays the role of Zeus.

As her lover and as father of Pearl, Dimmesdale seems at first glance the more likely candidate for the Zeus figure. His disguise is feminine insofar as he presents himself to the community as one who has an especial sympathy for the feminine psyche: when asked to speak "to that mystery of a woman's soul, so sacred, even in its pollution" (p.

63), in order to exact from her the name of her child's father, he is hesitant, feeling "that it were wronging the very nature of woman to force her to lay open her heart's secrets in such broad daylight, and in presence of so great a multitude" (p. 62). Yet while his sympathy with the feminine strikes us as true, it must be noted that his real motive is not the desire to defend the feminine psyche but to protect his own reputation, perhaps even his own life. His sympathy with Hester's motherhood, his extolling of her "instinctive knowledge" of Pearl's nature thus serves as another example of his feminine disguise.

He is also termed by Mr. Wilson a "godly youth," and his Jove-like transcendence is expressed in a number of additional ways. The most obvious is his goodness, which manifests itself not only in his words and deeds, but in the "fasts and vigils of which he made a frequent practice, in order to keep the grossness of this earthly state from clogging and obscuring his spiritual lamp" (p. 114). Like Zeus, he is an Olympian being, characterized by light rather than earthiness, by all the patriarchal logos-oriented qualities — intelligence and reason. He is distinctly aligned to culture rather than nature, and his reward is a powerful, almost godly, position within the Puritan community.

Yet Dimmesdale hardly resembles the raping god of the patriarchal versions of the myth. When he and Hester meet in the forest she maintains that "what we did had a consecration of its own" (p. 188), implying that there was some kind of sacredness in their love. In that same scene Hester momentarily achieves womanhood, so that for a brief moment she attains psychological virginity. This, along with the fact that some of the effects of her affair with Dimmesdale were positive, suggests that he has not raped but initiated her, and that through her love for this godly young man she has come as close as possible to achieving

feminine wholeness and autonomy as Puritan society allows.

In this same scene, however, Chillingworth is said to have "violated, in cold blood, the sanctity of the human heart" (p. 188, emphasis mine), suggesting that he is the one who has committed rape, at least of a metaphorical kind.[8] He too carries many of the qualities of the god who rapes Callisto. He is said, for instance, to "drop down, as it were, out of the sky" (p. 115). In a lovely, Hawthornian irony, however, he emerges from the forest not to find a virgin nymph, but to find his wife proven guilty of adultery. He might be said to enter the myth not really at its beginning, but at its end, where Zeus discovers that Callisto has broken sacred law and is threatened with death. At that point in the myth Zeus shows his compassion; Chillingworth, however, is quite willing to leave Hester prey to whatever punishment the Puritans choose, hiding his involvement with her through the agency of his disguise. Although he might be personally compassionate about Hester's adultery, he in no way endeavors to convince the community that she is not entirely culpable.

Chillingworth's disguise is literally expressed in his hiding the secret of his identity. But in another scene, he admits to having taken a less literal disguise which has done violence to Hester's character and to her fate. "'Mine was the wrong,'" he tells her, "'when I betrayed thy budding youth into a false and unnatural relation with my decay'" (p. 71). Later he similarly confesses that his marriage to her has damaged her almost irreparably by stifling her youth and her vitality: "'Thou hadst great elements. Peradventure, hadst thou met earlier with a better love than mine, this evil had not been. I pity thee, for the good that has been wasted in thy nature!'" (p. 167). The implication is that Chillingworth had attempted during their engagement to fool

Hester into believing him — an old, scholarly man — to be a fit husband for a beautiful young woman. She, in turn, struggled against his metaphorical rape: "'Thou knowest that I was frank with thee. I felt no love, nor feigned any'" (p. 70). Like Zeus, he leaves her once he has secured what he wanted and only comes back only when convenient.

In this particular assignment of roles which makes Chillingworth the rapist, there is an implicit questioning of the Christian scheme of things. In spite of the fact that Chillingworth and Hester are joined by the sacred vows of Christian marriage, it is Chillingworth who does violence to her being; and although she and Dimmesdale are joined out of wedlock, it is he with whom she performs the sacred, consecrated act.

Yet if Chillingworth is said to have "violated the sanctity of the human heart," we are forced to recognize that he has raped not only Hester, but Dimmesdale as well. Closely examined, the minister — regardless of his sex — can be seen to possess a number of qualities in common with both Hester and Callisto. Although his particular use of his feminine sympathies constitutes part of his disguise, the sympathies in themselves are quite real. Unlike his fellow clergymen, for example, he speaks to his congregation through his heart, and it is this sympathy rather than his intellect which distinguishes him in Boston. Like Hester he wears the scarlet letter, and like her he is transformed by their union in a metamorphosis which is expressed largely in his declining health. Like Hester, he undergoes a voluntary exile, remaining within the community to perform his ministerial duties, but refusing every other connection.

Dimmesdale resembles Callisto in that he is associated with the star of the myth: on the evening when he mounts the scaffold for a nighttime confession of his adultery, a meteor blazes in the sky. In

the myth, Zeus' placement of the star in the sky marks Callisto's apotheosis; in the Scarlet Letter the star falls, and Dimmesdale's mounting of the scaffold is, if anything, an ironic apotheosis. Coming as it does just after the presence of Pearl and Hester gives him the energy to resist confessing his sin, the falling of the star suggests his own failure to achieve his ennoblement. Yet that such an apotheosis is dependent primarily upon his ability to square things with his own conscience is indicated by the various interpretations of the meteor's significance. It can obviously be understood in a number of ways, and one's frame of mine, the narrator suggests, has a great deal to do with one's interpretation. Dimmesdale believes that the A stands for adulterer, and the narrator considers this a "symptom of a highly disordered mental state (p. 149), suggesting perhaps that Dimmesdale's judgment of himself is overly harsh. Like the Callisto of The Recuyell of the Historyes of Troye, he accepts society's judgment as truth.

He resembles Hester in that he is also renewed by the prospect of leaving behind the society which so powerfully and righteously condemns their love for one another. When Hester reiterates her plan for them to leave Boston together, it has an "exhilarating effect — upon a prisoner just escaped the dungeon of his own heart — of breathing the wild, free atmosphere of an unredeemed, unchristianized, lawless region. His spirit rose, as it were, with a bound, and attained a nearer prospect of the sky, than throughout all the misery which had kept him grovelling on the earth. Of a deeply religions temperament, there was inevitably a tinge of the devotional in his mood" (p. 195, emphasis mine). Even here, the suggestion is that the sacred act is the one performed with love, even thought it is performed out of wedlock.

There is not a great deal of difference between Dimmesdale's rising spirits or Hester's radiant beauty in the discovery of their "newly born" love, and the passage carries, for both of them, echoes of the Callisto myth. Nevertheless, the similarity of their private rebirth here in "wild, heathen Nature of the forest, never subjugated by human law" (p. 196), contrasts with their very different experiences in the marketplace. By tinging both characters with the qualities of Callisto, Hawthorne is now free to contrast as well as compare their respective fates as that character; differences occur mainly because he is male and she is female, because he is a reputable, productive member of society, and she is a woman. While the forest rebirth is similar for both, the apotheosis in the marketplace is radically different.

When the Zeus of the patriarchal versions of the myth places Callisto up in the sky, he legitimizes both her experience and her person. While Hester is continually placed "above" the people — on the scaffold, for instance — the object is not to legitimize her but to make sure that her behavior is recognized as illegitimate. The narrator's description of her life and of the opinions of her fellows re-enacts a similar, distorted version of Callisto's apotheosis. Hester, for example, is continually given goddess-like qualities that are then either undercut by the narrator or the Puritans. If she is the image of "Divine Maternity," it is only so that the narrator can then add by way of critical comment: "Here, there was the taint of deepest sin in the most sacred quality of human life, working such effect that the world was only the darker for this woman's beauty" (p. 53). In spite of the respect which she has gained through her dignity, her uprightness, her charity, her comforts to the sick and dying, she is subject to the rude stares of her fellow-citizens while Dimmesdale gives the election-day sermon.

The extent to which society meddles with Hester's apotheosis, which has private dimensions as well as public, is expressed in her own sense of her limited achievements:

> But, in the lapse of the toilsome, thoughtful, and self-devoted years that made up Hester's life, the scarlet letter ceased to be a stigma which attracted the world's scorn and bitterness, and became a type of something to be sorrowed over, and looked upon with awe, yet with reverence too. And, as Hester Prynne had no selfish ends, nor lived in any measure for her own profit and enjoyment, people brought all their sorrows and perplexities, and besought her counsel, as one who had herself gone through a mighty trouble. Women, more especially, — in the continually recurring trials of wounded, wasted, wronged, misplaced, or erring and sinful passion, — or with the dreary burden of a heart unyielded, because unvalued and unsought, — came to Hester's cottage demanding why they were so wretched, and what the remedy! Hester comforted and counselled them as best she might. She assured them, too, of her firm belief, that, at some brighter period, when the world should have grown ripe for it, in Heaven's own time, a new truth would be revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness. Earlier in life, Hester had vainly imagined that she herself might be the destined prophetess, but had long since recognized the impossibility that any mission of divine and mysterious truth should be confided to a woman stained with sin, bowed down with shame, or even burdened with a life-long sorrow. (p. 253, emphasis mine)

Hester has, in a sense, accepted their Christian judgement of her as a valid one, has failed to recognize that those old patriarchs who proclaimed her a woman stained with sin are quite incapable of "sitting in judgement on an erring woman's heart, and disentangling its mesh of good and evil" (p. 61). Hawthorne fully implies, then, that the Puritans cannot judge Hester, and that she is perhaps wrong in accepting their judgement of her. Certainly we can see that any apotheosis such as that which Callisto undergoes is given to Hester only in a diluted form. She becomes the adviser of woman, but is not allowed to be the representative of the Great Goddess.

Dimmesdale, on the other hand, is allowed a full public apotheosis. Flinging himself with added fervor into his spiritual duties, he acquires a saintly, spiritual quality which his followers choose to attribute to an unworldly goodness. While we grant his hypocrisy, we must also admit that the congregation refuses to accept the implications of what he says, just as they refuse to acknowledge the possible meaning of his glove on the scaffold or the significance of the falling star and scarlet A which appears in the sky on the night of the Governor's death. The most obvious example of this is their interpretation of what happens on the scaffold just before he dies. The narrative and the quoted dialogue suggests that Dimmesdale quite directly confesses his sin and exposes a scarlet letter that is imprinted on his own flesh. There are, however, those who refuse to grant this as truth and who would insist that he was always and only the saintly man that he seemed:

> It is singular, nevertheless, that certain persons, who were spectators of the whole scene, and professed never once to have removed their eyes from the Reverend Mr. Dimmesdale, denied that there was any mark whatever on his breast, more than on a new-born infant's. Neither, by their report, had his dying words acknowledged, nor even remotely implied, any, the slightest connection, on his part, with the guilt for which Hester Prynne had so long worn the scarlet letter. According to these highly respectable witnesses, the minister, conscious that he was dying . . . had desired, by yielding up his breath in the arms of that fallen woman, to express to the world how utterly nugatory is the choicest of man's own righteousness. After exhausting life in his efforts for mankind's spiritual good, he had made the manner of his death a parable, in order to impress on his admirers the mighty and mournful lesson, that, in the view of Infinite Purity, we are sinners all alike. . . . Without disputing a truth so momentous, we must be allowed to consider this version of Mr. Dimmesdale's own story as only an instance of that stubborn fidelity with which a man's friends — and especially a clergyman's — will sometimes uphold his character; when proofs, clear as the midday sunshine on the scarlet letter, establish him as a false and sin-stained creature of the dust. (p. 249)

Thus Hawthorne illustrates the tendency to excuse sin where "reputation" seems to warrant it, and to condemn where it does not. Put quite bluntly, Dimmesdale and Hester have committed the same "sin" but she is condemned for it, while the community avoids subjecting Dimmesdale to a similar condemnation in every way it can. Hester has, of course, that problem common to many seduced women: there is tangible proof in the child that she is no longer a virgin, proof which cannot, like a man's death-bed repentance, be misunderstood or denied. On the other hand, Hawthorne is frankly interested in pointing out the discrepancy of their respective treatments by Boston society. He introduces this idea with a statement which dismisses, from the point of view of the Boston Puritans, the possibility of any similarity between the two: "The sainted minister in the church! The woman of the scarlet letter in the market-place! What imagination would have been irreverent enough to surmise that the same scorching stigma was on them both?" (p. 238). In this statement, Hawthorne expresses the unthinkableness, from the community's point of view, of considering Dimmesdale an adulterer. But at the same time it slyly alludes to the folly of their blindness. Two pages later he again deals with this contradiction in a way that suggests that Dimmesdale weathers the adultery unpunished because he is a man, but that Hester is more vulnerable to punitive treatment not only because of the tangible proof, but because she is considered, as a woman, less worthy, less important:

> Thus, there had come to the Reverend Mr. Dimmesdale — as to most men, in their various spheres, though seldom recognized until they see it far behind them — an epoch of life more brilliant and full of triumph than any previous one, or than any which could hereafter be. He stood, at this moment, on the very proudest eminence of superiority, to which the gifts of intellect, rich lore, prevailing eloquence, and a reputation of whitest sanctity, could exalt a clergyman in New

> England's earliest days, when the professional character was of itself a lofty pedestal. Such was the position which the minister occupied, as he bowed his head forward on the cushions of the pulpit, at the close of his Election Sermon. Meanwhile, Hester Prynne was standing beside the scaffold of the pillory, with the scarlet letter still burning on her breast. (p. 240)

This very issue is, of course, raised in the myth. Callisto is raped, yet because she is mortal — less powerful — a woman, she is punished. Zeus, who commits the rape, who is unfaithful to his wife, but who is godly — more powerful — male, goes unpunished. By casting Dimmesdale in the two mythic roles, by comparing him to both Zeus and Callisto, Hawthorne emphasizes the fact that both Hester and Arthur have committed the same deed, that both are mortals, but that society's refusal to acknowledge that fact elevates the male to the status of a god.

All through the novel there has been a tension between the mythic and the moral, the cosmic and the historical, and much of the criticism of The Scarlet Letter has been an attempt to divine Hawthorne's position. Yet because Hawthorne was a man who loved myth and who spoke of the delight of appropriating it and making it his own, one suspects that he has no definable moral position. What he is more interested in is the "life of the legend," the process of placing Callisto's mythic experience in a historical context and observing the lively interactions. It is for this reason that we notice in the novel a whole series of interlocking or even parallel conflicts, of which head and heart,[9] the "the empirical, daylight faculty of Reason and the nocturnal magical power of Imagination,"[10] are but two. Hester's "antique" beauty, her independence and wondrous strength echo back to matriarchal times and even evoke the goddess herself.[11] Yet she lives in a decidedly patri-

archal society which fears her qualities. As Nina Baym notes in "Hawthorne's Women: The Tyranny of Social Myths," "she represents warmth, imagination, intuition, and love; identified with nature and the heart, she also implies the non-rational complexities and mysteries of the self. The male prefers to live in an orderly, rational, moral world, and in the course of structuring such a world around himself he inevitably rejects the woman."[12] Her experience is "pre-lapsarian; it predates patriarchal religion altogether,"[13] yet she finds that innocent initiation[14] judged by Christian standards. Her love for Dimmesdale is private; its results earn her public vilification. These are the very conflicts of the myth; as Callisto struggles with all that Zeus symbolizes, Hester struggles with these contradicting aspects of her own life. In Hawthorne's exploration of this myth, he asks how woman weathers these contradictions.

Using Dimmesdale as a masculine foil to Hester, Hawthorne observes how much simpler (though perhaps no less painful) it is for man to resolve the conflicts between his private experience and the mores of his society. Although Dimmesdale undergoes, in his return from the forest, an agonizing period of questioning, wondering how "Heaven should see fit to transmit the grand and solemn music of its oracles through so foul an organ pipe" (p. 217), believing that he has quite possibly made a pact with the devil, the conflict is resolved when he realizes that he can make a public demonstration of his sinfulness, and receive approval, even forgiveness. It is also more honest as well as easier for him to obey the "generally received" laws which people of his own sex and his own temperament have created.

But nearly every aspect of Hester's experience as Callisto is effected and qualified, if not condemned by society's disapproval.

Disapproval governs the way in which she experiences the transformation symbolized by the scarlet letter, it governs the extent of her apotheosis. Consequently, at the end of the novel, we do not feel that she has acquired unmitigated psychological virginity, but has achieved the best under the circumstances. If there is a real, free forest nymph in the novel, it is Pearl, and as Person has pointed out, it is the child's "outcast status," her "very uprootedness [which] differentiates her from Hester,"[15] and which makes one feel that she has the strength to transcend the limitations which society would try to enforce. By reason of contrast, then, Hawthorne suggests that Hester has failed, whatever her strengths and beauties, to achieve the wholeness, the self-confidence required for psychological virginity, and he is willing to lay the blame for that failure on the Puritan society which precludes the achievement. Harding suggested that either rape or a hierogamous union with the god was enough to achieve one's own self; Hawthorne, perhaps more wisely, suggests that society, with its overwhelming power to meddle in the deeper recesses of the human soul, may sanction or deny the woman's experience.

CHAPTER VI: Notes

[1] Nathaniel Hawthorne, Tanglewood Tales and The Wonder Book, in Complete Works of Nathaniel Hawthorne, Vol. 4, ed. George Parsons Lathrop (Boston: 1882-83), p. 212.

[2] Nathaniel Hawthorne, The Scarlet Letter, ed. Austin Warren (1947; rpt. New York: Holt, Rinehart, 1963), p. 1.

[3] The patriarchal nature of the Custom House is indicated by much heavily-loaded language. There the narrator works for a "common Uncle" (p. 12), "Uncle Sam" (3). Among the "patriarchal body of veterans" which are his fellow-workers (p. 10), the narrator has a somewhat "paternal position" (p. 13), taking care of the elderly and hence childlike men who still work there. Among them are the old general and the permanent inspector, whom the narrator considers "the father of the Custom-House" as well as "the patriarch, not only of this little squad of officials, but, I am bold to say, of the respectable body of tide-waiters all over the United States" (p. 14). Women seem actually disallowed from the Custom-House; the "sea-flushed shipmaster" takes care of the business there even before he greets his wife, and "womankind, with her tools of magic, the broom and mop, has very infrequent access" to the "sanctuary" where the men work (p. 5). The only flush of femininity about the place is the eagle, but "she has no great tenderness, even in the best of moods" (p. 3).

[4] David Stouck, "The Surveyor of the Custom House: A Narrator for The Scarlet Letter," Centennial Review, 15 (1971), 325.

[5] The ambiguity of Hawthorne's narrative has been much discussed, but three critics in particular deal with the ambiguity in terms that are related or parallel to those of this thesis, logos and eros. Best known perhaps, is Donald Ringe's "Hawthorne's Psychology of the Head and Heart," PMLA, 65 (1950), 120-32. Also important are: Richard Fogle, Hawthorne's Fiction: The Light and the Dark, Rev. Ed. (Norman: University of Oklahoma Press, 1969); Terence Martin, Nathaniel Hawthorne (New York: Twayne, 1965); and Robert Glen Deamer, "Hawthorne's Dream in the Forest," Western American Literature, 13 (1979), 327-39.

[6] Leland S. Person, Jr., "The Scarlet Letter and the Myth of the Divine Child," American Transcendental Quarterly, 44 (Fall, 1979), 301.

[7] Person also notes that the "passionate moment" in the forest is a repeat of earlier encounters, and that Dimmesdale is here reborn. See p. 301.

[8] Darrell Abel also observes that Chillingworth "regarded his wife jealously, as a chattel, not as a person with needs and rights of her own." See "Hawthorne's Hester," College English, 13 (1952), 305.

[9] See Ringe, pp. 120-32.

[10] Hugo McPherson, Hawthorne as Mythmaker (Toronto: University of Toronto Press, 1969), p. 11.

[11] Among those who notice the goddess in Hester are D.H. Lawrence, Studies in Classic American Literature (New York: Viking, 1966), p. 88; Mark Van Doren, Nathaniel Hawthorne (New York: William Sloan Associates, 1949), p. 154-55; and Earl R. Hutchinson, Sr., "Antiquity in The Scarlet Letter: The Primary Sources," University of Hartford Studies in Literature, 13, No. 2 (1981), 101.

[12] Nina Baym, "Hawthorne's Women: The Tyranny of Social Myths," Centennial Review, 15 (1971), 250.

[13] Baym, p. 256.

[14] McPherson comments, regarding the character of Hester's initiation: "In the 'pure' myth, then, the Dark Lady (Pandora, Proserpina) is blameless. It is only in the Christian tradition that she has become a figure of fear, haunted by the spectre of a 'Black Man' who will never let society forget that she knows the realm of night." See "Hawthorne's Mythology: A Mirror for Puritans," University of Toronto Quarterly, 28 (1959), 271.

[15] Person, p. 304.

CHAPTER VII: *ADAM BEDE*

"Woman Empowered"

Nine years after Nathaniel Hawthorne wrote *The Scarlet Letter* George Eliot re-read the book; in the same year she wrote *Adam Bede*. Although Robert K. Wallace has argued that Hawthorne's novel, which Eliot greatly admired, is a source for *Middlemarch*,[1] the names of her characters in her earlier novel — Hetty Sorrel and Arthur Donnithorne — are quite likely derived from Hawthorne's Hester Prynne and Arthur Dimmesdale. Both Hesters bring forth a child out of wedlock, and consequently suffer from public ostracism. If both women find their mythic ancestor in Callisto, however, Hetty Sorrel's character differs quite drastically from that of Hester Prynne.

Hetty Sorrel is a pretty young woman whose beauty is strikingly compared to that of animals — kittens, young ducks, a bright-eyed spaniel — prefiguring her Callisto fate as an animal which lives outside society. She is seduced by Arthur Donnithorne, a young country squire and militia captain whose reputation among his tenants is like that of a god, for "in those days the keenest bucolic minds felt a whispering awe at the sight of the gentry, such as of old men felt when they stood on tip-toe to watch the gods passing by in tall human shape."[2] The god to whom he is specifically compared by the narrator is Jupiter (p. 105). Owner of a valuable forest of oaks, beeches, and limes, he uses their cover to meet the lovely Hetty, and during their courtship his affection for her is frequently described in terms of

sunbeams (pp. 141, 144, 176). Hetty, "to whom a gentleman with a white hand was dazzling as an Olympian God" (p. 145), is seduced as much by his god-like wealth and position as by passion, and conceives his child. When, in her desperation and shame, she goes to seek him at Windsor, she becomes, as did the Callisto-bear, "Completely shut against her fellow-creatures" (p. 467), and wanders the countryside "clinging to life as only the hunted, wounded brute clings to it" (p. 435).

In the case of Hetty, as for Hester Prynne, there is no single condemning Hera figure; once again Hera is replaced in part by the whole of society, Hera's judgement by Hetty's trial. Although the jury, like Hera, would like to have the girl killed, Arthur, the Jupiter figure, arrives at the last minute with a stay of execution which orders that Hetty — like Callisto — be transported, but only to a colony, not to the skies. Eliot's text follows the configuration of the myth's iconography so closely that the significant aspect of her narrative, for a study of the Callisto myth, is her characterization of the various figures.

Eliot's approach is distinguished from Hawthorne's in that she seems to trivialize the two main actors in the Callisto myth. While her novel does not present us with the ambiguous point of view that is inherent in Hawthorne's narrator and is expressed largely in his attitudes toward Hester, Eliot's treatment of Hetty Sorrel nevertheless evinces an equivocal attitude. She attempts, in the opening three books of the work, to have us see Hetty as vain, shallow, and unfeeling. Her seemingly unsympathetic handling of Hetty is so at odds with the girl's tragic fate that we are made to ask questions about the purported inexorability of her destruction, more specifically, to ask if it is really necessary. Only in the last two books which deal with Hetty's exile and trial does Eliot allow her narrator to show any sympathy, and by this

time the events themselves seem even more "unfair" than the earlier narrative tone. Hawthorne created a tension between his polarized attitudes toward Hester Prynne, and left those tensions unresolved, making them essentially one of the dramatic forces in the novel, certainly one of the forces that has fascinated readers and critics. Eliot, on the other hand — possibly because she is a woman who is concerned with the status of her sisters — must resolve the tension in such a way that the very unsatisfactoriness of the resolution echoes the unsatisfactoriness of woman's status in the nineteenth century.

Arthur Donnithorne resembles Rochester, in that his Olympian powers are a direct result of his social position. Eliot's Jupiter, unlike Hawthorne's, derives his godliness from earthly, not spiritual wealth; in fact, he is depicted as a good-natured, but spiritually trivial man. One might argue that Eliot presents here a woman's version of the lusty, irresponsible thunder god. Certainly there is a moral casualness about him that one feels would be precisely that of a god's. Although he recognizes that he has shortcomings, he manages to think of his moral failings as but part of his good nature: "He had an agreeable confidence that his faults were all of a generous kind — impetuous, warm-blooded, leonine; never crawling, crafty, reptilian. It was not possible for Arthur Donnithorne to do anything mean, dastardly, or cruel" (p. 169). His social position, especially once his grandfather has died, allows him to believe that he has the omnipotence to make all well. In fact, his essential fault lies in believing that he can always "make up" for the "hobbles" he gets himself into, that his social and economic power confers on him the ability always to correct his wrong actions.

He is, like the lusty Jupiter of myth, most casual when it comes to his romantic affairs, certain that he can later make up for the damage that he wreaks now. At one point, Arthur thinks to himself that "if he should happen to spoil a woman's existence for her, [he would] make it up to her with expensive bon-bons, packed up and directed by his own hand" (p. 170). Yet the very good-naturedness of his intentions emphasizes his ignorance about what it means for a woman to have her existence spoiled.

It is precisely this attitude, which is good-natured, yet irresponsible, insensitive, and lacking in respect for a woman's integrity, that makes him the raping god in his relationship with Hetty. Although he seduces rather than rapes her, his unrealistic attitude about fixing up whatever happens to her once she has lost her virginity is a violation in itself. He simply is so caught up in himself that he cannot entertain the thought that there is no "fixing" a woman's lost virginity. After he has taken Hetty's virtue but refused to marry her, he comforts himself with these thoughts: "But — but Hetty might have had the trouble in some other way if not in this. And perhaps hereafter he might be able to do a great deal for her, and make up to her for all the tears she would shed about him. She would owe the advantage of his care for her in future years to the sorrow she had incurred now. So good comes out of evil. Such is the beautiful arrangement of things!" (p. 358).

He thinks of getting Hetty pregnant in terms of going "a little too far in flirtation," and when the notion of her pregnancy crosses his mind, he dismisses it by remarking that <u>he</u> is too good a fellow for providence to allow this to happen to <u>him</u>: "Arthur told himself, he did not deserve that things should turn out badly — he had never meant

beforehand to do anything his conscience disapproved — he had been led on by circumstances. There was a sort of implicit confidence in him that he was really such a good fellow at bottom, Providence would not treat him harshly" (p. 361). In considering the outcome only so far as it effects himself, he is like the mediaeval Jupiters who worry about Hera's anger, and who intend to mend matters with a conjugal kiss. Eliot's portrait of the mortal Jupiter is harshly judgemental, uncanny because we realize that this is precisely the attitude which we have always suspected lay behind Jupiter's sexual escapades, here perfectly embodied in an English gentleman.

R.T. Jones has remarked that Arthur's ill-treatment of Hetty is caused by a failure of imagination, an inability to imagine marrying her.[3] Donnithorne tells himself, "No gentleman, out of a ballad, could marry a farmer's niece" (p. 183), and when he writes to Hetty, he asserts "'I know you can never be happy except by marrying a man in your own station" (p. 378). He is so bound by class conventions that, on his return to Hayslope on the occasion of his father's death, he laments in one moment that he has not yet met the perfect wife for the perfect country squire and in the next realizes that he loves Hetty so much he "had not cared much to look at any other woman since he parted from her" (pp. 484-85). Our sense is that she is <u>superbly</u> fitted to be his wife, and, in fact, the narrator notes that there are similarities between Hetty and the typical society coquette which Arthur would think an appropriate wife: "For if a country beauty in clumsy shoes be only shallow-hearted enough, it is astonishing how closely her mental processes may resemble those of a lady in society and crinoline, who applies her refined intellect to the problem of committing indiscretions without compromising herself" (p. 365). Yet because of class conventions, he

cannot think of marrying her.

This failure of imagination, this taking of social barriers too seriously, constitutes another aspect of Arthur's rape of Hetty. Had he been able to think of her as a future wife, he certainly would not have seduced her, since her virginity would have been valuable to him. His inherent inability to respect her virginity, then, is a direct result of his emphasis on their different classes. Indeed, his willingness to make up to Hetty by giving Adam more control and a better income smacks, as Mason Harris has noted, of droit du signeur.[4]

His frequent references to her as a little animal — a spaniel, a bird, a pet of some kind — or a "little thing" illustrate not only her animal beauty,[5] but his attitude toward her: as a "farmer's niece," she is not quite fully human, or at least not as human as a squire's son. In Arthur's world, some people are more human than others, as in the myth, some are gods and some are mere mortals. In Apollodorus's version of the myth, Jupiter is credited with Callisto's transformation into a bear; in a sense, Arthur's seduction of Hetty accomplishes the same thing: he thinks of her as an animal and consequently treats her like one.

His love for Hetty comes to look very much like Olympian lust, and Eliot does little to dispel our sense of this — in fact, she uses several means to reinforce this impression. In order to escape his passion for Hetty at the beginning of the affair, he goes for a ride on his mare, thinking that there's "nothing like 'taking' a few bushes and ditches for exorcising a demon; and it is really astonishing that the Centaurs, with their immense advantages in this way, have left so bad a reputation in history" (p. 173). That bad reputation is for rape,[6] and more than once in the novel Arthur resorts to "taking" a bush or two in

order to avoid "taking" Hetty.

But take Hetty he inevitably does, and the disguise which allows him to do so is a subtle one. He knows that her dreams include marriage, and while he does not make any promises, neither does he attempt to contradict her hopes. Yet it it not a disguise that he purposefully assumes. He continually resolves to approach her in a manner appropriate to a young squire disinterestedly admiring her beauty, but continually fails to keep his promise to himself. In short, he intends to present himself for what he is: a young gentleman who has no intention of marrying beneath him. Yet he can never bring himself to behave like anything other than a lover. In the face of the honest passion that he feels, he becomes a dishonest moral quibbler who refuses to acknowledge the inevitable effects of his actions, because to do so would violate social convention. He prefers to violate Hetty instead.

It is difficult to conceive of a character less like Arthur Dimmesdale than Arthur Donnithorne. Eliot's conception of the god-figure is a trite, self-centered being, one who is singularly skillful at making the least of his moral failings. Hawthorne, on the other hand, has every intention of endowing his character with human dignity, and his Arthur judges himself perhaps too harshly. But Hawthorne's concern was with the spiritual health of his characters (though not necessarily in the Christian sense), while Eliot is far more concerned with the social forces which give her characters both their motives and their identities. Certainly she has implicitly compared Donnithorne, whatever sympathies she has with his strong, undeniable feelings for Hetty, with the irresponsible, lustful squire of literature (if not of fact) that seduces the young women who are under his power.

Hetty Sorrel is also given an extraordinarily trite character. As Jones has noted, "In these early chapters, the novelist sometimes seems intent on imposing a moral structure on the world; she seems to need Hetty to be, if not positively wicked, at least in some perceptible degree blameworthy, so that the consequences of her relationship with Arthur can be regarded as having been brought on by her."[7] Preoccupied as she is by earthly matters — how she looks, what she wears, the social position of the man who is courting her — she has, in a sense, already violated her own integrity; at the very least, she invites that violation from others. And although Beth Burch suggests that Hetty's experience in the forest with Arthur is an initiation,[8] it becomes obvious that Hetty cannot be initiated, that "rape" is the inevitable outcome of her connection to any man who will merely reinforce the values which she holds. She is not concerned with any kind of autonomy; rather she is preoccupied with other people's images of her. Her exile and transformation into an animal come about for the same reason: overly concerned with what others think, she gives no thought to humane or moral values. She does not think of her child as a person, she is concerned only with her own reputation.

What is interesting is that Hetty begins to transcend her petty mortality about the time that her seduction is within imagining distance. As the narrator observes: "It is too painful to think that she is a woman, with a woman's destiny before her — a woman spinning in young ignorance a light web of folly and vain hopes which may one day close round her and press upon her, a rancorous poisoned garment, changing all at once her fluttering, trivial butterfly sensations into a life of deep human anguish" (p. 295). In this passage she ceases to be mortal, and becomes mythic, the representative of women who have been

used by their god-like betters and who, in the interest of attracting those superior beings, have given up all claim to a personal validity.[9] At this point in the novel her shortcomings are perceived as results, not causes; they are presented as symptoms of the time, not of her character. As Adam observes, other "poor helpless things have suffered like her" (p. 472).

Beginning with this narrative passage in which the narrator muses aloud about Hetty's unfortunate, inevitable future, Hetty is consistently described in ways that suggest the mythic or archetypal, and suggest that Hetty's significance transcends her own small reality: the narrator remarks, at one point, that "there are faces which nature charges with a meaning and pathos not belonging to the single human soul that flutters beneath them, but speaking the joys and sorrows of foregone generations" (p. 330). Later, she comments:

> Beauty has an expression beyond and far above the one woman's soul that it clothes, as the words of genius have a wider meaning than the thought that prompted them: it is more than a woman's love that moves us in a woman's eyes — it seems to be a far-off mighty love that has come near to us, and made speech for itself there; the rounded neck, the dimpled arm, move us by something more than their prettiness — by their close kinship with all we have known of tenderness and peace. The noblest nature sees the most of this <u>impersonal</u> expression in beauty (it is needless to say that there are gentlemen with whiskers dyed and undyed who see none of it whatever), and for this reason, the noblest nature is often the most blinded to the character of the one woman's soul that the beauty clothes. (p. 400)

The passage itself not only suggests the way in which personal beauty transcends itself, but also the way in which the individual becomes mythic. Hetty, as Callisto, expresses, as Adam himself later acknowledges, the fate of many girls, and hence transcends her own small reality, just as her beauty transcends its vain limitations.

Such mythic stature belongs, it must be admitted, more obviously to Dinah, who plays Diana to Hetty's Callisto. If we miss the directive provided by the name itself, it nevertheless becomes difficult to ignore the way in which she is worshipped, the way in which love for her is continually suffused with religious awe, the extent to which she is continually associated with moonlight and trees, or the way in which her union with Adam, "a better harvest from a painful seed-time" (p. 578) rejuvenates all of Hayslope, suggesting the cosmic dimension of the sacred marriage.

Dinah's divine qualities are most frequently expressed through her religious vocation. Yet Eliot is careful to keep her religious virtues grounded firmly in Dinah's femininity, not in the Judaeo-Christian tradition. Dinah's frequent resort to "Divine Inspiration," the narrator tells us, is little more than "rapid thought and noble impulse" (p. 158): "Her reliance, in her smallest words and deeds, on a divine guidance, always issued in that finest woman's tact which proceeds from acute and ready sympathy" (p. 156). In fact, by the end of the novel, the preaching which has been Dinah's main public religious activity has been forbidden, and Eliot shows that her effectiveness as a person who brings peace and comfort to others goes on without the approval of a synod.

Another aspect of Dinah's character which differentiates her from other women and makes her, in comparison, seem to have divine qualities, is her sense of purpose. Because she possesses her own inner-directed mission, she escapes the frustrating anonymity and powerlessness of the unmarried or widowed women. Unlike the Misses Irwine with their "obscure and monotonous suffering" (p. 111) through beastly headaches, weak nerves and delicate constitutions, or Aunt Lydia who mourns "for the

father who made her life important" (p. 488), Dinah's life is justified by the good that she spreads in the world around her. This is a major component of her autonomy. All those around her react to her quiet self-sufficiency, an "absorption in thoughts that had no connection in the present moment or with her own personality" (p. 177), an ability to focus on others in a way that precludes a personal need for binding relationships to husband and children. Her sense of purpose — the quiet, womanly tact which demands and gets attention — illustrate the extent to which she is free from the need to be defined by man, by fathers, husbands, brothers, a freedom which renders her a woman who is, in a very practical way, one-in-herself. Even her lovers, Seth and Adam, recognize in her a self-sufficiency with which they will not deign to interfere.

The evidence of Pausanias, Guthrie and Fox suggests that Diana and Callisto are two sides of the same figure, Diana the physically virgin goddess of the patriarchy, Callisto the repository of the qualities that the patriarchy found displeasing in the more ancient descriptions of the goddess. Diana, consequently, becomes pure, chaste, good, the very embodiment of virginity; Callisto comes to take on the less desirable qualities, specifically, the "sexual looseness" by which the earlier goddess might have been characterized. Eliot has established precisely this relationship between Diana and Hetty through a series of structural parallels which make comparison of the two women inevitable.[10] When Adam awakes the day after his father's death, he hears a woman downstairs and imagines that it is Hetty, only to find Dinah quietly cleaning the house-place: "It was like dreaming of the sunshine, and awakening in the moonlight" he thinks to himself when he finds out whose domestic noises he has been hearing (p. 161). Later Adam comments upon

Hetty's placement of a rose in her hair, and reminds her that real beauty like Dinah's needs nothing to adorn it. Hetty responds by disguising herself in a black stuff gown and one of Dinah's hats, momentarily fooling and shocking Mrs. Poyser. Dinah leaves Snowfield for Leeds the same day Hetty leaves Hayslope. When Hetty is caught after her child's death, she has two names in her red packet, "Dinah Morris, Snowfield" and "Hetty Sorrel, Hayslope" and refuses to say which name is hers.

This series of structural parallels works in two opposite directions. It invites us to consider Hetty Sorrel and Dinah Morris as two sides of the same coin of womanhood, even while it emphasizes their differences. The chapter entitled "The Two Bedchambers" presents us with the most extended parallel. While Hetty, for example, performs "religious rites" which celebrate her beauty by gazing vainly in her mirror, Dinah looks out her window, praying and meditating on the fates of others. Eliot finally labels them "lower nature" and "higher nature" (p. 206).

The essential differences in their natures have come about because Dinah has been taught to follow her own moral directives, and those directives have been, fortunately, legitimized by her Methodist brethren. In Hetty, on the other hand, triviality has been just as thoroughly inculcated. The result is two characters who fit the simplistic stereotypes of second-rate Victorian literature: the "good girl" who gets what she deserves, and the seduced "bad girl" who also gets what she deserves. But Eliot's use of this convention strikes us as contrived and unsatisfactory, largely because she has evoked in us just enough sympathy for Hetty that we feel, when Dinah gets all the rewards that Hetty might have had, that Eliot has been playing with us.

Eliot has deviated, however, from the typical depiction of the Victorian "bad girl," as Susan Staves points out in her article on "British Seduced Maidens." A typical quality of the maiden of seduction literature was her refinement; even if she did belong to the lower class, her exquisite sensibility differentiated her from her peers.[11] It is possible, therefore, to conclude that Eliot's characterization of Hetty as a shallow, trivial, vain kitten is one which rises out of her judgements of maidens who go to the woods and get themselves seduced, as the moral interpretation of the novel would suggest. On the other hand, Eliot includes among her descriptions of Hetty her real justification for making her the way she is. Interestingly enough, Hetty is as often seen through the eyes of others as she is seen for herself, performing her own actions or having her own thoughts. In one such passage, Eliot's narrator muses about the way in which others inevitably interpret her beauty:

> The dear young, round, soft flexible thing! Her heart must be just as soft, her temper just as free from angles, her character just as pliant. If anything ever goes wrong, it must be the husband's fault there: he can make her what he likes, that is plain. And the lover himself thinks so too: the little darling is so fond of him, her little vanities are so bewitching, he wouldn't consent to her being a bit wiser; those kitten-like glances and movements are just what one wants to make one's hearth a paradise. Every man under such circumstances is conscious of being a great physiognomist. Nature, he knows, has a language of her own, which she uses with strict veracity, and he considers himself an adept in the language. Nature has written out his bride's character for him in those exquisite lines of cheek and lip and chin, in those eyelids delicate as petals, in those long lashes curled like the stamen of a flower, in the dark liquid depths of those wonderful eyes. How she will dote on her children! (p. 197-98, emphasis mine)

The implication of this passage is that Hetty is vain, shallow, and trivial because this is what men expect of her. No one has any desire

to see her anything more. Men clearly prefer her apparent pliability and her trivial vanities to self-sufficient virtue and wisdom. She does not have, like Emily St. Aubert, for example, someone interested in her moral education. Even her Aunt Poyser, a woman renowned for her sharp tongue, is so taken in by her beauty that she does little to correct her. But the "joke" is on the men who depend upon her beauty to reflect her nature. In passages which follow hard upon that quoted above, the narrator comments that this "was very much . . . the way that our friend Adam Bede thought about Hetty," and that "Arthur Donnithorne, too, had the same sort of notion about Hetty, so far as he had thought of her nature at all" (p. 198). Certainly it is a condemnation of both men that they prefer Hetty to Dinah: they do not have enough sense to care about her character. The men are presented as fools for reading her beauty and not her behavior, and Mrs. Poyser, who had "formed a tolerably fair estimate of what might be expected from Hetty in the way of feeling" (p. 200) is negligent for not doing something about Hetty's great lapses.

Consequently, we begin to see that while womanhood is split into two components, Dinah comprising one, Hetty the other, Eliot has done so for the purpose of subtly criticizing Victorian preferences. By adhering to the patriarchy's conception of woman, Eliot implicitly suggests the problems inherent in the way men think about and mold their women. Eliot, fan as she was of Hawthorne, must have been aware of the difficulties people had reading his two-sided, ambiguous Hester. In her own novel, accordingly, she tries another approach, simplifying Hawthorne's model along the lines of Victorian attitudes, giving Hester's strengths to one woman, her "faults" to another. By following this convention, she creates a work which is problematical for its moral simplifications.

It therefore follows that the simplifications themselves are problematical.

Eliot seems, moreover, to be aware that creating sympathy for a good woman (one, perhaps, like Hester Prynne) is nearly impossible, and that the men of her age were far more likely to sympathize with the trivial creatures which they themselves preferred.[12] In gaining sympathy for Hetty, Eliot makes at least half her point. And in so doing, she makes an inadvertent comment upon the process that once created the distinction between Diana and Callisto, and that continues to classify women according to their virginity.

The happily-ever-after ending which involves the two "pure" souls of the novel, also seems to fall into the category of moral simplicity. It is an ending which has prompted many critics to dismiss the novel as a wonderful pastoral with an unfortunate moral twist — and a very bad ending.[13] But the very unsatisfactoriness of the ending emphasizes the unsatisfactoriness of the attitudes toward women which the novel is designed to explore. At the same time, however, a series of structural parallels which emphasize not only the similarities between Hetty and Dinah but also between Arthur and Adam, suggest ways in which the tragic, misdirected relationship of Hetty and Arthur can be redeemed.

Specifically, the relationship of Arthur to Adam lies not only in the different moral fabric of which they are made, but in Arthur's superior social position and the power which he derives from it. Adam often seems like a mere shadow of Arthur. The young squire owns the woods; Adam manages them. Arthur's affection toward Hetty is like sunshine; Adam's is a "mere picture of the sun" (p. 144). Arthur courts Hetty in the forest, Adam in the Hall Farm kitchen garden. While the Chase is, for Arthur, a "sacred grove" which is "not to come by the

hatchet" (p. 343), for Adam it merely marks the end of his youth (p. 341). Adam is the least mythic but most humanly satisfying character of the novel. One reason Dinah marries Adam, then, is that he realizes his own mortality and Dinah's divinity; he does not "put his soul above" hers (p. 554).

The imagery in the Sixth Book suggests that the marriage of Dinah and Adam is the hierogamy that will rejuvenate Hayslope after the loss of Hetty and Arthur, and the death of old Martin Poyser, Hayslope's oldest farmer.[14] At the beginning of the book that deals with the romance of Adam and Dinah, the cows ooze milk and the haywagon carries a golden load. Their marriage concludes the "painful seed-time" of the last few years with a bountiful "harvest" (p. 578).

Through the contrast of these two relationships, Eliot makes a powerful comment. When the man occupies a superior and hence powerful social position that he uses to earn the favors of women, the result is rape. But should the woman's power be recognized, as Adam recognizes that of Dinah, the outcome is one which rejuvenates the microcosm they inhabit.

* * *

Eliot makes more than one comment on the beneficent effect of women who have power; specifically she deviates from Ovid's version of the myth with respect to the ways in which Dinah and Mrs. Poyser play the roles of Diana and Hera, respectively. She places Dinah in the position of Hetty's comforter, not her condemner. In the scenes in the prison or on the way to the execution, Dinah Morris not only offers Hetty the only human comfort and love the girl can feel, but Eliot frequently mingles their faces so that they seem, once again, one and the same figure.

Although Dinah, in keeping with her religious vocation, utters the words which are appropriately addressed to an unrepentant sinner, the real nature of her comfort is human, indeed, feminine. It is Dinah's physical closeness, the tact, the understanding, the unwillingness to judge another that finally softens Hetty's heart.

Another deviation from the myth is expressed in Mrs. Poyser's sympathy with Hetty. Mrs. Poyser is a Hera figure who embodies only the Goddess' kind, sympathetic qualities. She is querulous, to be sure, just as Hera seems to have been, and she rules the Hall Farm hearth with a domestic vengeance. Yet we can also see her as a patron of marriage, for she is careful not to criticize Hetty in Adam's presence, and is quite obviously aware of the developing relations between Dinah and Adam. She is also quite ready to balk at the inferior position of women, much the way Hera was said to haggle with Zeus. Donnithorne lets her know he expects her to take more cows into the dairy and he wants to trade for farm land; she lets him know she won't be put upon, despite her sex: "'For all I'm a woman, and there's folks as thinks a woman's fool enough to stan' by and look on while the men sign her soul away'" (p. 393). She also rebells against the kind of weak wife she perceives most men to want: "A poor soft, as 'ud simper at 'em like the picture o' the sun, whether they did right or wrong, an' say thank you for a kick, an' pretend she didna know which end she stood uppermost, till her husband told her. That's what a man wants in a wife mostly: he wants to make sure o' one fool as 'll tell him he's wise'" (p. 569).

Mrs. Poyser's relationship to Hetty is unusual: she is aware of Hetty's failures, aware of the hardness which lies at the core of her personality, describing her heart as a "pibble" (p. 200), or a "cherry w' a stone in it" (p. 385). Yet her judgements are made without malice

or vindictiveness; they are simply stated as fact and seem to have nothing to do with her feelings about the girl or her admiration of Hetty's beauty. She also has a surprising sympathy with Hetty at the last, condemning her not at all, as if she can understand Hetty's being driven to cast off her own child in order to avoid shame.

There is a great difference between the way Dinah and Mrs. Poyser treat Hetty and the way the Puritan women treat Hester Prynne. The difference comes largely from the power which the women in Adam Bede wield, perhaps because they inhabit an agricultural world where their skills are valued and necessary for survival. Mrs. Poyser rules Hall Farm kitchen, and does not really need to repress another woman in order to maintain her own power. Likewise, Dinah has such wide respect from the community that she need not disassociate herself from a "sinner."

The primary value of Eliot's novel lies in its suggestion of the way in which society's trivialization of women, one which makes them into Hetty Sorrels, is destructive of the whole community, for her tragedy widens like the ripples from a pebble dropped into a pool, touching not only the Poysers, the Donnithornes, and the Bede family, but even Rev. Irwin and Bartle Massey. Yet the novel also suggests the beneficent effects of women who have been empowered. While Hetty Sorrel is inevitably the victim of one kind of rape or another, Dinah Morris, though, has the power to renew the damages done. Moreover, we must consider the disguise of the novel itself; written by a woman who uses a male pseudonym, surely it is as much about Dinah and Hetty as about Adam Bede. The event that sparked the novel is that of George Eliot's Aunt comforting an unwed mother condemned to die for the neglectful murder of her child.[15] The need to disguise the novel may be a tribute to its subversive message.

CHAPTER VII: Notes

[1] Robert K. Wallace, "A Probable Source for Dorothea and Casaubon: Hester and Chillingworth," English Studies, 58 (1977), 25.

[2] George Eliot, Adam Bede (Penguin: Harmondsworth, 1981), p. 124.

[3] R. T. Jones, George Eliot (Cambridge: Cambridge University Press, 1970), p. 15.

[4] Mason Harris, "Arthur's Misuse of the Imagination: Sentimental Benevolence and Wordsworthian Realism in Adam Bede," English Studies in Canada, 4 (1978), 45.

[5] See U.C. Knoepflamacher, George Eliot's Early Novels: The Limits of Realism (Berkeley: University of California Press, 1968), p. 120. Knoepflamacher notes Arthur's camouflage of the interest in animals. Obviously, given the iconography of the myth, I would also be looking for animal imagery. Knoepflamacher, however, does not really make any use of the descriptions of Hetty which involve comparisons to animals.

[6] Sir Paul Harvey, in The Oxford Companion to Classical Literature, describes the Centaurs' attempts to carry off the female wedding guests of King Pirithous. See p. 96.

[7] Jones, pp. 17-18.

[8] Beth Burch, "Eliot's Adam Bede", Explicator, 40, No. 1 (1981), 27-28.

[9] See Ian Gregor and Brian Nicholas, The Moral and the Story (London: Faber and Faber, 1962), p. 27. Gregor's perception of Hetty is that "for all her vanity, Hetty really belongs with the wronged women of folk tale who pine away for their lost lovers." He does not, however, see her as mythic.

[10] See W. J. Harvey, The Art of George Eliot (London: Chatto and Windus, 1961), p. 141. Harvey notes the structural parallels between Dinah and Hetty, but his criticism ends with this observation, concerned as he is with proving that Eliot was not a naive writer.

[11] Susan Staves, "British Seduced Maidens," Eighteenth Century Studies, 14, No. 2 (1980-81), 109-34.

[12] Leslie Stephen, for example, was one proper Victorian gentleman who found Hetty charming. See his George Eliot (London: Macmillan, 1907), p. 76.

[13] This impression of the novel is so ubiquitous as almost not to need documentation. Nevertheless, see Gregor, p. 15 and Harvey, p. 231 for examples of this opinion.

[14] Gregor, p. 29.

[15] See Appendix I: "George Eliot's History of Adam Bede" in the Penguin edition.

CHAPTER VIII: *TESS OF THE D'URBERVILLES*

"The maid who went to the merry green wood . . ."

Emphasizing the popularity of *Tess of the D'Urbervilles*, Arnold Kettle observes that "in Great Britain at least, thousands of people who have never opened the book 'know about' Tess."[1] Irving Howe similarly draws attention to the almost inexplicable power of her character,[2] while Virginia Hyman concludes: "No amount of explanation regarding Hardy's intellectual or artistic development can fully account for the creative energy and mastery that has created Tess."[3] When one recognizes the mythic dimensions of her character, however, the extraordinary response that she commands is not surprising, for one quality of mythic literature is its ability to evoke a response out of proportion to the ostensible cause.

The importance of myth in *Tess* has not gone unnoticed, but interpretations generally fall into one of two categories: those that focus upon Hardy's allusion to a variety of biblical and mythological figures in his characterization of Tess and that therefore see her as a composite Great Mother figure,[4] and those that focus upon Hardy's use of sun imagery and reference to heliolatries and that see the novel in terms of fertility myths[5] or myths of redemption.[6] The problem with the former type of criticism is that it fails to recognize the way in which Tess's experience is profoundly that of a mortal woman; the problem with the latter is that it ignores the presence of the moon at crucial stages in Tess's career. The real mythic dimensions of *Tess of the D'Urbervilles* are expressed through Hardy's exploration of the Callisto fate of his

protagonist.

Tess is, after all, a young woman who, while resting in the forest after a hard day's work and a long journey, is raped by a man who has disguised himself as her benefactor and cousin. Subsequent aspects of her career also suggest this myth: her exile at Flintcomb-Ash, the animal imagery which is used to describe her wanderings, the return of Alec to "save" her from the killing labor at Flintcomb-Ash, and the final separation of her body from her soul, something which she tells us earlier that she can accomplish by looking at a star. What becomes immediately obvious from this summmary, however, is that while the rape is attributed to Alec D'Urberville, the exile and the animal imagery are part of her relationship with Angel Clare. There are, then, two relationships to explore in the context of the Callisto myth. This is not a new technique: in The Scarlet Letter we find Hester involved with two very powerful men whose effects upon her are also very different.

But unlike Hawthorne's narrator, Hardy has no compunctions about giving all of his sympathy to Tess, his "pure woman." The tragic arc of her career makes it clear that, like Callisto, she experiences the difficulties of womanhood and feminine sexuality in a time when the patriarchy rules. Yet he has created a character who seems to be lifted from a pre-patriarchal time, one in which her seduction would have been but "a liberal education."[7] That time is most often suggested in the novel's natural scenes: in the harvests, on the fields bordering the Froom, at Talbothays, and most obviously in the Cerealia which gives us our first glimpse of her.

The name of the ritual indicates that it is a celebration in the name of Ceres, the goddess of corn — and by extension, of all agriculture — whose marriage to Zeus was celebrated on May-day.[8] Tess's full

name, Theresa, which means "the reaper" or "the carrier of the corn," identifies her as a votive of Ceres, and her exceptional face and demeanor further strengthen her association with Ceres, for, as Frazer tells us, the prettiest girl was often used to personify the May spirit.[9]

But Cerealias are not the only May-day rituals; the ancients once decked out a moon tree on May-day and danced to the moon goddess.[10] Moreover, the "moon owns"[11] the willow wand which Tess holds in her hand. It is sacred to the moon for many reasons, and as "the fifth tree of the year," its month "extends from April 15th to May 12th, and May Day, famous for its orgiastic revels and its magic dew, falls in the middle."[12] In an earlier version of the novel, Hardy had called this celebration a Vestal Rite[13] and Frazer, by reminding us that at Nemi Diana was called Vesta,[14] further helps us to establish Tess's connection with Diana as well as with Ceres.

One of the ways in which Hardy conveys Tess's belonging to a matriarchal time is precisely this connection between both the moon goddess and the earth goddess. For they were both part of one goddess, the Great Goddess, before the patriarchy "departmentalized" her powers, spreading them among a variety of weaker deities in a "divide and conquer" manoeuvre.[15] The common denominator between Ceres and Artemis is, of course, that they both functioned as fertility goddesses. Long before man noticed the seasons which he thought Ceres' grief and joy to control, he believed that the moon, bringer of a cool and undestructive light, fertilized the earth and women. He viewed the moon as "the cause of all growth and increase . . . literally the <u>power</u> of growth.[16]

Consequently, Tess's most obvious connection with the Great Goddess is her tie with the agricultural world. Her first job as "supervisor, purveyor, nurse, surgeon and friend" to a "community of fowls" (p. 99),

associates her with the Lady of the Beasts, an ancient aspect of the Great Goddess who was "entrusted with the care of captive young animals; she was the tamer of domestic beasts and the founder of cattle breeding."[17] Tess's duties at Talbothays are also redolent with associations with the Lady of the Beasts. There, as in the scene of the Cerealia, Hardy distinguishes her with the same kind of slight touch: she is even able to handle the difficult milchers, and Dairyman Dick calls her "'the prettiest milker I've got in my dairy'" (p. 174).

Similarly, Hardy singles out Tess as a fieldworker. But first he differentiates between the women and the men, again as if harkening back to an ancient, matriarchal time when it was believed that "only women [could] make things grow."[18] "Charm" he tells us, "is acquired by woman when she becomes part and parcel of outdoor nature and is not merely an object set down therein as at ordinary times. A field-man is a personality afield; a field-woman is a portion of the field; she has somehow lost her own margin, imbibed the essence of her surrounding, and assimilated herself with it" (pp. 137-38). Tess is, of course, the quintessential field woman, "she being the most flexuous and finely-drawn figure of them all" who holds "the corn as in an embrace like that of a lover" (p. 138). Tess is, like Callisto, the favored follower of Diana, as is shown not only by the way in which Hardy depicts her as the "fairest" (Kalliste, Pausanius points out, means the fairest) in the Cerealia, in the fields, and at Talbothays, but also by the ribbon which distinguishes both Hardy's character and the nymph of Ovid's version.

The fecund Mrs. Durbeyfield functions as Diana's surrogate here, and like the pre-patriarchal goddess who demands that the initiate give up her virginity to strengthen her, Tess's mother sends her to Trantridge with hopes that she can procure the aid which the family needs now

that Prince has been killed. Taking advantage of Tess's passivity, Mrs. Durbeyfield washes her daughter's hair and puts Tess's best dress on her in hopes of furthering Alec's obvious attraction. Finally, we see that Tess's mother has sent her to Trantridge in full knowledge of the likely outcome. As Tess climbs into Alec's trap, Mrs. Durbeyfield says to herself: "'And if he don't marry her afore he will after. For that he's all afire wi' love for her any eye can see'" (p. 93). Mrs. Durbeyfield is aware of the inevitable outcome of Tess's sojourn at Trantridge just as the goddess knows the outcome of her priestess' initiation. Like Emily, Jane Eyre, Hester, and to some degree, Hetty, Tess approaches her initiation alone, without guidance from another woman. In the myth, Callisto goes hunting and becomes separated from Diana's band, and the vulnerability which allows Zeus to rape her is caused primarily by her being alone, without Diana's protection or guidance. Mrs. Durbeyfield has purposefully withheld her knowledge of the dangers of men for fear that her daughter will be reluctant to leave home.

Alec parallels Zeus in a number of ways, the most obvious of which is his disguise. Tess approaches him believing that he is a member of her family, but he has "grafted" the D'Urberville name onto his own. Hence, although she believes him to be kin — to be cousin, aristocrat and a true D'Urberville — he is not. He is quite amused at her claim of kinship, by her theory that her family's name has fallen to Durbeyfield, by her assumptions that they are equals, much as Zeus was amused when Callisto praised the goddess above the god himself.

Like Zeus, Alec has a great deal of power. Not only does he own the forest, but he also has an ability to force plants — strawberries and roses — into abundance out of season, as if he has control over the natural world. His godliness is expressed largely through his wealth,

however, and through the power he has over Tess as representative of her destitute family. It is a godliness that he exercises by forcing her to do things that she does not want to do — to take strawberries from his hand or to accept the kiss of mastery after the terrifying buggy ride. D'Urberville's power also lies in the fact that, although his name has been grafted, it has been sanctioned by society, and continues to be sanctioned because of his financial status.

Pretending to be both cousin and benefactor, Alec puts Tess further and further into his debt. Throughout the novel, Alec's love-making is invariably accompanied by the fact that some favor has been done: she has a job; the family now has a new horse, some toys, or a home to live in. His ability to give Tess a job and to send the family whatever they need constitutes his godliness, but his combination of charity with love-making shows his true colors. That is to say, Alec abandons his disguise as benefactor when he continually asks Tess for sexual favors on the strength of what he has done for her family. Tess's helplessness in the face of Alec's generous godliness is expressed by her awareness that if she does not satisfy him in some way, her family will once again be destitute. She cannot protest or express her anger because she "cannot help [her]self here" (p. 114).

Thus blinded by her own innocence, by her habits of passivity and tractability, and by her sense of his generosity, poor Tess, like her mythic prototype, Callisto, fails to "understand Alec's meaning till it was too late" (p. 125). She does not quite penetrate the disguise soon enough. What we observe here is what we have already observed in three of the four novels: a woman's financial dependence upon men constitutes her vulnerability to rape, in a literal and a metaphorical sense. Men are gods because they have control over both wealth and social standing;

women are mere mortals because they have no control.

Like the characters involved, the seduction scene itself contains strong echoes of the Callisto myth. On the night of her seduction she joins women who, when dancing earlier, had been described as "nymphs" (p. 107) who have failed to elude the satyrs who chase them, women who are large, strong, and independent — the very image of the ancient matriarchal band of Diana. The Ovidian echoes in this passage are strong;[19] Hardy compares the dancers not only to a variety of mythological personages, but also talks of how they are "metamorphosed" (p. 107) in their dance, much like the creatures of Comus' "wavering morrice." By the light of the moon Tess walks home with them, but she is only with them, not of them: she is one of the band, but she is also one of the uninitiated. It is her naiveté, more specifically her criticism of them, which arises out of her own moral innocence, that causes her rift with them and results in her forest ride with d'Urberville.

That forest scene also contains strong echoes of the Callisto myth. The sacred forest of the Metamorphoses, "whose trees had never felt the axe," is represented here by the "oldest wood in England" (p. 116), "wherein Druidical mistletoe was still found on aged oaks" (p. 77). D'Urberville reveals the true nature of his disguised benevolence when he makes it very clear that his favors to her and her family are meant to be repaid by sexual favors from her. And as Zeus must have thought that no mortal woman could resist his desires, d'Urberville himself remarks "'What am I, to be repulsed so by a mere chit like you? For near three mortal months have you trifled with my feelings, eluded me, and snubbed me; and I won't stand it!'" (p. 115). The Jupiter in The Barley Breake asks the same question when he complains that he has no power unless he can have the woman he desires.

The Great Mother is emblematically present in the seduction scene, where fog holds "the moonlight in suspension, rendering it more pervasive than in clear air" (p. 114). While the celestial body seems to set just before Tess's seduction, it is in reality reincarnated in Tess's form: as Alec returns to her after reconnoitering, he finds "the obscurity was now so great that he could see absolutely nothing but a pale nebulousness at his feet, which represented the white muslin figure he had left upon the dead leaves. Everything else was blackness alike" (pp. 118-19, emphasis mine). On the one hand, Hardy's imagery suggests the way in which the goddess deserts her votive just before her seduction; on the other hand, that "pale nebulousness" evokes the moon itself, which the initiate becomes at the moment of her initiation.

Upon her return from the forest seduction, Callisto is perceived by her fellow nymphs to have changed irretrievably, and so is Tess. When the news of her homecoming spreads through the neighborhood, "former schoolfellows and acquaintances of Tess called to see . . . a person who had made a transcendent conquest" (p. 132, emphasis mine). When the community discovers that Tess is pregnant, but has not wed D'Urberville, they limit their ostracization to a few stares at church. One suspects, especially from the evidence in the harvest chapter (Chapter 14), that their attitude is pretty much that of Mrs. Durbeyfield: "'Well . . . 'Tis nater, after all, and what do please God!'" (p. 131). Not only do they tend to believe that d'Urberville overpowered her, but they think lightly enough of the situation to sing "a few verses of the ballad about the maid who went to the merry green wood and came back a changed state" (p. 142), even in her presence. The very ballad itself suggests that these circumstances are not uncommon among them. In short, they accept her experience for what it is — an initiation, something so

ritualized that they even have a song about it. The whole tendency of the field folk not to condemn her bespeaks of the a pre-patriarchal attitude which coincides with Hardy's pre-patriarchal descriptions of their existences.

Hardy makes it very clear that Tess's "exile," her feelings of tremendous guilt, are entirely self-imposed; they are a product of Tess's perception of the morality of her experience:

> This encompassment of her own characterization, based on shreds of convention, peopled by phantoms and voices antipathetic to her, was a sorry and mistaken creation of Tess's fancy - a cloud of moral hobgoblins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she. Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making a distinction where there was no difference. Feeling herself in antagonism she was quite in accord. She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such a anomaly. (p. 135)

Such descriptions suggest that the natural world, the world controlled by the Great Mother, perceives her experience in an entirely different way than she. Hardy's later comment, that Tess's "corporeal blight had been her mental harvest" again reminds us, because of the nature imagery used, that in the context of the natural and hence the feminine, Tess's experience would be looked on in an entirely salutary way.

Consonant with this observation about the real meaning of Tess's experience is our sense that as a result of her seduction she has achieved psychological virginity. Her departure from Trantridge, in spite of the fact that she's fairly sure that she is pregnant with Alec's child; her search for work in the fields, "to taste anew the

sweet independence at any price" (p. 141); and her move to Talbothays in search of "a means of independent living" (p. 158) show her desire for independence and freedom. At the same time, we perceive an unmistakable growth in her emotional stature: "Almost at a leap Tess thus changed from simple girl to complex woman. Symbols of reflectiveness passed into her face and a note of tragedy at times into her voice. Her eyes grew larger and more eloquent. She became what would have been called a fine creature; her aspect was fair and arresting; her soul that of a woman whom the turbulent experiences of the last year or two had quite failed to demoralize. But for the world's opinion those experiences would have been simply a liberal education" (p. 150). We sense that she has been initiated into her own sexuality (irrespective of Alec's crude intentions) in the best sense. The entire context of Tess's seduction evokes pre-patriarchal times. The agricultural setting where a field-woman is perceived as part of the landscape, the fecund, Diana-like Mrs. Durbeyfield who purposefully sends her daughter off to her seduction, the community's accepting attitude, all suggest a time when chthonic womanhood and its rituals are an accepted part of life. Moreover, in spite of Tess's self-condemnation, she gains independence and womanhood through her encounter with Alec — gains, in short, psychological virginity. It is as if Alec has tried to rape her but cannot — which may account for Hardy's maddening reticence about what actually did happen on that evening in the Chase. What Alec intended to do to Tess and what she experienced seem to be two different things, partly because the community refuses to abandon and condemn her, as did Diana's band in the myth, and partly because her own independence (of which we had seen distinct signs earlier) is so strong that it cannot be violated.

* * *

The iconography of the Callisto myth is part of Hardy's treatment of the relationship between Tess and Angel Clare. Clare's godliness in Tess's eyes is clearly evoked by Hardy's description of her adoration for this "divine being" (p. 268), this "something immortal" (p. 257) that has miraculously fallen in love with her. Hardy uses sun imagery to connect Clare with Zeus in much the same way that Charlotte Brontë used it to compare Rochester with the god: Tess "sun[s] herself in his eyes" (p. 194), and when, on "sun's day" he carries her across the flooded road, he compares her to an "undulating billow warmed by the sun" (p. 202). When he has left for a visit to Emminster, the "sunshine of the morning went out at a stroke (p. 215). As Lewis B. Horne points out, "Tess's love for Angel and his love for her are expressed again and again in images associated with the sun."[20] At the same time, however, Hardy indicates through this same group of images that Clare, as Zeus, is able to destroy her. While she basks in his light, she also feels its capacity to scorch, and the "ardour of his affection [is] so palpable that she seemed to flinch under it like a plant under too burning a sun" (p. 232), just as the ardor of Ovid's Zeus frightens Callisto.

At Talbothays, where Diana's nymphs are dairymaids (p. 219), Clare is a gentleman pretending to be a farmer who is attracted by the particularly fresh, virginal beauty of Tess. Once he has convinced her to marry him, she utters a cry that echoes Callisto's own sense of having, by being raped, broken vows of eternal chastity: "'I have broken down in my vow. I said I would die unmarried'" (p. 254). Callisto's struggle with the god has here been translated, as it was in Jane Eyre and Mysteries of Udolpho, into a struggle with her own conscience. Tess's

unwillingness to saddle Clare with a woman who is not what he perceives her to be results in her continual rejections of his suits.

Hardy seems to imbue this love of theirs with all the magic of a hierogamous union. In his descriptions, the natural world seems to follow the increasing intensity of their love for one another: "July passed over their heads, and the Thermidorean weather which came in its wake seemed an effort on the part of nature to match the state of hearts at Talbothays Dairy" (p. 207). Indeed, the natural world seems part of the conspiracy to force Tess to acquiescence: "Every see-saw of her breath, every wave of her blood, every pulse singing in her ears, was a voice that joined with nature in revolt against her scrupulousness" (p. 241).

The rituals of the world of kine keep throwing them together in the magic light of dawn, in the languorous heat of the day, at sensuous moments after afternoon naps. And at every possible occasion, Clare "persistently wooed her in undertones like that of the purling milk — at the cow's side, at skimmings, at butter-makings, at cheese-makings, among broody poultry, and among farrowing pigs — as no milkmaid was ever wooed before by such a man" (p. 245).

Just as the nymphs of Diana's band recognize the change in Callisto long before her pregnancy becomes visible, so do the milkmaids come quickly to acknowledge Tess's special place in Angel Clare's affections. When once her "seduction" is confirmed, and they know she is to marry him, they perform a ceremony the whole purpose of which is to examine her changed state. Yet it is totally unlike any we might have imagined as part of Ovid's myth. Their ceremony recognizes not a "fallen woman," but one whose special qualities deserve tribute. Her privileges seem to validate their own existence, their own feelings:

> And by a sort of fascination the three girls, one after another, crept out of their beds, and came and stood barefooted round Tess. Retty put her hands upon Tess's shoulders, as if to realize her friend's corporeality after such a miracle, and the other two laid their arms round her waist, all looking into her face.
>
> 'How it do seem! Almost more than I can think of!' said Izz Huett.
>
> Marian kissed Tess. 'Yes,' she murmured as she withdrew her lips.
>
> 'Was that because of love for her, or because other lips have touched there by now?' continued Izz drily to Marian.
>
> 'I wasn't thinking o' that,' said Marian simply. 'I was on'y feeling all the strangeness o't — that she is to be his wife, and nobody else. I don't say nay to it, nor either of us, because we did not think of it — only loved him. Still, nobody else is to marry'n in the world — no fine lady, nobody in silks and satins; but she who do live like we.' (p. 263-64)

This is not the rejection that occurs in Ovid's patriarchalized version of the myth; it is, instead, an intense recognition that Tess has achieved womanhood; it strikes us more as a ceremony which would form the prelude to an initiation than a casting out.

Their marriage is also colored by imagery appropriate both to an initiation and to the Callisto myth. At the wedding, Tess seems to become the goddess to which woman gives her virginity, and her frame of mind fits that of the initiate, for whom the sexual encounter she thinks she is about to experience has nothing to do with sex in its ordinary, secular forms. At the church, Tess is "a sort of celestial person, who owed her being to poetry — one of those classical divinities Clare was accustomed to talk to her about when they took their walks together" (p. 279); Tess's preoccupations are at "stellar distances" from those in the crowd who might think with the "ordinary sensibilities of sex" (p. 279). It would seem that Tess, in her legal marriage to Angel, is experiencing the goddess within herself, which is part of the initiation.

But the imagery of their first night suggests a mock hierogamy. He intends to consummate the marriage not in a forest, but under a "roof-

tree" (p. 283). A bough of mistletoe, symbolic of both Zeus and phallic fertility, is present, but it is cut from the plant, suggesting the emasculation of the oak god with which it is connected.[21] Up to this point, the iconography of the myth is dominated by positive connotations, and one's tendency is to expect that Tess will, in her marriage to Clare, undergo initiation rather than rape. These expectations, however uneasily we hold them, are due in large part to prevailing opinions about marriage, which is always thought preferable to seduction, and to our perception of Angel's straightforward, disinterested character. Yet there is a whole group of situations and images, of which these are the first, that are more appropriate to the Callisto who is a victim of rape rather than to the woman who achieves her own apotheosis.

For Tess <u>is</u> cast out and exiled — not by her fellow nymphs, but by the god himself, who ironically condemns her for partaking of his own faults. As a result, she wanders toward Flintcomb-Ash like a "wild animal" (p. 349). The death of her father puts her (and the family) in the same anomalous position as the death of Lycaon placed the Callisto of the mediaeval tradition and the whole process starts again, Alec returning to take advantage of her helplessness. But the completion of this third cycle is interrupted by the arrival of Angel Clare, who is going to save her. In another ironic variation, however, Angel's desire to aid Tess results instead in her demise. When she, like the Callisto of Hesiod, trespasses upon the sacred precinct of the sun god, symbolically by breaking the law and killing Alec, physically by going to Stonehenge, he is unable to prevent her destruction; the "president of the immortals" thus ends his sport with Tess. Her transport to the skies comes only through her execution.

* * *

A question invariably arises out of this bare summary: if Hardy's treatment of the Tess-Angel relationship is so positive at the outset, what makes it so destructive in the long run? And in turn, one wonders why her unconsummated marriage to Clare is so much more destructive than her physical rape by Alec.

The disguise motif offers some insight into this problem. Not only does Clare pretend to be a farmer rather than a gentleman, but he also pretends to elevate "Helenic Paganism at the expense of Christianity; yet in that civilization an illegal surrender was not certain disesteem" (p. 422). It could be said that it is ostensibly as a "pagan" that he approaches Tess. As a pagan he recognizes her true virginity, for what really attracts him to her are the qualities which she has achieved through her relationship with Alec. The very first time he notices her she tells of her past as Callisto and her achievement of psychological virginity by describing how one can lose one's body and become a star: "'I do know that our souls can be made to go outside our bodies when are are alive. . . A very easy way to feel 'em go,' continued Tess, 'it so lie on the grass at night and look straight up at some big bright star; and, by fixing your mind upon it, you will soon find that you are hundreds and hundreds o' miles away from your body, which you don't seem to want at all'" (p. 175).

When he comments to himself "'What a fresh and virginal daughter of nature that milkmaid is!'" he speaks a truth which he himself does not understand, and acknowledges the way in which her virgin qualities attract him. She is a virgin in the sense in which she is <u>parthenos</u>, a woman who has come to Talbothays to seek independence. As their rela-

tionship develops it becomes very clear that it is not simply her prettiness which attracts him; her appearance is only the initial magnetism. What he comes to love is her soul. He is enchanted by the things that she knows about life and its trials; he is unaware that "Tess's passing corporeal blight had been her mental harvest." The pagan in him admires the mental harvest; the Christian is soon to condemn her for the corporeal blight.

Indeed, one of the very reasons why her attitudes and observations are so moving and attractive is that they reflect Clare's own professed rejection of Christian doctrine. Unable to believe Article Four, he keeps close acquaintance with the "seasons in their moods, morning and evening, night and noon, winds in their differing tempers, trees, waters and mists, shades and silences, and the voices of inanimate things"; as a result he is "wonderfully free from the chronic melancholy which is taking hold of the civilized races with the decline of belief in a beneficent power" (p. 174). The result is not only that Clare seems to have pagan attitudes even while his moral sense is decidedly Christian, but that in need of something to worship he chooses Tess.

Consequently, Clare tends to distort Tess's character in a reversal of the disguise motif in the myth. His habit is to see her as a goddess: "She was no longer the milkmaid, but a visionary essence of woman — a whole sex condensed into one typical form. He called her Artemis, Demeter, and other fanciful names half-teasingly, which she did not like because she did not understand them. "'Call me Tess,' she would say, askance, and he did" (p. 187). It is his tendency to misinterpret her, to envision her a goddess, a "soul at large" that brings him to accuse her of the "grotesque prestidigitation," a condemnation which, since it leads to her eventual exile, can be thought of as a form of rape. What

Hardy suggests is that the tendency to disguise women, to force upon them the role of goddess, of immortal perfection, is a destructive tendency, one which, in essence, rapes them of their mortal sexuality. Clare, in envisioning in Tess a goddess, denies her right to be mortal.

In some ways, Clare's ability to get close enough to Tess to rape her is a result of a third disguise. According to Apollodorus, Zeus gained Callisto's trust by disguising himself as Apollo, and it has been suggested earlier in this study that the Apollonian disguise refers to the intellectual aspect of man which arouses no sexual fears in women. On the one hand, Clare's love has a decent, disinterested, responsible quality which, since it is so at variance with d'Urberville's behavior, makes Tess feel safe. He is "an intelligence rather than a man" (p. 181); a "palpitating and contemplative being" (p. 213) who "loved her dearly, though perhaps rather ideally and fancifully" (p. 255). On the other hand, however, it is precisely Clare's rigid rationalism which is a moving force behind his rejection of Tess: "Within the remote depths of his constitution, so gentle and affectionate as he was in general, there lay hidden a hard logical deposit, like a vein of metal in soft loam, which turned the edge of everything that attempted to traverse it. It had blocked his acceptance of the Church; it blocked his acceptance of Tess" (p. 311).

Andrew Enstice defines Clare's logical turn of mind as "a type of the Victorian rationalism, scholarship and philosophical exploration which, while purporting to free the human mind from the shackles of human superstition and darkness, only served to mask and distort true feeling and the inexpressible wonder of the human mind."[22] Yet this description does not take into account the enormity of the damage done by Clare's logical attitudes. Hardy suggests obliquely that "more

animalism" would have made Clare "the nobler man"; and that his "love was doubtless ethereal to a fault" (p. 315). As in Mysteries of Udolpho, where Emily's fate is nearly ruined by men who are "superior" by virtue of their logical orientations, as in Jane Eyre, where Jane nearly experiences spiritual rape at the hand of the logical Rivers, Tess is here raped by Clare's rigid logic. Yet the enormity of this violation is not realized in the two earlier novels: Jane barely escapes the demands of St. John Rivers, and Emily more or less waits for everything to turn out satisfactorily. Only Hardy fully demonstrates the ways in which logic precludes the acceptance of any experiences that do not precisely fit man's logical labels.

Clare's rejection of her, then, is as much logical as it is Christian. Logic does not allow him to comprehend the true significance of Tess's seduction by Alec, and Christianity provides the rules by which a seduced woman is automatically labelled an adulteress. There is, in addition, a powerful irony in the fact that Clare loved Tess so because as part of the natural world she relieved him of his melancholic lack of faith, a lack of faith which is caused by his inability to believe what is illogical — the bodily resurrection of Christ. He can imagine neither of them transcending the experience of their bodies. Consequently the very "logical" disbelief which she cures is the same as the logical disbelief that destroys her.

Tess is aware that reason is the source of Angel's power and his condemnation. She is also curiously aware that she can either acquiesce passively to Angel's rejection, or fight against it through her continuing corporeal presence. She tells Clare: "'You once said that I was apt to win men against their better judgement; and if I am constantly before your eyes I may cause you to change your plans in opposition to

your reason and wish . . .'" (p. 315). Yet because she understands Angel's unearthly, spiritual love and his active intelligence as his godliness, she drifts into that "passive responsiveness to all things her lover suggested" (p. 269), a passive responsiveness that is the very basis of her acceptance of his judgements and edicts.

Tess's passivity is evoked in some versions of the myth by the image of the sleeping nymph which attracts Zeus, and is echoed in the novels by Emily's deference to the reasonable, knowledgeable Count de Villefort, and Jane Eyre's paralysis at the hands of the rational St. John Rivers. Milton's Lady evades Comus' literal rape because she exercises the masculine power of logic; women who do not do so find themselves vulnerable. In Tess of the D'Urbervilles we see the emotional dynamic of such passivity. Tess's complete acquiescence to Clare comes out of a complete devotion and adoration. She must not contravene his wishes in any way because he is, after all, the god, and she a mere mortal — and a faulty one at that. Hardy suggests then, that the inability of Callisto to fight off the god who is going to rape her is less a function of her physical helplessness than of her tendency to perceive him as right because he is powerful. In accepting Clare's judgement, she accepts the patriarchy's logical, Christian definition of a "pure woman" — a definition that Hardy clearly meant to contravene in this novel. The field-folk at Marlott do not condemn her, nor would the women with whom she works at Flintcomb-Ash. But she does not accept the more beneficent judgement which is characteristic of people who live in a world with pre-patriarchal attitudes; instead, she internalizes the judgements of her "god," and acquiesces passively to her own exile. In this way, Hardy again emphasizes the extent to which Tess's self-condemnation is responsible for her downfall. The extent to which she

accepts and carries out the patriarchy's judgements of her is a measure of her complete victimization.

As in Jane Eyre, the Moon Mother is emblematically present at the scene of Tess's ultimate passivity, the one in which Clare sleepwalks with his beloved in his arms. But in Brontë's novel, the moon effectively shocks Jane out of her passivity and guides her once more to an active role in her own future. Hardy's vision is quite different; it shows his awareness of the moon goddess' helplessness in this issue, for her image is split (p. 319), as if her character, like Tess's, is fragmented. The young girl who once walked away from the security that Alec D'Urberville offered, despite the fact that she carried his child and doubtless would face social ostracization as a result, now lays passively in her sleep-walking lover's arms: "So easefully had she delivered her whole being up to him that it pleased her to think he was regarding her as his absolute possession to dispose of as he should choose" (p. 318). Hardy continually emphasizes the extent to which Tess's passivity is at least a partial agent of her destruction. When Clare leaves her, she does not in any way try and persuade him to stay: "Her mood of long-suffering made his way easy for him, and she herself was his best advocate" (p. 324). While Hardy agrees with Brontë and Radcliffe in showing passivity to be a dysfunctional behavior, he is less sure that the matriarchal spirit is strong enough to guide its followers out of the morass of acquiescence.

* * *

Tess's exile is made all the more difficult by a very practical problem: her inability to get work in circumstances that are not hostile and miserable. The way in which Tess's fate in this part of the

novel is echoed by the industrialization of agriculture has been noted by Douglas Brown and Arnold Kettle,[23] but it has not yet been linked to the destruction of a whole matriarchal way of life. By drawing upon the Callisto myth's oldest implications, Hardy elevates Tess's tragedy from the merely personal level to the universal. Callisto's rape is the rape of womanhood; it echoes the patriarchy's destruction of the matriarchate and the matriarchal ways. Such destruction is expressed not only through man's suppression of woman as an independent person and as a sexual being, but also through the disenfranchisement of women that resulted from industrialization. The agricultural world, in the early sections of the novel, was replete with descriptions which conjured up a matriarchal way of life. Moreover, in Hardy's creation of Tess, he has paid special attention to her peculiarly feminine relationship to nature and he draws upon this to describe her final destruction as victim of the industralization of agriculture.

We know that part of Hardy's intention in writing Tess of the D'Urbervilles was to illustrate these destructive and disintegrating changes in agricultural ways. Mrs. Hardy writes that for two years before the composition of Tess, her husband observed "in greater detail than ever before the scenes of the story and was powerfully impressed by the massing evidence of the decay in agricultural life."[24] Hardy had, in fact, been observing these changes for quite some time and had catalogued them in an article titled "The Dorsetshire Labourer," published in 1883, eight years before Tess. Many of the observations he made in his essay make their way into the novel. In his article, for example, he writes that the hacking of swedes was brutal work, but that sometimes it was the only winter job that could be found by a woman; he relates that there was a new tendency to evict "liviers" for ostensibly moral

reasons, while the real purpose was greater efficiency and income for the farmer if he tilled these lands himself. He also suggests that a prayer should be said for good weather on Lady Day for the easier migrations of the hundreds of workers unable to find permanent employment that suits them. His description of the typical Lady Day evacuation is lifted verbatim from the article and placed in the novel to describe the removal of the Durbeyfield family from their country home: "The tendency of rural populations towards large towns . . . is really the tendency of water to flow upstream when forced by machinery."[25]

Tess's third crisis and third rape is a direct result of her inability to get work in the agricultural community because she is a woman. Talbothays needed very little female help while the cows were calving; she could return to her old work harvesting only while the season lasted. Thus she comes to wander in exile both from Angel Clare and from her role as a field-woman, and like Callisto in her exile "there was something of the habitude of the wild animal in the unreflecting instinct with which [Tess] rambled on" (p. 349).

Thus Tess's demise as a woman is echoed and reinforced by her demise as a fieldwoman. This is the role to which she returns once Clare's sovreigns are gone: "Thus Tess walks on: a figure which is part of the landscape; a fieldwoman pure and simple" (p. 355). But she is forced to leave the lands of her birth and her love, forced to leave the hills which resemble Cybele the Many-breasted (p. 355) to wander towards Flintcomb-Ash where the trees of Diana's temples are the tenant farmer's enemies (p. 356). Even Tess's last encounter with the forest is ominous: she shares her nest with dead and dying birds who have been hunted down — as she is soon to be. Her favorable comparison of her own situation to theirs is sadly ironic. It both bespeaks of her determina-

tion to endure Clare's cruelty, and foreshadows her death.

The work at Flintcomb-Ash has about it none of the pleasure or joy of harvesting. Hacking swedes in the pouring rain, drawing reeds, all of this work is done with Farmer Groby at Tess's back. The work becomes so onerous that Tess contemplates going with Alec as an escape, yet these thoughts are always mere fantasy until the day of the threshing, when Tess is so driven by the machinery that she feels her body and soul becoming separated: her body works on constantly, while her soul endeavors to escape. The final demise comes when Tess's father dies, and the family's lease on their home is ended. The main reason why they have no employment arranged is that "they were only women; they were not regular labourers" (p. 443).

When Alec finds the exiled Tess once more financially vulnerable, the whole rape process begins again. D'Urberville, closely associated with the sun which reveals him to Tess while he is preaching the word of God, is disguised as a lay minister, and Hardy's description of him emphasizes the extent to which he is not really himself, but "a transfiguration" (see Chapter XLV, where these images are frequent). His disguise as a man for whom spiritual things are uppermost encourages Tess to believe momentarily that she is safe.

Alec's pursuit of Tess occurs in the context of his own religious wasteland. That which once seemed "a jolly new idea" (p. 387), gets its first real questioning when it seems to contradict his overwhelming passion for Tess. When Tess repeats the "merciless polemical syllogism" (p. 400) of Clare's, malevolent logic completes the destruction which passion had begun. Alec tells Tess: "I thought I worshipped on the mountains, but I find I still serve in the groves" (p. 402). The groves are, of course, those of the Great Goddess, and he finds that in return-

ing to Tess, he must perforce abandon Christianity.

The problem lies in the fact that he is unable to appreciate or understand the qualities of the goddess or her devotee for whom he has traded his Christian beliefs. He seeks, once again, to possess her, to treat her as Eve or the wicked witch of Babylon — "Christian" images of womanhood which remain with him even when his faith is abandoned. He has no models for womanhood other than those which Christianity has provided, and Christianity's women are typically characterized by extreme looseness or absolute purity. These images provide no way of comprehending a mortal woman who nonetheless strives for a decent, respectable existence. Like Clare, he loses his faith but retains its attitude toward such unusual women as Tess. And since she cannot be worshipped in the context of the Christian values he has supposedly discarded, then the appropriate response is to treat her like Christianity's whores.

This tendency to divide women into the two Christian categories is quite reminiscent of Lefevre. Similarly, in a very Lefevrian way Alec shifts the blame for his passion onto her beauty and its seductiveness. Echoing Lefevre's clerical attitude toward his mediaeval Callisto, Alec thinks of the impure woman as but another Eve. Consequently he asks if there has ever been "'such a maddening mouth since Eve's!'" (p. 402), or "'such eyes . . . before Christianity or since!'" (p. 396). When he cannot leave her alone, he comments: "'What a grand revenge you have taken! I saw you innocent, and I deceived you. Four years after, you find me a Christian enthusiast; you then work upon me, perhaps to my complete perdition!'" (p. 409). Alec's accusations regarding her seductiveness are voiced frequently enough that Tess comes to think of herself as responsible, much as did the Callisto figure of Lefevre's

Recuyell of the Historyes of Troye: "There was revived in her the wretched sentiment which had often come to her before, that in inhabiting the fleshly tabernacle with which nature had endowed her she was somehow doing wrong" (p. 388).

Yet Alec comes to her initially with an appreciation for what she once was and for the psychological virginity she gained at his hands. Thinking himself a "scamp . . . to foul that innocent life" (p. 393), he comments, "I never despised you; if I had I should not love you now! Why I did not despise you was on account of your being unsmirched in spite of all; you withdrew yourself from me so quickly and resolutely when you saw the situation; you did not remain at my pleasure; so there was one petticoat in the world for whom I had no contempt, and you are she" (p. 402). This attitude, however, changes when her independence is no longer merely a basic part of what is attractive about her, but a major part of her defense against his continued attentions.

His anger at her for refusing first his advances and then his protection against Farmer Groby's unfair treatment and the family's loss of home — for refusing, in short, to be anything less than the independent person she has made herself into — combines with his estimate of her as a seductress and results in an attitude much like Zeus' when Callisto hails him as Diana and praises the goddess above all the other gods. At first D'Urberville is amused, and even attracted. But finally, it is a question of power. It is her independent manner which so rankles D'Urberville that, regardless of the amiability of his first few encounters and the honest anger he feels at her family's dispossession, he comes to remark: "'I will be your master again!'" (p. 412), and "'Mind this; you'll be civil yet!'" (p. 449).

When she is forced into such acquiescence by her family's need, she gives only her body — the only part he really wants or can appreciate — causing Angel Clare to note, in their brief encounter at the lodging house, "that his original Tess had spiritually ceased to recognize the body before him as hers — allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will" (p. 467). It is an ironic apotheosis which Hardy describes here: Tess's soul has transcended her body after the "rescue" of the god, but that transcendence is forced upon her by Alec's demand that she become his mistress.

When Clare, another manifestation of the god, comes to rescue her and reinstate her in her proper place as his wife, some complex inversions result. First, Clare cannot "save" her; her murder of Alec is beyond his power to undo. But because of this very lack of power, they can, during their stay in the New Forest, regenerate the love they once had. As long as the sun, symbol of Zeus, of the godly power Clare once had, and of the patriarchy, does not shine, they are safe. When forced, however, by the threat of discovery on a sunny day, to leave the forest and seek another asylum, they come to Stonehenge — and this is where Tess is captured.

The symbolism of this final scene is the ultimate proof that Tess's fate is not merely physical rape by a young dandy and unfair desertion by her husband, but a whole series of rapes by men who represent the values of the patriarchy. Stonehenge is identified in the novel as a place where sacrifices to the sun were once conducted; Tess herself has been sacrificed to and raped by the patriarchal values of both Alec and Angel.

The progression of the rapes and their effect upon Tess provides Hardy's final comment. Alec d'Urberville rapes her physically, yet the

result is not Tess's destruction, but her initiation. Although he has power over her, she does not see him as godly, and consequently does not accept the implicit judgement of his casual use of her body. Moreover, the community's refusal to condemn her, their very tendency to accept her fate as part of life, aids in her self-renewal.

In contrast, Clare's spiritual rape is so devastating because Tess perceives him as godly, and she is therefore ready to accept his judgement of her. In spite of the fact that the women around her are supportive, she is ready to accept the word of a single man because she worships him. Any psychological virginity which she gained through her survival of the affair with Alec is now destroyed by Angel's treatment. Rather than being independent, she is passive. Moreover, the fact that Angel sees her as something of a whore, and that she accepts that judgement, contributes to her giving in to Alec's desires at the end of the novel.

Yet the thing that must be emphasized about the third rape is that not only are Tess's personal resources of independence and pride devastated, but so are the external supports she might have drawn upon. A whole way of life, a way that connects woman with the earth in a manner that supports her and gives her a place in the world, has been destroyed, and Tess has been destroyed with it. We see here the culmination of a theme which has appeared tangentially in Mysteries of Udolpho, Jane Eyre, The Scarlet Letter, and Adam Bede: the conflict between woman's essential tie to the earth and society's urbanization and industrialization. Jane Eyre and Rochester, Emily and Vallancourt avoid life at London or Paris, preferring their quiet, secluded country estates. We have observed that essentially they are attempting to avoid society's inevitable condemnation of their unusual and equal relationships.

Hester Prynne's rosebush seems to be out of place near both the prison door with its iron spikes and the "penal machine" on which she is forced to stand. Moreover, attributing that rosebush to Anne Hutchinson, a woman who attempted to place women in control of their religious lives, further identifies nature with the feminine in that novel. Hester's comfort at the edge of civilization and in the forests, and Pearl's wildflower and seaweed toys all contrast with Bellingham's attitudes toward a natural world which he feels he must compel to grow what he wishes. Finally, Hetty's satisfying life at Hayslope contrasts with her imprisonment and trial in the industrialized town of Stoniton. Hardy, by paying special attention to Tess's tie to the earth and to agriculture, illustrates that part of her tragedy is precipitated by the fact that she cannot find work in the changing agricultural system. Thus her tragedy seems to transcend the personal and to involve the destruction of one way of life in which women had some power.

Tess is also overwhelmed by the power that men have to define her experience and her womanhood. In the matriarchal or initiatory aspect of the myth, the nymph knows herself to be, for a moment at the very least, the goddess herself. Women controlled the definition of what happened to them in their rituals, and by defining, made it so. Moreover, that definition suggested that every woman represented, in some way or another, the goddess herself. But Alec d'Urberville and Angel Clare perceive only a single facet of Tess's womanhood. In one sense their rape of her is their limited perception of her as a woman. Essentially, they redefine her to meet their own needs and expectations: Alec perceives her as nothing but a sexual being; Angel refuses to acknowledge her sexuality and conceives of her as a replacement for the divine being in whom he can no longer believe. What we come to perceive,

as we watch her tragedy unfold, is that either approach is one-sided, and either limits Tess too much or asks too much of her. In essence, they repeat a process that occurred long before Ovid ever wrote the Metamorphoses: by fragmenting Tess into woman-flesh and goddess they repeat the patriarchy's fragmentation of the Great Mother herself. Such fragmentation accounts for the polarity of Mary and Eve, of the whore and the saint, of the way in which woman has been defined for what would seem to be eons.

CHAPTER VIII: Notes

[1] Arnold Kettle, "Introduction" to 1966 Harper and Row edition of Tess of the D'Urbervilles, in Twentieth Century Interpretations of "Tess of the D'Urbervilles," ed. Albert J. La Valley (New Jersey: Prentice-Hall, 1969), p. 14.

[2] Irving Howe, Thomas Hardy (New York: Macmillan, 1967), p. 111.

[3] Virginia Hyman, Ethical Perspectives in the Novels of Thomas Hardy (New York: Kennikat Press, 1975), p. 106.

[4] Rosemary L. Eakins, "Tess, the Pagan and Christian Traditions" in The Novels of Thomas Hardy, ed. Anne Smith (London: Vision Press, Ltd., 1979), p. 107.

[5] Fertility myths in Tess are commented upon by: Michael Millgate, Thomas Hardy (London: The Bodley Head, 1971), p. 270; Jean R. Brooks, Thomas Hardy: The Poetic Structure (Ithaca, N.Y.: Cornell University Press, 1971), p. 240; and Lewis B. Horne, "The Darkening Sun of Tess Durbeyfield," Texas Studies in Language and Literature, 13 (1971), 299.

[6] Henry Kozicki, "Myths of Redemption in Hardy's Tess of the D'Urbervilles," Papers on Language and Literature, 10 (1974), 151.

[7] Thomas Hardy, Tess of the D'Urbervilles (Harmondsworth: Penguin, 1978), p. 150.

[8] J.G. Frazer, The Golden Bough, p. 166.

[9] Millgate, p. 269.

[10] M. Esther Harding, Woman's Mysteries, p. 45.

[11] Robert Graves, The White Goddess, pp. 173-74. The many reasons include: "it is the tree that loves water most, and the Moon-goddess is the giver of dew and moisture generally; its leaves and bark, the source of salicylic acid, are sovereign against rheumatic cramps formerly thought to be caused by witchcraft. The goddess's prime orgiastic bird, the weyneck, or snake bird, or cuckoo's mate — a spring migrant which hisses like a snake, lives flat along a bough, erects its crest when angry, writhes its neck about, lays white eggs, eats ants, and has v-markings on its feathers like those on the scales or oracular serpents in Ancient Greece — always nests in willow-trees. Moreover, the liknos, or basket-sieve anciently used for winnowing corn, was made from willow . . ."

[12] Graves, pp. 173-74.

[13] J.T. Laird, The Shaping of "Tess of the D'Urbervilles," (Oxford, 1975), p. 88.

[14] Frazer, p. 5.

[15] Graves, pp. 389-91.

[16] Harding, p. 25.

[17] Erich Neumann, The Great Mother, p. 280.

[18] Harding, p. 24.

[19] Jeremy Steele, "Which Ovid in the Hay-Shed?" Notes and Queries, October, 1977, 430-32. Steele notes the Ovidian echoes in this scene — Hardy's description of nymphs and satyrs — but does not mention the Callisto myth.

[20] Horne, p. 303.

[21] Graves, p. 65.

[22] Andrew Enstice, Thomas Hardy: Landscapes of the Mind (New York: St. Martin's Press, 1979), p. 148.

[23] See Douglas Brown, "A Novel of Character and Environment," in The Tragic Novels, Ed. R.P. Draper (London: Macmillan, 1975), pp. 158-64; and Arnold Kettle, An Introduction to the English Novel, Vol. II (1953; rpt. London: Hutchinson Univ. Library, 1969), p. 45.

[24] Douglas Brown, Thomas Hardy (London: Longmans Green & Co., 1961), p. 91.

[25] Thomas Hardy, "The Dorsetshire Labourer," Longman's Magazine, July, 1883, rpt. in Thomas Hardy's Personal Writings, ed. Harold Orel (Lawrence: University of Kansas Press, 1966), p. 188.

CHAPTER IX: LADY CHATTERLEY'S LOVER

"Liberating the Myth"

D.H. Lawrence's Study of Thomas Hardy, like so much of his "literary criticism," is as much about his own predilections and his own work as it is about his predecessor. As such, it forges a link between Hardy's fiction, especially the Wessex novels, and Lawrence's own passionate observations on modern life and love. The heat of his prose in the Study betrays, in particular, the great love he had for Tess of the D'Urbervilles: "The whole book is true, in its conception" he remarks.[1] Yet while he loved Tess herself, he was almost indignant about Hardy's treatment of her.

The first image Lawrence employs in the Study is that of the blooming poppy, which, by achieving "its complete poppy-self" (p. 403), realizes a kind of psychological virginity. Lawrence begins his study of Hardy with this image because he feels so strongly that Hardy's novels are about Wessex poppies, people "struggling hard to come into being . . . through love and love alone." This coming to oneself requires of the poppy and the character the willingness and ability to shoot "suddenly out of a tight convention" (p. 410). The poppy is, then, very like the Callisto figures of all of the works that have been examined, with the exception, perhaps, of Milton's Mask, wherein the Lady chooses to abide by the conventions of her age.

Lawrence's admiration for Tess Durbeyfield is partly accounted for by what he calls her "aristocracy":

> She is of an old line, and has the aristocratic quality of respect for the other being. She does not see the other person as an extension of herself, existing in a universe of which she is the centre and pivot. She knows that other people are outside her. Therein she is an aristocrat. And out of this attitude to the other person came her passivity. . . . Tess is passive out of self-acceptance, a true aristocratic quality, amounting almost to self-indifference. She knows she is herself incontrovertibly, and she knows that other people are not herself. This is a very rare quality, even in a woman. (p. 483)

"Knowing herself incontrovertibly" is Tess's strength, yet Lawrence is also aware that her psychological virginity involves a weakness — a naiveté, perhaps — about the cruelty of others who do not know themselves. He also maintains that her self-knowledge constitutes a vulnerability particular to the time in which Hardy writes: "The female was strong in her. She was herself. But she was out of place, utterly out of her element and her times. Hence her utter bewilderment. This is the reason why she was so overcome. . . . Tess was herself, female, intrinsically a woman" (p. 486). Thus, as Lawrence sees it, in spite of her self-knowledge, and in spite of the way in which her aristocratic respect for others results in her tolerance toward them, the tolerance which Tess ought to have for herself is granted instead to the systems which other people have formulated, and which eventually destroy her because they misunderstand her.

Lawrence accurately observes that rebellion does not go unpunished in Hardy's microcosm of Wessex, but he is unable to separate Hardy's vision of the way the world is with his own vision of the way the world ought to be. He finds it disturbing that Hardy's characters tragically fail because they "subscribe to the system" (p. 411). More specifically, he says of Tess and other Hardy characters like her that they "were not at war with God, only with Society. Yet they were all cowed by the mere

judgment of man upon them, not the judgment of their own souls or the judgment of Eternal God. Which is the weakness of modern tragedy, where transgression against the social code is made to bring destruction, as though the social code worked our irrevocable fate" (p. 420).

What Lawrence fails to see is that, in allowing social convention to control fate, Hardy is making a comment upon Victorian society. But at the same time, his Study does give us a sense of the kinds of errors he attempts to avoid in his own works. When he comes to write Lady Chatterley's Lover, his own Callisto narrative, he tries to correct many of the defects that he sees in Hardy's novel. Unlike Tess Durbeyfield, Connie is allowed control over her fate and she can, with the aid of 500 pounds a year, safely transcend the limited vision of her culture. She chooses her exile; it is not imposed upon her. By giving Connie the courage to leave Wragby, Lawrence avoids what he saw in Hardy: "the tragedy of those who, more or less pioneers, have died in the wilderness, whither they had escaped for free action, after having left the walled security, and the comparative imprisonment, of the established convention" (p. 411).

Lawrence and Hardy reveal similar concerns in their respective conceptions of the wasteland which Zeus is overseeing when he finds Callisto. Wastelands in the previous works have ranged in character from Milton's moral wilderness, Emily St. Aubert's sense of personal loss, Rochester's ill-lived life, to the poverty of the Durbeyfield family. What these wastelands have in common is that they are largely limited to their effect upon the protagonists. Hardy begins to widen the sphere when he implies that the fiery machine of the engineer at Flintcomb Ash threatens the livelihood of the entire farming community much as the fire of Phaeton's ride scorched the earth. Lawrence's

creation of the wasteland at Wragby picks up precisely where his predecessor Hardy left off. First, the setting of Lady Chatterley's Lover is one in which industrialization is somewhat more prevalent than it was in Hardy's work. As Julian Moynihan describes it, Wragby and its surroundings are "a portion of English soil in transition from a semi-rural, semi-industrial condition to one of total industrialization."[2] The fiery machinery of the engineer at Flintcomb Ash is expanded into the industrial fire at Tevershall pit and Stacks Gate: "bright rows of lights at Stacks Gate, smaller lights at Tevershall pit, the yellow lights of Tevershall and lights everywhere, here and there, on the dark country, with the distant blush of furnaces, faint and rosy, since the night was clear, the rosiness of the outpouring of white-hot metal. Sharp, wicked electric lights at Stacks Gate! An undefinable quick of evil in them! And all the unease, the ever-shifting dread of the industrial night in the Midlands."[3]

Lawrence's depiction of the wasteland which surrounds Wragby has been noticed in the context of the Fisher King myth; Scott Sanders argues that the relationship of Connie and Mellors is a kind of grail the purpose of which is to renew the symbolic wasteland Wragby and its environs represents.[4] Mandel refers to Tevershall and Stacks Gate as the "symbol of all that is moribund and mechanical in England, and destructive of the human values Lawrence affirmed."[5] They dehumanize the workers, making them little more than physical and emotional cripples: men with "one shoulder higher than t'other, legs twisted, feet all lumps!" (p. 228), "men [who] aren't men [so] that th' women have to be" (p. 229). Yet the industrial desolation which Lawrence describes, with its descriptive emphasis upon the fires and the lights, bears a far more direct relation to the havoc wrecked by Phaeton's uncontrolled ride

than to the wasteland of the Fisher King. The colliery fires impinge upon the forest: the fine old park of oak trees is overshadowed by the "chimney of Tevershall pit with its clouds of steam and smoke" (p. 13). While the critics have noticed the wasteland element of the novel, they have incorrectly identified the myth to which it belongs.

For the coal pits do not comprise the only wasteland in the novel. At the outset of the novel an emotional barrenness is described in terms which evoke the wreckage which Phaeton caused when his father's chariot fell from the skies: "We've got to live, no matter how many skies have fallen" (p. 5). The fallen skies of the novel are the destructions of World War I, whereby the forest is decimated to make trenches and which deprive a man not only of the feeling in his legs but of feeling altogether. This loss of feeling in the body is compensated for by what Clifford and his cronies call the life of the mind, which is in fact another wasteland. Tommy Dukes describes it in terms of a separation from or destruction of nature, just as the wasteland in the myth is indicated by the destruction of the forest: "'But, mind you, it's like this; while you <u>live</u> you live, you are in some way an organic whole with all life. But once you start the mental life you pluck the apple. You've severed the connection between the apple and the tree: the organic connection. And if you've got nothing in your life <u>but</u> the mental life, than you yourself are a plucked apple . . . you've fallen off the tree'" (p. 39).

These two wastelands, the industrial one represented by Tevershall Pit, the emotional one precipitated by the war and manifested in the life of the mind, have in common not only their tendency to cripple people and deface the forest, but their demonstration of the inability to discern the sacred. People crippled by industry have lost their

sense of what is holy; the factories which destroy their humanity are elevated to a religious status; the "works" are "the modern Olympia with temples to all the gods" and they send up "a whole array of smoke and steam to whatever gods there be" (pp. 160-61). The workers' new temples include the "Primitive Chapel," movie houses which play films like "A Woman's Love" which are substitutes not only for religion but also for real love (p. 158). The grail quests which are frequently seen to inform this novel this novel usually entail a hero's recovery of some ignored religious dimension. In this passage, however, the wasteland and religion are one; clearly any renewal will not come in the "typical" way.

The mental lifers have also lost a sense of what is sacred in sex. For them a relation with a woman is no different than "'talking to her about the weather. It's just an interchange of sensations instead of ideas'" (p. 34). The relationship between the sexual and industrial has been noted by Peter Balbert: "These men limit, or pervert, or deny the sexual love of women, and this failure merges with and exacerbates their inability to respond confidently, with a proud and existential urging of the whole self, to the postwar issues of the growing power of the machine, the entrenchment of industry, and the social and psychic devastation occasioned by the slaughter of a generation of English men."[6] They have missed the way in which sex links us with all that is sacred and magical in the universe. In "A Propos of Lady Chatterley's Lover" Lawrence writes of this powerful connection:

> Sex is the balance of male and female in the universe, the attraction, the repulsion the transit of neutrality, the new attraction, the new repulsion, always different, always new. The long neuter spell of Lent, when the blood is low, and the delight of the Easter kiss, the sexual revel of spring, the passion of mid-summer. the slow recoil, revolt, and grief of

> autumn, greyness again, then the sharp stimulus of winter of the long nights. Sex goes through the rhythm of the year, in man and woman, ceaselessly changing: the rhythm of the sun in his relation to the earth. Oh, what a catastrophe for man when he cut himself off from the rhythm of the year, from his unison with the sun and the earth. Oh, what a catastrophe, what a maiming of love when it was made a personal, merely a personal feeling, taken away from the rising and the setting of the sun, and cut off from the magic connection of the solstice and the equinox! This is what is the matter with us. We are bleeding at the roots, because we are cut off from the earth and sun and stars, and love is a grinning mockery, because, poor blossom, we plucked it from its stem on the tree of Life, and expected it to keep on blooming in our civilized vase on the table.[7]

In the context of the Callisto myth, the forest traditionally provides a place for the discovery of these sacred dimensions of love and life; it is typically a place of initiation, the realm where the mortal woman meets the god in a ritual which re-enacts "the sun in his relation to the earth." It is also the chapel where she dedicates herself to the goddess.

The sacred quality of the experiences of Callisto figures has been expressed in a variety of ways — through the woodland convent of The Mysteries of Udolpho, the "consecration" of Hester's experience, or Hetty's meeting with a godly young man. Similarly, Connie's retreat to the forest is described in ways that suggest a search for the sacred and a rejection of Wragby's denial of that aspect of life; she would "rush off across the park, and abandon Clifford, and lie prone in the bracken. To get away from the house . . . she must get away from the house and everybody. The wood was her one refuge, her sanctuary" (p. 21, emphasis mine). Moreover, her need for this particular flight is created by her father's concern with her "demi-vierge" status (p. 18). (Connie is a "demi-vierge" in spite of her affair with Michaelis because their sex is so mechanical, so lacking in the mystical dimension.) We might say,

without being thoroughly inaccurate, that Connie goes to the forest precisely to get rid of her semi-virginity, as girls once went to sacred forest temples (or sanctuaries, to use Lawrence's word) to be initiated into their sexuality and to understand the sacredness of the experience. Of this aspect of Lady Chatterley's Lover, Ian Gregor writes that Lawrence was

> . . . intent on restoring a sacred character to sex — he would not have it vulgarized and degraded in what he considered the 'modern way' — he would reveal it again as a holy mystery. Mircea Eliade, in Patterns of Comparative Religion writes: 'For the modern man, sex is a physiological act, whereas for the primitive it was a sacrament, a ceremony by means of which he communicated with the force which stood for life itself.' It is in the light of this primitive vision that Lawrence writes. Hence his sexual descriptions are charged with the language of religion, and language which is rich in biblical association and power.[8]

Connie instinctively, but unconsciously, perceives that the forest is what Eliade might call "sacred space," and that only the natural world has the potential to reintroduce her to the sacredness of sex and of life.

Clifford is what might be called the "false god": while he has the most obvious sources of power in the novel — owning the woods and being, after all, Sir Clifford — he has no sacred or religious qualities. Like so many of the Zeus-figures — St. John Rivers and Villeroi, for example — he is also characterized by his faithfulness to what Lawrence calls the life of the mind. His attitude toward his relationship with Connie embodies the Logos-Eros struggle exactly: the Eros principle of relatedness has been reduced to intellectual sympathy. His theories about brief sexual encounters excuse his emotional and physical paralysis. He fully believes that because they have this sympathy of minds, her relationships with other men will not effect the "integrated

life," the "harmonious thing" that they have created together (p. 47). Like St. John Rivers, what he thinks about love is considered by him to be far more important than what he feels. And like Jane Eyre at Moor House, Connie must also flee from the emotional impotence. The life of the mind, with its control of a woman's sexuality, is what Connie must fight against as Callisto fought the god about to rape her; the conflict with the false god is translated once again into woman's struggle with male attitudes.

The way in which this masculinized life of the mind has been the agent of her rape becomes clear to Connie as she and Clifford take a walk in the park and forest to see what the new spring has brought. Clifford's reaction to the natural beauty is to quote Keats. "Thou still unravished bride of quietness" is his response to the flowers that they find. Connie feels Clifford's language "ravishing" to the natural world and hence to herself. Moreover, she feels that Clifford's appreciation of beauty via literary allusion is too intellectual: "Suddenly, with all the force of her female instinct, she was shoving him off. She wanted to be clear of him, and especially of his consciousness, his words, his obsession with himself, his endless treadmill obsession with himself, and his own words" (p. 93). Playing on this word "ravished," Connie observes that she, like Callisto, has been sexually abused, even though it is not a physical ravishment, but rather a rape by "dead words become obscene, and dead ideas become obsessions" (p. 97). Clifford's excessively mental reaction to everything from flowers to sex comes very close to destroying Connie's perception of the magic, wonder, and sacredness of life. Lawrence's translation of Connie's mental exertion into physical terms emphasizes the connection to the myth, for what she must "shove off" is not Clifford's body, but the intellectual attitude

he wants her to adopt.

Connie's sense that she is being raped by Clifford's language and ideas is strengthened when she comes back from seeing Mellors's vibrant and beautiful nakedness to examine her own body and to realize that she has been cheated, her body has been "disappointed of its real womanhood" (p. 72). In this scene she becomes aware of the way in which her situation with Clifford has "defrauded" her, "even of her own body" (p. 73). More specifically, she is aware of the extent to which the "life of the mind" has been the agent of her rape. Angel Clare exerts purely mental control over Tess's sexuality by refusing to acknowledge her sexual power and her lost innocence; similarly, Clifford rationalizes away Connie's sexuality and belittles it drastically by suggesting that sexual encounters are essentially so unimportant that they cannot damage their relationship. Certainly a vehicle of this cheat is language, the ease and nonchalance with which the impotent talk about sex and reason about its proper place in their lives.

When a woman is raped in the conventional way, we think of an act of violence to a woman's integrity; the attack on her sexuality is the means of eroding that integrity. The rape in this novel is not essentially different. Connie, because she is defrauded of her body, loses her female integrity, and while the means used to effect this deprivation is merely language, the end is nevertheless control of her sexuality. What Lawrence emphasizes, as did Hardy, is that physical rape has its more subtle, non-physical counterparts.

* * *

Connie's retreat to the forest is, in one respect, like that of the Callistos of the mediaeval versions who want to escape the attentions of

the amorous Jupiter, and who intend to protect their virginity by joining Diana's virgin band. Connie seeks sanctuary in the forest, sanctuary from the ravishment of words. But at the same time she is like the Callisto of the matriarchal configuration of the myth, who goes to the forest to be initiated into her sexuality as a means of getting in touch with the feminine.

Although Connie does not join any literal virgin band, Lawrence's novel provides us with two surrogates. Like Tess and Hetty, Lady Chatterley finds that the women around her are sympathetic. In their supportive sympathy, they replace the band of Diana and even Diana herself. Both Mrs. Bolton and Hilda, for example, are women without men, neither virgins any longer, like the matriarchal Diana, but both a little contemptuous of men and their helplessness. Hilda, we are told, "was a woman, soft and still as she seemed, of the old amazon sort, not made to fit with men" (p. 79). Mrs. Bolton, although she has respect in the extreme for Clifford as a member of the gentry, thinks that as a man, he is a little bit like all men — a bit of a baby who adores the Magna Mater in her. And while she does not withdraw from this role, she fails to respect Clifford because of his dependence upon her willingness to play her part. She also resents the kind of power that he exercises capriciously and she "shares with [Connie] a great grudge against Sir Clifford and all he stood for" (p. 146).

Both Mrs. Bolton and Hilda are quite concerned about Connie's health. Mrs. Bolton, rather like the matriarchal Diana, continually suggests that Connie ought to go for a walk in the forest or the surrounding park. Connie needs <u>sunshine</u>, Mrs. Bolton tells her. In a sense, Mrs. Bolton covertly, and perhaps naively, suggests that Connie is in need of "renewal," but the problem is not her health, rather it is

her sexuality which the god can arouse. Later, when Connie and Mellors have had their mutual orgasm in the woods, Mrs. Bolton, like the nymphs of the myth, immediately recognizes the change in Connie, and realizes that she has a lover, just as she later knows intuitively who that lover is.

Connie is aware of Mrs. Bolton's knowledge, and vaguely aware of the nurse's complicity, although it is a complicity that she cannot quite understand. Connie herself feels that society is likely to condemn her for her affair, and she expects Mrs. Bolton, in society's place, to be highly critical. Yet the nurse frequently protects Connie's interests, going to the forest to find her instead of letting Clifford send the servants, for instance. On this occasion, Connie expects the kind of casting-out which Callisto experiences, but is surprised to find that Mrs. Bolton, although knowing, is thoroughly sympathetic, and has followed Connie not to condemn, but to protect her. She never is guilty of casting Connie out, yet she does warn her about the likelihood of such an event when she talks of what happens to men and women when they are really together. As she and Connie work in the garden, she talks about her relationship with her Ted and about his death in the mines, warning Connie that men "want to separate a woman and a man, if they're together" (p. 171). In her knowing, approving sympathy, she resembles the goddess of a matriarchal time, not the vengeful virgin Diana of a patriarchal era.

If Mrs. Bolton gives an interesting version of Diana, the brooding hens represent an even more curious variation on the virgin band. Jane Eyre joins the girls at Lowood to gain a sense of who she is as a woman; those brooding hens also tell Connie something about her femininity: "One day when she came, she found two brown hens sitting alert and

fierce in the coops, sitting on pheasants' eggs, and fluffed out so proud and deep in all the heat of the pondering female blood. This almost broke Connie's heart. She, herself, was so forlorn and un-used, not a female at all, just a mere thing of terrors" (p. 117). As she watches the hens with their "hot, brooding female bodies," she becomes acutely aware "of the agony of her own female forlornness" (p. 118).

Mellors approaches Connie, then, at a time when she is tremendously aware of her thwarted femininity. He approaches her, as did Zeus in the myth, in a kind of feminine disguise indicated by a vague femininity in his manner, his slenderness, and his lack of obvious machismo. This gentle, sympathetic nature of Mellors's approach contrasts with the trickery we usually associate with the disguised god. But in this instance his camouflage seems to indicate that he knows something about the female that she does not — he is, after all, overseer of all these brooding hens. His reasons for taking her into the hut and making love to her evolve out of his tremendous sympathy with her "female forlornness," which he understands intuitively without words or explanations, as if he had perhaps once known it himself. Zeus' success while disguised as Diana is an indication of his ability to approach the woman through her femininity. How he uses that ability differentiates rape from initiation, and because Mellors uses his power caringly, we immediately sense that his disguise is beneficent.

The scene of their first love-making certainly resembles that of Callisto's seduction. Mellors drops his feminine disguise and surprises Connie when he makes love to her in the hut that is "illuminated by a very brilliant little moon shining above the afterglow over the oaks" (p. 121). Yet many aspects of their love-making suggest that what occurs is an initiation, not a rape. First, the hut itself, which

Connie later calls "a sort of little sanctuary" (p. 91), suggests the temple where virgins are initiated. Second, her motives for allowing Mellors to make love suggest the initiate's awareness that this episode is necessary to her growth as a woman, that her own feminine nature is at stake because she can no longer cope with her thwarted femininity.

Third, the language describing their encounter carries sacred connotations. Michael Black notes, for example, that Mellors "ministers to her"; Mark Spilka suggests that their touch is a "mode of communion": Mark Schorer describes these passages as "a great hymn to true marriage."[9] Rapes never possess religious dimensions. When a woman is raped, her feminine nature is violated; when she is initiated, it is returned to her. The rapes of The Mysteries of Udolpho, for example, are all efforts — whether conscious or not — to undermine Emily's sense of herself as a woman. Similarly, St. John Rivers's assertion that Jane was "formed for labour, not for love" and Hester Prynne's confinement of her hair — a gesture meant to help her gain the approval of the elders — both illustrate the ways in which a raped woman is forced to repress her femininity as part of the rape or as punishment for "allowing" the violation.

Finally, the encounter which results in initiation usually has an impersonal character. As Harding observes: "At first it was the priest, who was not considered to be a man like other men, but was believed to be an incarnation of the god; he was recognized as functioning only in his office. In other cases the image of the phallus of the god was used. This rite was entirely without personal connotation. When the 'stranger' enacted the part of the priest or god, too, the impersonality of the situation was evident. . . . In this way the nonpersonal, or divine aspect of the rite was impressed upon the

participants."[10]

This impersonal quality is precisely described by Connie as she muses about her experience with Mellors:

> And he was a passionate man, wholesome and passionate. But perhaps he wasn't quite individual enough; he might be the same with any woman as he had been with her. It really wasn't personal. She was only really a female to him.
> But perhaps that was better. And after all, he was kind to the female in her, which no man had ever been. Men were very kind to the person she was, but rather cruel to the female, despising her or ignoring her altogether. Men were awfully kind to Constance Reid or to Lady Chatterley; but not to her womb they weren't kind. And he took no notice of Constance or of Lady Chatterley; he just softly stroked her loins or her breasts. (p. 126)

There is a consistent pattern within all the love-making scenes that continually reiterates the Callisto myth in its initiatory aspects. Like Callisto, Connie is frequently unwilling to make love to Mellors. Although there is never any physical struggle with him, Connie must consistently cope with her own uncertainty about what their love-making means. Her metaphorical struggle with the god is represented by her continual striving to overcome Clifford's and Wragby's Logos orientation which she has internalized in spite of her hatred of it. All of her criticism of the "life of the mind" of Clifford and his Wragby cronies is continually abandoned when "her spirit seemed to look on from the top of her head" (p. 179) to watch Mellors's intercourse with her. Only slowly does she learn to reject in her actions the attitude which she has long rejected mentally. She has to learn not to resist what her very instinct says she needs to escape the life of the mind and its wasteland: a vital connection with this man of the forest. When she does give up this resistance in their fourth encounter, she becomes a "sacrifice, and a new-born thing" (p. 182), a woman who has been reborn

through the giving up of herself in the sacred encounter.

Connie experiences not only the initiate's uncertainty of what her experience means, but also the woman's fear of losing herself, of being "encompassed," of becoming "slave to the male," just as Jane feared her servitude with St. John Rivers. When she comes from Flint's farm and Mellors expresses his urgent desires, she is hesitant: "Her old instinct was to fight for freedom" (p. 138). But like a woman initiated into her sexuality, Connie loses herself in this encounter: the achievement of psychological virginity means that one must be willing to lose in order to gain. At first, "They lay and knew nothing, not even of each other, both lost" (p. 139). But as Connie begins to consider their love-making, she realizes that this "loss of herself to herself . . . made her feel she was very different from her old self, and as if she was sinking deep, deep to the centre of all womanhood and the sleep of creation" (pp. 140-41). Although she remains afraid of his godliness, "lest if she adored him too much, then she would lose herself, become effaced" (p. 141), her primary reaction is one of surrender, of relief at having been able, like a true initiate, to give herself up and gain, in return, a truer sense of herself, and most importantly of her womanhood.

This pattern of losing and regaining herself is consistent throughout the love-making scenes. When Connie is willing to lose herself, she is reborn. In one such scene Lawrence writes of her experience: "She was gone, she was not, she was born: a woman" (p. 181). This pattern illustrates the way in which Lawrence perceived Connie's growth in terms of a death of the individual, non-sexual self and a rebirth into the sacredness of sexuality.

Harding's descriptions of initiations suggest that a woman need give herself to the god only once to be a changed person, to have all the effects — religious and sexual — firmly entrenched in her personality. But there are seven love-making scenes in Lady Chatterley's Lover. Lawrence obviously felt that the change is not effected so easily, that our modern sense of the sacred is too weak. Each time that Connie and Mellors make love, Connie seems more acquiescent, more comfortable with the situation; her resistance is not so strong. Yet Lawrence feels that it is no easy process to escape the Logos-attitudes which British society in general, and Wragby in particular, have inculcated in Lady Chatterley.

One of the outcomes of Callisto's meeting with the god — in this case Connie's meetings with Mellors — is the encounter with Hera which results in her transformation into a bear. Bertha Coutts is the obvious Hera figure of this novel; as Mellors's wife she rants and raves about her "husband's" unfaithfulness, resembling in her fury both the other shrewish Juno from Caxton's Metamorphoses and Bertha Mason from Jane Eyre. A more interesting Hera figure is Clifford, whose physical impotence parallels Hera's inability to control Zeus' sexual escapades. Hera's treatment of Callisto results in the latter's transformation into a bear, a manifestation of the bestial in her character and behavior. Clifford effects this same change by condemning the animal within the human, by preferring "self-important mentalities" to "self-important animalities" (p. 203).

Connie learns, through her relationship with Mellors, to trade the mentalities which she perceives as confining, for the positive aspects of the animal that are evoked by Callisto's transformation into the goddess' totem beast. Once she has come to terms with her relationship with Mellors and finally abandoned the Logos attitude completely, she

and Mellors work on their "animalities."

Specifically, the scene in which they make love in the rain contains playful echoes of the Callisto myth. As prelude to their love-making, Connie and Mellors sit inside during a thunderstorm — which of course evokes Zeus — and Mellors, mixing his angry voice with the voice of the thunder god, denounces the industrial wasteland and the spiritual wasteland that goes with it. Connie, threatened by his godly pontifications, turns nymph, takes off her clothes, and goes running in the forest. Mellors, like Zeus of the myth, runs after her, chasing her through the trees until he captures her and takes her "short and sharp and finished, like an animal" (p. 231). In one of the variations it is Zeus, not Hera, who transforms Callisto into a bear, as if giving a physical form to the sexuality he has evoked in her; this is precisely what Mellors does here. The final element of the myth reenacted in this scene is Connie's offer of a child, for hope, to Mellors. Like Callisto, who gives birth to Arcas, the ruler of the pastoral Arcadia, Connie believes that her child may likewise offer a contemporary Arcadia, a bastion of some kind, perhaps simply a bastion of hope, against the industrial wasteland which Mellors has condemned.

Once before Mellors had taken Connie like an animal, on the occasion when she is discovered coming from Flint's farm. But then she resisted the animal implications of their love-making outdoors. Now she comes to embrace them. And on the evening of the "phallic hunting-out" when Mellors makes her come to the "bed-rock of her nature," he fully exposes her to the animal side of her sexuality. Like the initiatory encounters described by Harding, which are not interested in love so much as in the giving up of oneself to one's own sexual nature, this meeting of Connie and Mellors has nothing to do with personal love but

with "sensuality sharp and searing as fire, burning the soul to tinder" (p. 258). Connie's frame of mind is like that of the initiate, who is both awed and terrified by the experience.

* * *

While the ingredients of the novel conform with fair straightforwardness to the myth, and while the quality and nature of their love-making seem to echo that of the myth's matriarchal, initiatory variation, there are inevitably some obvious deviations from the pattern of the myth which must be taken into account. We might note for example that the imagery which indicates Mellors's godliness is not as prevalent as it is in some of the other works, and seems to develop only over a period of time. Only after they have made love three times does Connie note the holiness of his touch, and declines to bathe because she does not want to erase it from her body (p. 142).

But it is a good long time before the central image which links Mellors to Zeus is unfolded. The morning after the night in the cottage together, Connie observes that his "love-hair" is "like a little bush of bright red-gold mistletoe" (p. 229), and mistletoe, as J.G. Frazer so laboriously pointed out in The Golden Bough, is a symbol of the sun god. That it is lit up by the morning sun reinforces our impression that the purpose of this image is to align Mellors and the sun-god of the myth.

The question that arises in turn is why Lawrence, who certainly knew his mythology, waited so long to reinforce with concrete imagery our sense that Mellors was functioning as the sun-god. A number of critics have observed that he is a kind of Green Knight, fertility figure, a man "whose task it is to repair the damage to natural habitat and life,"[11] but Lawrence does not immediately make his similarity to

the god explicit for two reasons. The first is that we come to realize that Mellors is not, de facto, a representative of Zeus, but more or less comes to earn that role through his initiation of Connie. But, more importantly, this deviation may be traced back to another, for he is not characterized by the obvious machismo of a sun-god; rather he retains his feminine disguise longer than the heroes of the other novels. There is something inherently feminine in Mellors.

Connie's apocalyptic vision of Mellors comes when she is seeking him out to relay a message from Clifford. Like Zeus, Connie has just left a wasteland, has fled from Wragby, where "all the great words . . . were cancelled for her generation" and from where she can hear the collieries: "The air was soft and dead, as if all the world were slowly dying. Grey and clammy and silent, even from the shuffling of the collieries, for the pits were working short time, and today they were stopped altogether. The end of all things!" At first she feels that the forest is as full of "silence, nothingness" as the rest of the world. When she listens more carefully, however, she notices "the inwardness of the remnant of forest, the unspeaking reticence of the old trees" (p. 67). Having escaped from the wasteland, then, Connie, like Zeus, comes upon a bathing nymph, but here the nymph is, somewhat paradoxically, Mellors.[12] Yet Lawrence does not end the turned-about situation here. For Connie, seeing Mellors, is attracted to him in precisely the way Zeus was attracted to Callisto. What strikes her is his virginity: "the sense of aloneness, of a creature purely alone, overwhelmed her. Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that, a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, white flame of a single life, revealing itself

in contours that one might touch: a body!" (pp. 68-69).

There are other things that indicate that Connie is, on some occasions, the Zeus figure of this novel and that Mellors plays Callisto. There is, for example, the scene in which Connie finds Mellors building the pheasant coops in the oak forest. As Connie approaches, Mellors is startled and perceives her as a threat, much as Callisto must have felt the presence of Zeus in the forest to be a threat to her. Moreover, we must note that Callisto was the hunter in the myth and one of Diana's nymphs — both at home in and part of the forest as well as someone who gains her sustenance there. Mellors, the keeper in Lady Chatterley's Lover, is, like Callisto, at home in the forest, and the continual presence of the gun slung across his shoulder evokes Callisto, the hunter.

Just as the Callisto of the mediaeval redactions of the myth has retired to the forest to escape from a world which has become too pressing, or more specifically because the Jupiter's attentions have been too forceful, so Mellors has retired to the forest to escape his life with the willful, and, in a sense, the pressing and masculine Bertha Coutts. Mellors's descriptions of their intercourse bear, in fact, a close resemblance to rape; he tells Connie how Bertha would "sort of tear at me down there, as if it was a beak tearing at me" (p. 210). The result of her "rape" of him — her destruction of his male sexuality — is that he chooses, like Callisto, to exile himself from society, to live alone in the forest. "Especially he did not want to come into contact with a woman again. He feared it, for he had a big wound from old contacts. He felt if he could not be alone, and if could not be left alone, he would die. His recoil away from the outer world was complete; his last refuge was this wood; to hide himself there!" (p.

91). He feels betrayed much in the same way as the Callisto of The Golden Age, unable to face society any longer because he has lost faith.

In the scene in which Mellors and Connie struggle over jurisdiction over the hut, Connie, not Mellors, wins the fight, much as Zeus won the struggle with Callisto, and was able physically to overcome her. Mellors's reaction to her presence and her power over him as Lady Chatterley reflect a fear of experiencing a kind of rape, a rape of his privacy: "He dreaded with a repulsion almost of death, any further close human contact. He wished above all things she would go away, and leave him to his own privacy. He dreaded her will, her female will, and her modern female insistency. And above all he dreaded her cool, upper-class impudence of having her own way. For after all he was only a hired man" (p. 92). He recognizes the power of her class, just as Callisto recognized the power of Zeus' godliness. And what he fears most is contact, just as Callisto fears the physical contact of rape. When they finally do make love, it is Connie's body which is described as feeling like "little flamey oak leaves" (p. 126), an image associating her with the sun god, even though it was Mellors who made the advances. The final parallel comes with Mellors's exile from Wragby which comes about because Bertha, the Hera figure of the novel, raises such a fuss about his having had an affair with Lady Chatterley, just as Callisto is exiled because she has consorted with the god.

Is Lawrence confused here? Possibly not. As in Connie's metaphorical rape by Clifford, Lawrence's deviation from the myth could be quite purposeful, and engages us in a "liberated" discussion of the myth. First, we realize that he sees that the needs of men and women are not as radically different as might be supposed. Other authors, by limiting Callisto's fate to the female characters, suggest that only

women are vulnerable to rape, that only women achieve psychological virginity, and that only women are subject to the kind of growth which the heroines achieve, as well as that only women are threatened by the Callisto-like fate of societal disapproval. By making Mellors a Callisto figure, Lawrence makes us realize the vulnerability of men, and suggests that society has come farther than it had come in Hardy's time in terms of its acceptance of women who are like Callisto.

In a sense, Lawrence is also pointing out that it is the femininity in Mellors that makes him so masculine. Mellors himself admits his femininity when he tells Connie: "'They used to say I had too much of the woman in me. But it's not that. I'm not a woman because I don't want to shoot birds, neither because I don't want to make money, or get on'" (p. 289). Mellors's speech here points out something that other writers have not acknowledged: that definitions of masculinity and femininity are often largely cultural. The community does not acknowledge that Mellors is a man because he does not do those things that men typically do: kill birds and earn a large income. Lawrence's honesty and vision quite strike us here, for in a sense he is observing and admitting that <u>pure</u> masculinity and <u>pure</u> femininity are, in the twentieth century at least, anachronisms, if they were not always lies. He reinforces our sense of a new kind of masculinity by characterizing Mellors with the "courage of his own tenderness." Lawrence's comment in <u>The Study of Thomas Hardy</u> upon this is especially pertinent here:

> The greatest and deepest human desire, for consummation, for Self-Knowledge, has sought a different satisfaction. In Love, in the act of love, that which is mixed in me becomes pure, that which is female in me is given to the female, that which is male in her draws into me, I am complete, I am pure male, she is pure female; we rejoice in contact perfect and naked and clear, singled out unto ourselves, and given the surpassing freedom. No longer we see through a glass darkly. For

> she is she, and I am I, and, clasped together with her, I know how perfectly she is not me, how perfectly I am not her, how utterly we are two, the light and the darkness, and how infinitely and eternally not-to-be-comprehended by either of us is the surpassing One we make. Yet of this One, this incomprehensible, we have an inkling that satisfies us. (p. 468)

We recognize that this "surpassing freedom" is psychological virginity — the very kind which Harding discusses in Woman's Mysteries and which is the object of the matriarchal, initiatory version of the Callisto myth. The preoccupation with psychological virginity is an old one for Lawrence. It is reflected in the "star-equilibrium" of Women in Love, and in what Balbert calls "the phallic imagination, the 'pure singling out' of Lawrence's 'Pollyanalytical' essays."[13] Charles Rossman points out the frequency with which Lawrence reiterated this idea:

> One idea remained with Lawrence throughout his life: the need for relationship as the means of individual fulfillment. The most concise expression of his attitude appears in the essay on Poe, where Lawrence asserts two basic laws of life. "The central law of all organic life," he declares, "is that each organism is intrinsically isolate and single in itself" (SCAL p. 62). He then adds an apparently conflicting principle: "The second law of all organic life is that each organism only lives through contact with . . . other life." Lawrence elsewhere included both ideas in a succinct paradox: "We have our very individuality in relationship" (p. 190). Of course, the most important relationship for Lawrence, through most of his career, was between man and woman. "The via media to being, for man or woman, is love, and love alone,"[14] as Lawrence put it in the Study of Thomas Hardy (p. 410).

We recognize in both Connie and Mellors the desire for the personal integrity and independence which says "I am I." Such a need is not limited to the woman, and in Lawrence's version of the myth, Connie plays the role of restorer for Mellors just as he plays it for her. But the ancient mysteries of woman affirm what Lawrence in the twentieth century reaffirms: that the ability to say "I am I" depends entirely upon the ability likewise to affirm "You are you." Or, as Lawrence

expresses it in the Study of Thomas Hardy: "But what is Love? What is the deepest desire Man has yet known? It is always for this consummation, this momentary contact or union of male with female, of spirit with spirit and flesh with flesh, when each is complete in itself and rejoices in its own being, when each is in himself or in herself complete and single and essential" (pp. 465-66).

Both Connie and Mellors, like the Callisto of the matriarchal versions of the myth, are seekers after psychological virginity, but neither quite know how to go about it. Connie's desire, in her early experiences with sex is to remain "free" (pp. 8-9); her sense that the "pure beautiful freedom of a woman was infinitely more wonderful than any sexual love" (p. 7) is but an adolescent yearning for psychological virginity, an adolescent yearning with no adult sense of how to obtain the real virginity of love. She comes to realize the cheat only after several years of "pure" talk with Clifford, after several empty years of "inner freedom" begin to defraud her of her body altogether. Similarly, Mellors's misanthropic isolation in the keeper's hut is an effort to regain his integrity after Bertha's willful destructiveness of his sexuality. Both have, in a sense, undergone the rape of Callisto, and what they now seek is the psychological virginity which either undoes the rape or makes it a salutary experience.

Consequently, we see the configuration of the Callisto myth being arranged in a somewhat unusual way. The elements of Ovid's story about Callisto's rape by Zeus are re-arranged so that we see that both Connie and Mellors have suffered spiritual rape, and that both of them become candidates for psychological virginity. Both are exiled from Wragby, Mellors after Bertha's accusations, and Connie because she chooses to escape from Clifford and the Wragby way of life. Both become animals

during their more tempestuous love-making: bear-like creatures of Ovid's myth. Moreover, we see that both of them, in trying to change the wasteland of Wragby and Tevershall, function as Zeus characters.

* * *

Their love-making is continually associated with rebirth,[15] both of themselves and of the natural world they inhabit. The very time of year in which the novel is cast — from early spring through late summer — echoes, in the growth of the natural world, the growth of their love. Moreover, when they make love for the first time, Mellors is painfully aware that he has begun "Life!" again, and Connie is able to perceive the mystery of the forest, which is the "mystery of eggs and half-open buds, half unsheathed flowers" (p. 127). The process of natural rebirth is continued when Connie feels "like a forest soughing with the dim, glad moan of spring, moving into bud. She could feel in the same world with her the man, the nameless man, moving on beautiful feet, beautiful in the phallic mystery. . . . She was like a forest, like the dark interlacing of the oak-wood, humming inaudibly with myriad unfolding buds. Meanwhile the birds of desire were asleep in the vast interlaced intricacy of her body" (pp. 143-44). In becoming one with the forest, Connie recovers what Sanders terms "that state of primal oneness between man, woman and nature which had been dissolved by consciousness, and by mind's chilling instrument — language."[16]

These images of rebirth are one of the proofs cited by critics who understand Lady Chatterley's Lover as a kind of grail quest. Yet the impracticality of Mellors's cures for a better world — short jackets and tight trousers — suggests that although Mellors has achieved a personal regeneration, he has not effected a cosmic one. The Knight of the

Burning Pestle has hardly brought a grail to the industrial wasteland. Any hope for the world resides in Connie's womb, not Mellors's imaginative cant (which contains the right spirit but which proposes impractical methods). The significant part of their relationship is what they have made between them — the love and the child — not what Mellors has done. He describes their achievement in terms which evoke the hieros gamos, which is the prototype of the Callisto myth, when he writes to Connie: "'We fucked a flame into being. Even the flowers are fucked into being between the sun and the earth'" (p. 316). The point to be emphasized is that Lawrence, by invoking the Callisto myth, exchanges the cup and lance of the grail that the hero has achieved for a thoroughly different Icon — that of a woman holding her child. Mellors may have "saved" Connie, but she is the one who now holds the potential savior.

Seeing Lady Chatterley's Lover through the Callisto myth also gives us insight into that problematical area of Lawrentian criticism, specifically Lawrence's attitude toward the feminine.[17] Lawrence was admittedly often hard on women, and in his fiction frequently worked out the rage and the feelings of powerlessness involved in his own difficult relations with Freida. At the same time, however, he was — like Mellors — kind to the feminine, and his sensitivity ought not be rejected alongside his anger and frustration. The very employment of the Callisto myth bespeaks his desire to address issues important to women.

In addition, a brief comparison between Tess, as he so sympathetically treats her in the Study, and his own Lady Chatterley, reveals his awareness of the problems inherent in womanhood. Tess's economic powerlessness which made her so vulnerable is countered by Connie's independent income. Tess is tied to conventions by her natural aristoc-

racy; Connie is beyond them by virtue of her social class. Lawrence is also aware of the way in which "the female . . . has become inert" (Study p. 482) in Tess, leaving her vulnerable to D'Urberville. Alec, by reaching the "deepest sources of the female in a woman" as the disguised god does in the Callisto myth, betrays Tess because he lacks what Lawrence calls, not uncoincidentally, aristocracy (and Mellors is, unlike D'Urberville, a "natural aristocrat" (p. 483): someone who knows that other people are outside him, and respects their differences). The kinds of changes that Lawrence has made in Lady Chatterley's Lover are meant to counteract these destructive tendencies in Tess of the D'Urbervilles. We note, for example, that while Connie's femaleness is rendered inert by Clifford's treatment of her, she nevertheless actively seeks its renewal. Finally, the whole male-female power play which Lawrence characterizes as a struggle between Law and Love in his Study, and which consistently puts women at a disadvantage, is symbolically mitigated in Lady Chatterley's Lover through representation of Mellors as a Callisto-figure, someone who is likewise in search of psychological virginity.

Lawrence's emphasis upon the wasteland element of the myth also suggests that the union of male and female in a sacred spirit has become increasingly important in a world where the ability to feel has been threatened and machines have come to transplant our humanity. That such a message is embodied in a myth about a woman, and that most of Lawrence's deviations from the myth are present in his feminization of Mellors, suggests Lawrence's vision of a world which needs more of the feminine principle to mitigate the wasteland which has been developed by an intellectual and industrial elite.

CHAPTER IX: Notes

[1] D.H. Lawrence, "Study of Thomas Hardy," in Phoenix: Posthumous Papers of D.H. Lawrence, ed. Edward D. McDonald (New York: Viking, 1936), p. 484.

[2] Julian Moynihan, "Lady Chatterley's Lover: The Deed of Life," ELH, 26 (1959), 66-90, Rpt. in D.H. Lawrence: A Collection of Critical Essays, ed. Mark Spilka (Englewood Cliffs, N.J.: Prentice-Hall, 1963), pp. 72-92.

[3] D.H. Lawrence, Lady Chatterley's Lover (Harmondsworth: Penguin, 1983), p. 123.

[4] Scott Sanders, D.H. Lawrence: The World of the Five Major Novels (New York: Viking, 1973), p. 181. This argument, that the mythic aspects of Lady Chatterley's Lover refer to the Grail Legend, is also proposed by Frederick J. Hoffman in The Mortal No: Death and the Modern Imagination (Princeton, N.J.: Princeton University Press, 1964), p. 417.

[5] Jerome Mandel, "Mediaeval Romance and Lady Chatterley's Lover," D.H. Lawrence Review, 10 (1977), 25.

[6] Peter H. Balbert, "The Loving of Lady Chatterley: D.H. Lawrence and the Phallic Imagination," in D.H. Lawrence: The Man Who Lived, ed. Robert B. Partlow and Harry T. Moore (Carbondale, Illinois: Southern Illinois University Press, 1980), p. 144.

[7] D. H. Lawrence, "A Propos of Lady Chatterley's Lover," in Phoenix II: Uncollected, Unpublished and Other Prose Works by D.H. Lawrence, ed. Warren Roberts and Harry T. Moore (New York: Viking, 1968), p. 504.

[8] Ian Gregor and Brian Nicholas, The Moral and the Story (London: Faber and Faber, 1962), p. 239.

[9] Michael Black, The Literature of Fidelity, (New York: Barnes and Noble, 1975), p. 180; Mark Spilka, "On Lawrence's Hostility to Wilful Women: The Chatterley Solution," in Lawrence and Women, ed. Anne Smith (London, 1978), p. 192; and Mark Schorer, "On Lady Chatterley's Lover", Evergreen Review, 1, No. 1 (1957), 154.

[10] M. Esther Harding, Woman's Mysteries, p. 134.

[11] Descriptions of Mellors as a Green Knight or fertility figure are contained not only in the studies identified in note 7 above, but also in the following: E.W. Tedlock Jr., D.H. Lawrence, Artist and Rebel: A Study of Lawrence's Fiction (Albuquerque: University of New

Mexico Press, 1963), p. 221; John E. Stoll, The Novels of D.H. Lawrence: A Search for Integration (Columbia: University of Missouri Press, 1971), p. 234; and Dennis Jackson, "The 'Old Pagan Vision': Myth and Ritual in Lady Chatterley's Lover," D.H. Lawrence Review, 11 (1978), 262-63.

[12] We might also note that in this scene Mellors can be seen to represent the bathing Diana, and Connie, who is "hunting" for something vital and who feels that she has seen something divine could be compared to Actaeon. Lawrence's use of myth in this novel is not, I think, limited to that of Callisto. But even understanding this scene as an image of Actaeon and Diana still identifies Mellors with the feminine, which is my main point here.

[13] Balbert, p. 143.

[14] Charles Rossman, "'You are the Call and I am the Answer': D.H. Lawrence and Woman," D.H. Lawrence Review, 8 (1975), 255. Although they do not use the term "psychological virginity," there are a number of critics who discuss Lawrence's preoccupation with his character's paradoxical achievement of independence through a union with another. See, for example, Eliseo Vivas, D.H. Lawrence, The Failure and Triumph of Art (Evanston, Ill.: Northwestern University Press, 1960), p. 126, and Schorer, p. 160.

[15] See Keith Sagar, The Art of D.H. Lawrence (Cambridge: Cambridge University Press, 1966) p. 183; Moynihan, p. 76, and Frederick J. Hoffman, The Mortal No: Death and the Modern Imagination (Princeton, N.J.: Princeton University Press, 1964), p. 418. Hinz describes the union between Connie and Mellors as a hierogamy in "Hierogamy versus Wedlock: Types of Marriage Plots and Their Relationship to Genres of Prose Fiction," PMLA 91 (1976), 908.

[16] Sanders, p. 201.

[17] Anne Smith's anthology, Lawrence and Women provides an interesting starting point for this kind of discussion of Lawrence's attitudes toward women. Rossman provides a very lucid and balanced view of the development of Lawrence's attitude toward women in his works. Of course a number of readers have been less sympathetic, have ignored the impact of the whole canon and consequently have ignored Lawrence's attempts to come to grips with his position vis a vis the women in his life. Others have suggested that Lawrence's hostility toward women simply comes out of his homosexuality: see specifically, Carolyn Heilbrun in Toward a Recognition of Androgyny (Knopf, 1973). The important point that is to be made is that Lawrence is often very wrong about women. When he is working on his difficult and somewhat anomalous relationship with Freida, he is often jealous, spiteful, defensive. But in these moments he expresses those feelings which many modern men who endeavor to become "liberated" also experience. On the other hand, it must also be recognized that the "feminine" was strong in Lawrence, and that he understood and was often very perceptive about women's issues.

CHAPTER X: SURFACING

"The Matriarchal Myth Re-surfaces"

Critics concerned with the mythic dimensions of Margaret Atwood's Surfacing have often observed that the patterns of male-oriented myth are inadequate as a basis for coming to terms with this novel. In "Nature as Nunnery," her New York Times Book Review commentary, Francine Du Plessex Gray pointed to this problem when she identified the narrator of Atwood's novel as a "heroine of a thousand faces."[1] Although studies of Surfacing based on the patterns formulated in Northrop Frye's Anatomy of Criticism and Joseph Campbell's Hero of a Thousand Faces have often provided perceptive observations on Atwood's novel,[2] many critics object to the method on the grounds that

> Frye's categories, like myths of old, simply do not allow for women heroes. In the standard romances, female characters play secondary roles. Polarized into the virtuous maiden or the evil temptress, they mostly help or hinder the male protagonist. . . . But mostly maidens service as prizes. As Frye dryly observes, 'the reward of the quest usually is or includes a bride.' To be just a bride, of course, is to be defined by someone else. It is to exist for the hero, not as the hero. In both the old myths and the modern society, there is therefore a definite place for an Anna, but not for a female mythic hero.[3]

A second response has been an attempt to find distinctly feminine mythic patterns which inform the novel. Consequently, Evelyn J. Hinz and John J. Teunissen, in exploring the mythic reverberations of Surfacing identify the narrator as the Mater Dolorosa and point out that she and the nymph of Andrew Marvell's poem "A Nymph Complaining for

the Death of her Fawn" are signatures of the same archetype. Such conclusions lead them to assert that the narrator's quest is one which allows her to "regain her virginity through nymphhood" and that integral to this achievement is her transformation into "The Lady of the Beasts."[4] Annis Pratt, in her study Archetypal Patterns in Women's Fiction likewise comments upon the narrator's achievement of psychological virginity: "In Atwood's narration, as in Harding's definition of 'Virgin,' we can perceive a woman who is fully 'feminine' but in a forceful and autonomous way, a giver of birth independent of patriarchal institutions."[5] Pratt maintains that the achievement comes through her union with Joe, her "Green World Lover."

Each of these studies, accordingly, points in the direction of a recognition that the Callisto myth is the informing archetype of Surfacing, just as preceding Callisto narratives may be said to find their culmination in Atwood's novel. For even looking briefly at the work we can see once again the two-encounter form which is illustrated in Jane Eyre, The Scarlet Letter, and Lady Chatterley's Lover. Like Jane, Hester, and Connie, the narrator of Surfacing has two relationships, one which violates her integrity and one which is renewing. As the novel opens, we find her occupying natural and emotional wastelands — a scarred environment and a scarred psyche. The destructive relationship with her former lover and the ensuing abortion have left her feeling emotionally violated and fragmented. Desiring to renew the wasteland which she has created of her own life, she is convinced that acting out the vision which she sees in a pictograph of her childhood — one which depicts the pregnant Great Mother — holds the key to making everything come alive again. So she takes Joe out into the forest, in the presence of the moon, to make love. The narrator, like Callisto, is

exiled from society, except that she chooses to separate herself from people with whom she has no sympathy; like Callisto, she becomes a kind of animal during that exile, except that she actively seeks that condition.

* * *

Like Mrs. Radcliffe, Atwood begins her novel by establishing the narrator's relationship to her father, who, she fears, lingers on the edge of the forest now a yellow-eyed wolf.[6] This image, which the narrator uses to describe her father, inevitably recalls the transformation of Callisto's father, Lycaon into a wolf as punishment for having tested Zeus' godliness by trying to feed him human flesh. Although the narrator's father is not indeed a wolf, his death can nevertheless be seen as a punishment for questioning the sacred. His impiety, which the narrator comes to believe that he has been attempting to rectify, is the same as that of Lycaon: a refusal throughout his life to acknowledge the gods. His tendency to argue logically that "Resurrection is like plants . . . people are not onions . . . they stay under" (p. 104) gives us the impression of a man who, like Lycaon, refuses to accept or admit that there is a sacred dimension to life. He considers the beliefs of the Judaeo-Christian tradition to be pure deception: the narrator remarks that "Christianity was something he'd escaped from, he wished to protect us from its distortions. But after a couple of years he decided I was old enough. I could see for myself, reason would defend me" (p. 55). The final, scientific, rational approach to the gods he seeks through the photographs inevitably causes his doom: it is the camera, a machine with which he hopes to capture the sacred images, that keeps his body under water, and may even be the reason for his drowning.

Like Lycaon, the narrator's father has built a fortress, which is physically present in the home in northern Quebec. But the cottage becomes synonymous with the father's vague misanthropy, a result of his feeling that people are not logical. His home, then, is a bastion of logic and eighteenth-century rationalism, and one which, because the gods are not logical, excludes them also.

When the narrator is outside her father's fortress, she finds, like the Callistos of the tradition, that she is unsure about her status in society and about her womanhood. The social retardation which has left her prey to the silly but powerful conventions of the school yard is simply an earlier, less potent version of a very real emotional retardation: she does not know how to relate, and the problem that she has on a small scale in the schoolyard becomes a larger problem when she falls in love. Like Emily St. Aubert, she has been given the wrong knowledge for coping in a world which is not at all like the one her father created especially for her safety: "Always carry matches and you will not starve, your hands and feet are the most important, if they freeze you're finished. Worthless knowledge; the pulp magazines with their cautionary tales, maidens who give in and get punished with mongoloid infants, fractured spines, dead mothers or men stolen by their best friends would have been more practical" (p. 48, emphasis mine). Moreover, when the narrator in her youth contemplated her feminine identity, she saw herself becoming, not a woman, but what she thought of as a "lady": that acceptable, refined, truncated version of womanhood which seemed defined entirely in terms of husband and children. She is distinctly in need of some practical feminine knowledge, more information about why and how maidens give in.

Most importantly, however, her father's refusal to recognize the

gods leaves her with a very real weakness: she cannot do so either. The narrator's problem is, in a sense, the opposite of that of Callisto; the latter cannot recognize a real god when he is before her, whereas the narrator does not see the false one in her teacher and lover, whom she "worshipped" (pp. 148-49). Consequently, she is fooled by the false promises which his role makes for him. Teachers typically guide, initiate; they are, by and large, benevolent, helpful beings. But here the lover's benevolence is as much a disguise as was Alec D'Urberville's or Count Villefort's.

His apparent godliness also constitutes part of his disguise. Teachers derive their godly power from their superior knowledge and from the academic system which sometimes gives them a god-like right to judge their students, a prerogative which often makes their students idolize as well as fear them. The narrator is so awed by the power attributed to her lover by the academic system that she is unable to see that "he was only a normal man, middle-aged, second-rate, selfish and kind in the average proportions; but I was not prepared for the average, its needless cruelties and lies" (p. 189).

His rape of her is not, of course, literal, but is a subtle attack on her femininity which culminates in his insistence that she have an abortion. First he erodes her sense of herself by telling her there are no fine women painters, by being her lover only when his schedule allows, by viewing his relation with her as unimportant in comparison with other things — his family, his children's birthday parties, his scholarly objectivity. Her sense that as a woman she is second-rate increases when he denies one certain female power that she has — the power to give birth — by insisting that she have an abortion.

The extent to which his insistence upon an abortion is very much

like rape has been noted obliquely by Arnold and Cathy Davidson, who liken the demand to an "adulteration of her body that corresponds to the adulteration of the native woods in which she was born and raised."[7] Carol P. Christ notes a similar connection when she observes that the narrator's inability "to come to terms with his violation of herself and her body [makes her focus] her attention on the violation of the Canadian wilderness."[8] She is "raped" not merely because she has intercourse with a married man who has power over her, but because the whole experience with him deprives her of emotional and sexual wholeness.

The point of the initiatory encounter is just such an achievement of wholeness. The god of the matriarchal myth introduces a woman to her sexuality, albeit occasionally by force, and leaves her pregnant, offering her an introduction to the maternal aspect of the feminine, to one of the few relatively powerful aspects of womanhood.[9] As M. Esther Harding points out, it is the child that symbolizes her achievement. In Ovid's patriarchal version of the myth, however, Callisto's problem is not so much the psychological effects of rape, which are given insignificant consideration, but the pregnancy. Her visible shame comes from the fact that she has conceived. Although the narrator, because she does get an abortion, has none of the visible signs of pregnancy about her, and although she does not bear a child out of wedlock, the effect of her encounter is as destructive as it was for Callisto. Ironically, it is the fact that he does not allow her to have the child that makes this so. So while her lover does get her pregnant, the demand that she have an abortion deprives her of the motherhood that she wants, leaving such a huge gap in her femininity that she becomes unfeeling altogether.

The narrator's inability to acknowledge feelings of grief is expressed through the emotional disguises which she uses to re-focus the

pain she feels about the unwanted abortion. At first she maintains that her real worry is over her father, and performs her melodramatic, dishonest ice-cream-cone anaesthetization: "I bite down hard on the cone and I can't feel anything for a minute but the knife-hard pain up the side of my face. Anaesthesia, that's one technique: if it hurts invent a different pain. I'm all right" (p. 13). Her feelings about her former lover, and the discrepancy between her story and reality reveal the emotional repression she typically exercises. The story which she invents essentially blames her teacher for forcing upon her the responsibilities which she cannot accept. She has left her child because he "imposed" it upon her; this is a more palatable version of the abortion, which is what he did impose.

The narrator's whole response to the abortion epitomizes the female passivity which is often characteristic of Callisto figures just before they are raped. She allows her feelings and her actions to be completely governed by the male; she does what she is supposed to do and feels only what she is supposed to feel, and only in painless and powerless doses. Unable to admit that she aborted a child that she might have wanted, she instead maintains that she left the child that she did not want with a husband who did want it. The invented version may indicate that she is a "bad mother," but the truth makes her feel tremendously destructive because she did not want to abort. There is, however, a common denominator between the truth and the falsehood: in both cases, she has let her lover make decisions which she ought to have made for herself. This complete abnegation of responsibility, which allows him to make the decisions which so intimately effect her, amounts to encouraging and even allowing herself to be raped.

As usual, the struggle with the god is represented as a struggle

within the narrator herself, but that struggle is essentially an attempt to maintain emotional equilibrium via the masculine habit of logic. She uses the rules of logic to transform her experience into something emotionally acceptable. Hinz observes that "faced with the trauma that such an incident [the abortion] occasioned, finally, she is unable to give expression to her feminine feelings of outrage, because by virtue of her father's values such behavior would be irrational."[10] The various versions of the abortion — the image of her drowned brother, or of the child in the bottle, or of her "husband" who has kept a child she did not want, are "logical, pure logic . . . secreted by my head, enclosure, something to keep the death away from me. . . . Ring on my finger. It was real enough, it was enough reality for ever, I couldn't accepted it, that mutilation, ruin I'd made, I needed a different version. I pieced it together the best way I could, flattening it, scrapbook, collage, pasting over the wrong parts" (pp. 143-44). Logic is a two-edged sword for the Callisto figure, as we have seen in Comus, Jane Eyre, The Scarlet Letter and Lady Chatterley's Lover; it both protects her from (further) rape and cuts her off from the possibility of the initiatory encounter which might renew her own personal wasteland. With her logic, the Lady refuses Comus' overtures; Jane Eyre uses reason to rationalize her departure from Thornfield. But if both women, at those particular points in their careers, escape rape, they also forestall initiation.

Reason operates in precisely this way for the narrator of Surfacing by making her wary of Joe's overtures. Logic has told her that since one man said he loved her and obviously did not mean it, love is a dangerous, unbelievable word. Consequently, her habit of being logical, of using logic to protect her from the deceitful, male world makes her

unable to accept Joe's love. Her inability to make emotional commitments, to trust the word "love" is shown by her first love-making with him, where she tries to be so uninvolved: "What impressed him that time, he even mentioned it later, cool he called it, was the way I took off my clothes and put them on again later very smoothly as if I were feeling no emotion. But I really wasn't" (p. 28). Almost anticipating the moment when he will finally speak to her about love, she begins to examine her own feelings:

> I'm trying to decide whether or not I love him. It shouldn't matter, but there's always a moment when curiosity becomes more important to them than peace and they need to ask; though he hasn't yet. It's best to have the answer worked out in advance; whether you evade or do it the hard way and tell the truth, at least you aren't caught off guard. I sum him up, dividing him into categories: he's good in bed, better than the one before; he's moody but he's not much bother, we split the rent and he doesn't talk much, that's an advantage. When he suggested we should live together I didn't hesitate. It wasn't even a real decision, it was more like buying a goldfish or a potted cactus plant, not because you want one in advance, but because you happen to be in the store and you see them lined up on the counter. I'm fond of him, I'd rather have him around than not; though it would be nice if he meant something more to me. The fact that he doesn't makes me sad. (p. 42)

The cold-bloodedness with which she weighs Joe's worth, and the clumsiness with which she explores her own emotions betray her discomfort with, and even fear of, the territory of love, as do her wooden and inadequate responses to his questions about love and marriage. She does, however, become increasingly aware of the abnormality of her emotionlessness; when she talks to Anna about Joe's proposal she finally admits to herself that she had not felt for a long time (p. 105). This leads her to begin to focus not on her father's death, the one that she has ostensibly come to investigate, but on her own metaphorical death (p. 107), and to become aware of her own need for renewal and redemp-

tion. Like Connie and Mellors, she believes, or at least hopes, that she can find that renewal in love-making:

> In the night I had wanted rescue, if my body could be made to sense, respond, move strongly enough, some of the red light-bulb synapses, blue neurons, incandescent molecules might seep into my head through the closed throat, neck membrane. Pleasure and pain are side by side they said but most of the brain is neutral: nerveless, like fat. I rehearsed emotions, naming them: joy, peace, guilt, release, love and hate, react, relate; what to feel was like what to wear, you watched the others and memorized it. But the only thing there was the fear that I wasn't alive. (p. 111)

She becomes aware, in short, that <u>she</u> is the wasteland that needs renewal.

Like Lawrence, Atwood gives us a version of the Callisto myth in which the rape of the protagonist is a direct cause of the emotional wasteland that needs renewal. The narrator arrives in the north to find a natural wasteland of dead elms and dying birches, of moose that are killed, stuffed, costumed, displayed, or crucified herons, onto which she tries to project her inability to feel grief over her father's death, to face the emotional complexities of Joe's proposal, and, most importantly, to acknowledge the grief and guilt she feels over her abortion. Her focus upon the waste of the natural world is another of the emotional disguises which takes her mind off the more frightening personal problem.

Yet, as is typical of the two-encounter structure, making love does have the potential to initiate her into living sexuality, as it does to Connie, for example. Consequently, echoes of the <u>hieros gamos</u>, prototype of the initiation ritual, are also contained in the narrator's (perhaps mistaken) hope that their sexual union has the potential to renew the natural wasteland of which she and Joe are a part. But she is

also painfully aware that neither of them are capable of being redeemers (p. 112), certainly not on a cosmic scale.

For the narrator's Joe is not only not a god, but vaguely subhuman as well, a buffalo man who grunts rather than talks. He is not powerful, but a failure; and the narrator finds comfort in that failure, in that resistance to the cultural and masculine norms which might have governed his work. He is not the renewer of worlds, which is truly a "man's" job, but the maker of squashed, mutilated clay pots — feminine vessels. Ironically, it is his very ungodliness that makes him a fit partner for the narrator. Like so many of the heroines who are part of this study, the narrator finds that the godly are more apt to rape than to renew the women with whom they couple, because their godliness is but a reflection of their power and their willingness to exercise that power.

Arthur Donnithorne, Alex D'Urberville, and Sir Clifford, for example, derive their power from economic advantage which they use to inveigle the Callisto figure into a compromising relationship; likewise the teacher's power blinds the narrator to the extent to which their liaison is one-sided and damaging. The implication is that power which is exercised in an association that ought to be equal perverts the very quality of the intimacy. The exercise of power does not belong to the realm of love, but rather to the pale of rape. Consequently, Joe's failure and his refusal to play power games have two effects: he does not have enough control, either social or emotional, to rape her, nor does he have the manna to bestow renewal and redemption. Renewal may, in Atwood's version, come through the child. It cannot come through the lover. His power is limited to his ability to impregnate her.

Since the narrator must be her own redeemer, a major part of her

quest involves a search for the feminine knowledge which Callisto sought in Diana's band, and the masculine god-knowledge of the drawings, knowledge which Callisto must make her own in order to gain power and attain the balance of masculine and feminine which is an integral part of psychological virginity.

* * *

The narrator's own emotional wasteland is but a microcosm, however, of a general malaise that also effects Anna, David, and Joe in their ability to be good friends, and even more, in Anna's and David's inability to love one another. We see it first in the quality of friendship which these people share. Anna is the narrator's "best friend," yet they've known each other only for two months — not long enough apparently to warrant "personal questions" about being on the pill, or to give Anna a sense of the best ways of comforting a friend who may be silently grieving over the disappearance and probable death of her father. None of her companions is comfortable with the emotionally-charged situation, but neither are they uncomfortable enough to indicate that they quite feel its emotional potential. They have discarded their parents, and quite possibly cannot comprehend her state of mind. In any case, the narrator's comments about their probable inability to cope if she begins to cry or becomes hysterical are almost as much a comment on her preoccupation with control as they are comment on their lack of emotional understanding and sympathy. She seems more worried about embarrassing them than about coping with her own feelings of grief and loss, submerged as they are. Such odd priorities suggest that their friendships are very fragile things.

This inability to feel sympathy for a friend is symptomatic of the

general emotional disability. David, Anna claims, cannot feel at all: "There's something missing in him, you know what I mean? He likes to make me cry because he can't do it himself" (p. 122). Moreover, David and Anna are victims of a sexual wasteland as well; for them, sex is not something neutral, as it was for the mental lifers at Wragby; it is a weapon, a source of power and powerlessness. Even Anna, who presumably can feel, seems to ignore David's presence when they are making love. What feeling she does have is channelled into not losing what little power she has.

Like Lawrence, and to some extent Hardy before him, Atwood is aware that there is an industrial wasteland which exists side by side with the sexual one. Her novel is riddled with negative references to machinery and electronic gadgetry, but more pertinent to the focus of this thesis is her use of mechanical imagery to indicate a mechanized approach to sex, thus expressing concretely the relationship between industrialization and dehumanization which Mellors tried to express.

Each of the characters, with the exception, perhaps, of Joe, is guilty of the mechanical approach to love. The narrator's response to Joe's lovemaking is "crisp as a typewriter" (p. 68), and she attributes to Joe a desire for sex that is "intricate as a computer" (p. 161). But Anna and David seem most guilty of unloving and sometimes even hateful mechanical sex. Anna, once "a chemical slot-machine," (p. 80) is essentially a lobotomized woman, female without any spiritual femininity, someone who "copulates under strobe lights with the man's torso while his brain watches on from its glassed-in control cubicle at the other end of the room" (p. 165). David is a proponent of "geometrical sex." The scene where he propositions the narrator, suggesting that they need to "get even" for Joe's and Anna's defection, is a parody of the im-

personal initiatory encounter: "He needed me for an abstract principle; it would be enough for him if our genitals could be detached like two kitchen appliances and copulate mid-air, that would complete his equation" (p. 152).

The relationship between Anna and David contains the negative elements of the Callisto myth with occasional ironic touches. David, although he has tremendous, almost god-like power over Anna, power which he uses partly to be as promiscuous as Zeus, is emphatically not a superior being, but merely an ex-theology student. Flabby and balding, he predominates in spite of his human faults because society approves his prerogative. Just as the god fooled Callisto with his disguise, David has convinced Anna that this is how marriage is supposed to be; just as the narrator mistook her lover for a god, so does Anna. By giving David some of the qualities of the god and then undercutting his superiority with implicit criticism of the misuse of authority, Atwood has once again commented critically upon the way in which power damages intimacy.

Anna may look lovely in her urban costume, but without her make-up or bikini she is anything but nymph-like. Their love-making has the impersonality of the initiation to it as Anna "prays" to herself; "it was as if David wasn't there at all." But this too is undercut, for what ensues is not rebirth, but death: "Then something different, not a word but pure pain, clear as water, an animal's at the moment the trap closes" (p. 82). That closing of the trap indicates the death of animal passions which are the achievement of the woman in the Callisto myth. A later reference to Anna's metaphorical inability to "eat or shit or cry or give birth" (p. 165) also suggests repression of the basic human animal.

When David criticizes Anna's tendency towards possessiveness, claiming that jealousy is bourgeois, he echoes some of the dialogues in Lady Chatterley's Lover where Logos is praised over passional, even animal, relatedness. Like Clifford, who justifies Connie's affairs for her, David tries to justify his own and encourage Anna in the same habits. Anna is painfully aware that David, like Clifford and other Zeus figures who embody Logos, rationalizes: "all that theorizing about it is coverup bullshit garbage" (p. 99); he continually uses logic to formulate power games which hide his inability to feel, just as Clifford's theories about brief sexual encounters excuse his emotional and physical paralysis. Anna, on the other hand, claims to be committed to feeling and to speaking those feelings out, committed, as it were, to the feminine principle of Eros: "'But I say there are these basic emotions, if you feel something you should let it out, right?' It was an article of faith, she glared at me, challenging me to affirm or deny" (p. 99). In spite of the suggestion that this is almost an "article of faith" we sense that it is one which Anna cannot live by for want of the strength and emotional resources which it requires.

David's unreasonable criticism of Anna's appearance constitutes another kind of rape. His demands about her makeup — that he never see her without it, his constant references to her spreading hips, his demand for "a naked lady with big tits and a big ass" in his film are destructive of Anna's femininity. He continually demands that she meet his expectations — whatever they are at the time. He may want her to behave stupidly to boost his ego, or he may criticize her for being so stupid. He may demand that she learn, like other women, to switch off her head, but he also may hold her in contempt for doing so. It is this constant destruction of her identity, the assumption that she forges an

identity out of his demands and needs, which constitutes David's "rape" of Anna, just as it partly characterizes the "lover's" rape of the narrator.

* * *

The essential difference between Anna and the narrator is that the latter chooses to act upon her awareness. But the awareness must come first: like Jane Eyre or Lady Chatterley, it becomes important for her to know what is happening. If Callisto had known that the female form which approached her was not Diana but Zeus in disguise, she might have escaped rape. Knowledge was the Lady's armor against Comus, a way of coping with a Logos-oriented world; it was Jane Eyre's protection from the attractiveness of Rochester. Similarly, the narrator's first task is to come to terms with the real cause of her emotional paralysis — the unwanted abortion — and to face her guilt and her grief. She must destroy all those emotional disguises which have helped her to focus her pain elsewhere.

Her dive into the water is shamanic in its origins,[11] and as a symbolic descent into the unconscious indicates a shedding of the encumberments of Logos. But the experience is also a lifting of disguises. Whereas the Callisto of the myth must cope with the disguise which her rapist assumes, the narrator finds that not only has her lover turned out to be someone other than who she thought, but that the whole ugly experience has been shrouded in lies which she has tried to tell herself to justify what has happened. These are perhaps disguises which the narrator imposed upon the events of her life rather than something taken on by the god to fool her, but they nevertheless function as agents of a metaphorical rape. As long as she disguises her abortion, she cannot

come to terms either with it or with the emotional destruction which the experience has wrought. There is also, in Atwood's novel, an unusual kind of shame the narrator feels at having been "raped," one which contributes to her desire to hide the situation. On one hand, she is a "liberated woman," sixties-style: she is free to do what she pleases with whom she pleases. On the other hand, her experience with her teacher belies both her liberation and the accompanying mores. If she allowed herself to be "cut in two" — raped, then she is not liberated. And the devastating quality of the encounter suggests that her free mores are not sufficient to guide her through the mazes of sexual experience. She has discovered, through the affair with a married man who fully controlled her womanhood, that she is not as free as she imagined.

She also needs to come to terms with her father's status, and as long as she believes him to be a kind of god, she cannot dismiss or escape the male orientation toward logic which is so multi-faceted: it is an emotional armor as well as part of that which keeps her emotional wound from healing. What she discovers is that knowledge and logic, qualities of the Logos-oriented male world, are insufficient. "After the failure of logic" she neds to know "how to act."

Now disillusioned with the male approach to her problems, she seeks the guidance of her mother, much as Callisto sought the guidance of Diana when she finds herself vulnerable after her father Lycaon's defeat. Callisto did not know what to do with herself once she had left her father's fortress; the narrator does not know what to do once she abandons the male bastion of logic. The moment in which she dives into a lake is not only a descent into the unconscious, but a vivid realization of the failure of the logical, male-dominated world and its Logos oriented consciousness. Her father has failed her, her lover has failed her,

the male-oriented world of David and the "Americans" is terrifying and destructive.

Coming up from the glimpse of her father's body, the narrator finds herself immediately faced with the same situation as Callisto. Just as Callisto was pressed by Jupiter immediately following her father's defeat, the narrator encounters Joe, who wants to make love on the spot. Just as the Callisto of the mediaeval versions finds the god's friendliness a bit too much, so does the narrator find herself fending him off, telling Joe that she does not love him, and that if they do make love she will get pregnant. Neither of them, obviously, are ready for the hierogamy.

She encounters yet another rape attempt in another ironic inversion of the myth when she refuses to make love to David. He cannot rape her because she knows what he is; she recognizes what he is trying to do, just as Callisto could perhaps have escaped rape had she been able to identify Zeus: "I could see into him, he was an imposter, a pastiche, layers of political handbills, pages from magazines, affiches, verbs and nouns glued on to him and shredding away, the original surface littered with fragments and tatters. In a black suit knocking on doors, young once, even that had been a costume, a uniform; now his hair was falling off and he didn't know what language to use, he'd forgotten his own, he had to copy" (p. 152). Knowledge is going to get her this far, it will protect her against rape, but it will not entirely bestow psychological virginity upon her: "the power from my father's intercession wasn't enough to protect me, it gave only knowledge and there were more gods than his, his were the gods of the head, antlers rooted in the brain" (p. 153).

Her way of coping with the lack of knowledge which her mother should have provided is much like that of the nymph. Just as Callisto sought the female protection and knowledge of Diana's band, the narrator seeks the female knowledge of her mother, who is "the embodiment of nature, the body, the feminine" and is "identified with emotion."[12] Atwood has embodied the narrator's mother with many qualities of the Great Goddess. She is part of the natural world, part of its cycles, which she records and reflects; her illnesses are only "natural phases" (p. 35); she disappears into the forest during the afternoons she spends alone. At the time of her death, she is concerned about rebirth, wondering if she got the bulbs in. The most evocative episode is the one in which she seems to have magical power over a hungry bear: "She yelled a word at it that sounded like 'Scat!' and waved her arms, and it turned around and thudded off into the forest. . . . She knew a foolproof magic formula: gesture and word" (p. 79).

Yet if this woman embodies the Great Mother, her power is silent. She gives no answers, has given no answers. Part of her mystery is her powerful silence; it is her silence which makes the narrator feel sure that she has answers (p. 74). The childhood picture that her mother has saved and purposefully misplaced provides the narrator with direction, yet she must be able to read the picture, to divine its meaning; in fact the picture itself comes from her: "It was mine; I had made it" (p. 158). The drawing literally depicts the narrator's birth, but she perceives it to be a vision of her rebirth as well. Hinz and Teunissen observe that the drawing depicts the pregnant Mother, with her great "moon" stomach, beside whom stands the horned god-consort;[13] from this the narrator divines her own rebirth through a ritual union with Buffalo Joe. After having found the picture, the narrator experiences uncharac-

teristic elation: "But nothing has died, everything is alive, everything is waiting to become alive" (p. 159).

The pictograph has given her the procedure for renewing the wasteland, everything that seems to her to have died. That process, of course, involves the initiatory aspect of the Callisto myth, ritual union with a god or god-substitute which the narrator institutes when she seduces Joe that evening. But while Joe can impregnate her and "undo" the most wasteful act of her past, only she can rescue and save herself. Consequently, it is she who takes the sexual initiative, not Joe. In Lady Chatterley's Lover, Lawrence breaks down the gender identities of the participants by allowing Connie to play the part of Zeus. Atwood echoes this by giving her narrator some of the god's power, his knowledge, his logic, as well as allowing her to lead Joe into the forest on the night of their union.

There is a second and equally significant change in the usual configuration of the myth. The moon is almost always present on occasions when Callisto figures are either raped or initiated. But in this scene, both the moon and the sun are evoked: "I lie down, keeping the moon on my left hand and the absent sun on my right" (p. 161). As in the drawings from her childhood, which indicate a continual preoccupation with fertility and renewal, the moon is placed on the left, the side associated with the unconscious and the intuitive, and the sun on the right, the side associated with consciousness and reason. What the narrator is seeking, then, is a balance between the two principles of Logos and Eros, of sun and moon.

The rebirth to her wounded psyche is to come in the form of the child she believes she has conceived. As she and Joe make love, and her lost child surfaces, the emotional wounds inflicted by the abortion and

the emotional wasteland attendant upon those wounds begin to heal. The birth of the child will be attended by the moon goddess, the finest of all midwives and patron of women giving birth, and will signal the beginning of a new world: "The baby will slip out as easily as an egg, a kitten, and I'll lick it off and bite the cord, the blood returning to the ground where it belongs; the moon will be full, pulling. In the morning I will be able to see it: it will be covered with shining fur, a god, I will never teach it any words" (p. 162).

Like the Callisto of the myth, the narrator experiences an exile, but it is an exile which she chooses. What she chooses to separate herself from is the image of woman which Anna represents. Anna is, once again, an ironic inversion of what the myth deals with. Not a nymph or a virgin, she is a member of a harem. Rather than possessing psychological virginity, she is the "captive princess in someone's head" (p. 165). Unable to experience the true animal passions, her face merely "twists into poses of exaltation and total abandonment, that is all" (p. 165). Like Helen Burns, who provides Jane Eyre with a vision of what she does not want to be, with a vision of all the traps of passive womanhood, Anna similarly gives the narrator a vision of modern womanhood, and it is a vision which she rejects. Trying to rebell against the image of what Anna represents and against the machine which she perceives has made Anna what she is, the narrator dumps the film out of the camera and heads for voluntary exile in the bush. Atwood directly invokes Ovid here by calling the narrator's rebellion a "metamorphosis" (p. 167). What the narrator intends to become is the animal of the Callisto myth, a gesture which in this case signals her rejection of civilized and stultified images of womanhood: "I tried all those years to be civilized but I'm not, and I'm through pretending" (p. 168).

One reason why Callisto-heroines typically go to the forest is in search of the sacred. Hetty Sorrel goes to the Chase to find a man she thinks of as "godly," Emily wants religious comfort from the nuns at the convent and Connie seeks "sanctuary" from the empty world of Wragby. Having lost, or perhaps having never had a sacred tradition, the narrator of Surfacing finds it difficult to acknowledge sacred dimensions of the myth. Even Hester Prynne could feel that "what we did had a consecration of its own"; Connie can acknowledge the holiness of Mellors's touch, but the narrator's sense of the mystical dimensions of her experience are limited to her perception that her child will be a god. Her exile helps her to achieve a sense of her own ties to the sacred, which come to her through her identity with the natural world, and has dimensions of religious experience as well as aspects which suggest the recovery of the basic animal identity of the myth.

The objective of her exile is a discovery of the balance and poise needed in the very threatening real world. She must achieve this sense through identity with the natural world and with its gods and goddesses. Wanting to grow fur, wanting to give birth like an animal, wanting most of all to discard and transcend human boundaries of house, garden, paths, is essentially her way of approaching the gods. Perception of the sacred comes through union with the natural. Like Connie, the narrator becomes part of the forest (p. 181). This identity has its reward in a brief vision of the goddess, here her mother. Similarly, she has a vision of the god in the guise of her father: He is standing "near the fence with his back to me, looking in at the garden. The late afternoon sunlight falls obliquely between the treetrunks on the hill, down on him, clouding him in an orange haze, he wavers through water" (p. 186). The sunlight with which he is irradiated, as well as the

narrator's realization of the truths about logic, both suggest that here he plays the role of the sun god. Annis Pratt also recognizes these roles that parents play, and consequently remarks: "The parental figures thus transcend the personal and familial and become universal, or archetypal. The hero, having absorbed her personal history transforms it into a phase of her rebirth journey. . . . She initiates herself into the mysteries of femininity through her mother and into those of the power of nature through both her mother and her father and induces Joe to impregnate her as part of a process of creative solitude."[14]

Writing of the religious experience which the narrator has during her exile, Roberta Rubenstein notes the narrator's efforts to balance the masculine and feminine within herself: "In establishing identification with both the feminine (maternal, generative) and masculine (knowledge, wisdom) principles, she generates her own creative potentiality through rejoining the severed halves of her being."[15] Both her mother and father, the sun and the moon, are part of what she seeks — a workable balance between the masculine and the feminine. Stepping into her father's footprints, feeding the jays as her mother did, she takes on their power.

Apotheosis, in Atwood's novel, is emphatically <u>not</u> becoming a star, not moving out of society, to Ferndean or to a small rural farm. It is a matter of taking back one's power and wisdom, little as that seems. What is offered is only perspective. The gods retreat and become mortal, one's powerful vision becomes only normal blindness. Nature, once the metamorphosis is over, is indifferent. The only thing she has left to take back is the child, her boon.

The return to society with a boon is not enthusiastically or overtly provided in the novel's ending. The <u>hero</u> returns to society

with news or a gift which will change the world; the heroine knows better. But it is also true that she has gained a good deal of wisdom. She knows, for example, that being saved does not mean fitting oneself into the patriarchal structure, but finding a "mediator" like Joe who will allow her to move beyond those masculine circumscriptions. Joe does not return like Zeus to legitimize her; both he and the narrator know that this is something he cannot do. She has seen that men are not gods and accepts Joe as a mere mediator, and he lacks the hubris to believe that he can save her, for he has no faith in the system which proclaims his powerfulness in this issue. But the fact that he does return suggests the extent to which he accepts her for what she is — accepts her rebellion, her rage, her conscious rejection of "the system."

Acceptance of herself is a large part of the narrator's own personal growth. The patriarchal aspect of the myth, with its sexual violence against the woman, shows that certain aspects of womanhood are typically rejected by the patriarchy: woman's sexuality, when it is autonomous, independent of the god's own desires, is seen as "bestial." As Sherry Ortner points out, the painful and yet energizing tie to nature and to one's passional self is rejected as chthonic and regressive in the modern world.[16] Motherhood, which men perceive as frighteningly powerful, is, as Rich has argued, systematically belittled.[17]

But the narrator's active choice of many aspects of the Callisto myth frees her from the constraints under which she has lived for so long. When she chooses to become pregnant, she asserts the power of motherhood. When she chooses her temporary exile, she asserts that living within the patriarchal structure is not always ideal or desirable. When she chooses her animal metamorphosis she asserts that woman's sexuality and her tie to nature are not bestial or shameful but a

source of vision, power, and independence.

The acceptance and even the active seeking-out of the experiences of Callisto give the narrator psychological virginity. In coming to know her own strengths, resources, and responsibilities, she becomes her own person. Atwood modifies Harding's notion that psychological virginity is something which results inevitably from a pre-ordained ritual event. Since those rituals are no longer part of our culture, such autonomy must be earned through their re-invention; it is not a fact, but a vision.

CHAPTER X: Notes

[1] Francine Du Plessex Gray, "Nature as a Nunnery." New York Times Book Review, July 17, 1977, 3 & 29.

[2] See, for example, Josie Campbell, "The Woman as Hero in Margaret Atwood's Surfacing," Mosaic, 11, No. 3 (1978), 17-28.

[3] Arnold E. Davidson and Cathy N. Davidson, "The Anatomy of Margaret Atwood's Surfacing," ArielE, No. 3 (July, 1979), p. 50. On the inadequacy of Frye's and Campbell's theories, see Carol P. Christ, Diving Deep and Surfacing (Boston: Beacon Press, 1980).

[4] Evelyn J. Hinz and John J. Teunissen, "Surfacing: Margaret Atwood's 'Nymph Complaining,'" Contemporary Literature, 20, no. 2 (1979), 230.

[5] Annis Pratt, Archetypal Patterns in Women's Fiction, p. 160.

[6] Margaret Atwood, Surfacing (Markham Ontario: Paperjacks, 1973), p. 52.

[7] Davidsons, p. 42.

[8] Carol P. Christ, "Margaret Atwood: The Surfacing of Women's Spiritual Quest and Vision," Signs 2, No. 2 (1977), 320.

[9] In Of Woman Born, Adrienne Rich explores the ways in which the patriarchy did manage to limit woman's power in motherhood, as well as the ways in which woman managed to circumlocute those imposed limitations.

[10] Evelyn J. Hinz, "The Masculine/Feminine Psychology of American/Canadian Primitivism: Deliverance and Surfacing" in Other Voices, Other Views, ed. Robin Winks, Contributions in American Studies, No. 34 (Westport, CT: Greenwood, 1978), p. 94.

[11] For a discussion of the shamanistic aspects of the narrator's dive see Catherine Sheldrick Ross, "Nancy Drew as Shaman: Atwood's Surfacing," Canadian Literature, 84 (1980), 7-17.

[12] Catherine McLay, "The Divided Self: Theme and Pattern in Margaret Atwood's Surfacing." Journal of Canadian Fiction , 4, no. 1 (1975), 87.

[13] Hinz and Teunissen, p. 230.

[14] Pratt, p. 159.

[15] Roberta Rubenstein, "Surfacing: Margaret Atwood's Journey to the Interior," Modern Fiction Studies, 22 (1976), 393.

[16] See Sherry Ortner, "Is Female to Male as Nature is to Culture?", pp. 67-87.

[17] See Adrienne Rich, Of Woman Born.

CONCLUSION

In this study of the Callisto archetype a major concern has been the cultural implications of the myth. Unlike Erich Neumann's commentary, Amor and Psyche: The Psychic Development of the Feminine, wherein the elements of the myth serve mainly as a basis for analyzing woman's internal, psychological growth, this study has been equally concerned with external relationships. Zeus has not been treated as a component of Callisto's own personality, an animus; nor have Hera and Diana been understood as aspects of Callisto's own femininity, except in Chapter I. The myth itself has called for this kind of treatment, for, as Peggy Reeves Sanday has pointed out in her study, Female Power and Male Dominance, rape is a cultural phenomena, experienced only in a cultural setting that allows or encourages such violation.[1] Accordingly, one of the significant conclusions to be drawn from this study concerns the conditions under which rape either occurs or is thwarted in these works of literature.

Rape is inevitable when women perceive men as godly. Because Emily St. Aubert believes that men have a distinct right to shape the affairs of her life, she endures threats to her physical, emotional and financial security. Likewise, Tess's estimate of Angel Clare as a godly young man allows her to accept his judgment of her, whereas her disdain of Alec prevents his physical violation from amounting to rape. The narrator of Surfacing is raped by her teacher because she accepts his claim of superiority; but she is initiated by Joe, a man who is char-

acterized as a failure. These last two examples suggest that women can experience initiation and achieve psychological virginity when they do not perceive the Zeus figure as innately superior. Jane Eyre and Dinah Morris are women of this sort, and in both cases the equality of their relationships with their husbands bestows upon the marriages the ability to regenerate the world around them.

Rape also results when women internalize masculine/patriarchal values. Both Tess and Hester accept to some degree the Judaeo-Christian patriarchy's judgement of their lives; both Hardy and Hawthorne illustrate that it is this acceptance which makes them feel spiritually violated. Connie Chatterley and Atwood's narrator both internalize the masculine Logos orientation, and as long as they act almost exclusively in accordance with this attitude, they live truncated lives that make them feel emotionally ravished. Hetty Sorrel has accepted her contemporaries' definition of sweet, powerless femininity; consequently her character is so stunted that she has no resources — emotional, psychological, or moral — with which to protect herself from the dishonest advances of Donnithorne. Milton's Lady adopts a rational armor which prevents her physical rape, but it also, ironically, prevents her initiation.

Economic and social status also play and role in making a woman vulnerable to rape. The Callisto characters in the mediaeval and Renaissance accounts know this, for their retirement to Diana's band is motivated by the powerlessness which ensues upon their respective fathers' defeats by Jupiter. Montoni knows that he has complete control over Emily's life as long as she is his economic dependent; Rochester feels safe in offering a bigamous marriage to Jane because she has no family and no money. Both women achieve autonomy within marriage,

however, after they discover they have social standing and inherit large fortunes. Arthur Dimmesdale's tendency to underestimate the importance of Hetty Sorrel's virginity is a function of his perception of her as belonging to a lower class for whom such virtues are not important. Tess is vulnerable to Alec's violation because she and her family need his financial support. The Lady, on the other hand, is rescued from the threat of Comus because she belongs to an important and politically powerful family. Similarly, Connie is free to walk out of her stifling life with Clifford because she has an independent income.

It becomes obvious from this brief recapitulation, however, that rape in these texts is hardly synonymous with the sexual violence that Brownmiller describes in her classic, ground-breaking study. Yet in spite of the fact that each of these authors would have considered physical rape to be the product of lust rather than an expression of violence, they are consistently right about the motives of the rapists. For every rape dealt with, whether strictly metaphorical or represented by lusty urges, is an expression of power. Brownmiller's own descriptions of the way in which power operates in rape perfectly describe the ways in which the heroines of these works are violated by their dependency upon a man or upon patriarchal society, a dependency which men are more than willing to take advantage of: "All rape is an exercise in power, but some rapists have an edge that is more than physical. They operate within an institutionalized setting that works to their advantage and in which a victim has little chance to redress her grievance. . . . But rapists may also operate within an emotional setting or within a dependent relationship that provides a hierarchical, authoritarian structure of its own that weakens a victim's resistance, distorts her perspective and confounds her will."[2]

Women can escape rape, as do some of these heroines, by rebelling against the institutionalization of their vulnerability. But merely to escape rape is not enough. The woman who would escape violation and achieve psychological virginity must reinvent her own rituals, for they are not an established part of her culture, handed down from mother to daughter or from priestess to initiate.

The achievement of Atwood's narrator, tentative as it is, suggests that the text of one such ritual is the Callisto myth. The narrator chooses to undergo the trials of Callisto, but in choosing, controls them. She suggests the love-making to Joe; she purposefully attempts to become pregnant; she exiles herself for a visionary period from exclusively logical ways of thinking, and in her rebellion against patriarchal standards of "femininity" effects her own transformation.

In having suggested ways in which women can escape the kinds of metaphorical rape enacted in a world which is still patriarchal in its orientation, this study has perhaps satisfied D.H. Lawrence's requirements for the successful treatment of myth. In his review of The Dragon of the Apocalypse Lawrence observes that "You can explain the myths away: but it only means you go on suffering blindly, stupidly, 'in the unconscious,' instead of healthily and with the imaginative comprehension playing upon the suffering."[3] At its most successful, then, this study has not explained away the myth, but has instead explored the meaning of Callisto's situation, bringing this archetype to consciousness so that we suffer with less blindness and more comprehension.

NOTES: CONCLUSION

[1] Peggy Reeves Sanday's study of rape, Female Power and Male Dominance, is entirely based on the observation that rape is a cultural phenomena. In certain societies which are matriarchal and in which the relationship to nature is an easy one, rape is virtually unknown. I also think, in this context, of Al'Ith in Doris Lessing's novel Marriages Between Zones Three, Four, and Five, who cannot be raped because she does not understand what rape is. She perceives Ben'Ata as uncaring and rough, but she does not experience the rape trauma.

[2] Susan Brownmiller, Against Our Will: Men, Women, and Rape, p. 283.

[3] D.H. Lawrence, "Review of The Dragon of the Apocalypse" in Phoenix: The Posthumous Papers of D.H. Lawrence, ed. Edward D. McDonald (London: William Heinemann, 1961), p. 296.

APPENDIX A

The Callisto Story According to Hesiod.

The Great Bear.] — Hesiod says she (Callisto) was the daughter of Lycaon and lived in Arcadia. She chose to occupy herself with wild-beasts in the mountains together with Artemis, and, when she was seduced by Zeus, continued some time undetected by the goddess, but afterwards, when she was already with child, was seen by her bathing and so discovered. Upon this, the goddess was enraged and changed her into a beast. Thus she became a bear and gave birth to a son called Arcas. But while she was in the mountain, she was hunted by some goat-herds and given up with her babe to Lycaon. Some while after, she thought fit to go into the forbidden precinct of Zeus, not knowing the law, and being pursued by her own son and the Arcadians, was about to be killed because of the said law; but Zeus delivered her because of her connection with him and put her among the stars, giving her the name Bear because of the misfortune which had befallen her.

APPENDIX B

The Callisto Story According to Apollodorus

Callisto and Arcas. Eumelus and certain others maintain that Lycaon also had a daughter named Callisto, although Hesiod says she was one of the nymphs, while Asius identifies her father as Nycteus, and Pherecydes as Ceteus. She was a hunting companion of Artemis, imitating her dress and remaining under oath a virgin for the goddess. But Zeus fell in love with her and forced her into bed, taking the likeness, some say, of Artemis, others, of Apollo. Because he wanted to escape the attention of Hera, Zeus changed Callisto into a bear. But Hera persuaded Artemis to shoot the girl with an arrow like a wild animal. There are those who maintain, however, that Artemis shot her because she did not protect her virginity. As Callisto died, Zeus seized his baby and handed it to Maia to rear in Arcadia, giving it the name Arcas. Callisto he changed into a star, which he called Arctus.

APPENDIX C

The Callisto Story According to Hyginus.

We begin . . . with the Great Bear. Hesiod says she is named Callisto, daughter of Lycaon, who ruled in Arcadia. Out of her zeal for hunting she joined Diana, and was greatly loved by the goddess because of their similar temperaments. Later, when made pregnant by Jove, she feared to tell the truth to Diana. But she couldn't conceal it long, for as her womb grew heavier near the time of her delivery, when she was refreshing her tired body in a stream, Diana realized she had not preserved her virginity. In keeping with her deep distrust, the goddess inflicted no light punishment. Taking away her maiden features, she changed her into the form of a bear, called apktos in Greek. In this form she bore Arcas.

But as Amphis, writer of comedies, says, Jupiter, assuming the form of Diana, followed the girl as if to aid her in hunting, and embraced her when out of sight of the rest. Questioned by Diana as to the reason for her swollen form, she replied that it was the goddess' fault, and because of this reply, Diana changed her into the shape we mentioned above. When wandering like a wild beast in the forest, she was caught by certain Aetolians and brought into Arcadia to King Lycaon along with her son as a gift, amd there, in ignorance of the law, she is said to have rushed into the temple of Jove Lycaeus. Her son at once followed her, and the Arcadians in pursuit were trying to kill them, when Jupiter, mindful of his indiscretion, rescued her and placed her and her son

among the constellations. He named her Arctos, and her son Arctophylax. About him we shall speak later.

Some, too, have said that when Callisto was embraced by Jove, Juno in anger turned her into a bear; then, when she met Diana hunting, she was killed by her, and later, on being recognized, was placed among the stars.

But others say that when Jupiter was pursuing Callisto in the woods, Juno, suspecting what had happened, hurried there so that she could say she had caught him openly. But Jove, the more easily to conceal his fault, left her changed to bear form. Juno, then, finding a bear instead of a girl in that place, pointed her out for Diana, who was hunting, to kill. Jove was distressed to see this, and put in the sky the likeness of a bear represented with stars.

APPENDIX D

The Callisto Story According to Ovid.

Meanwhile the omnipotent father of the gods made a tour of the great walls of heaven, inspecting them to see whether any damage had been done by the violence of the fire. When he saw that all was in good repair, and that their original strength was unshaken, he looked abroad over the earth and man's handiworks. Most of all was he anxious about his dear Arcadia. He restored its springs and the rivers which had not yet dared to flow; he clothed the earth with grass, the trees with leaves, and commanded the blasted forests to grow green again.

As he was hurrying busily to and fro, he stopped short at the sight of an Arcadian maiden. The fire of passion kindled the very marrow of his bones. This girl was not one who spent her time in spinning soft fibres of wool, or in arranging her hair in different styles. She was one of Diana's warriors, wearing her tunic pinned together with a brooch, her tresses carelessly caught back by a white ribbon, and carrying in her hand a light javelin or her bow. None of the nymphs who haunt Maenalus was dearer than she to the goddess of the Crossways: but a favourite is never a favourite for long.

The sun on high had passed its zenith, when she entered a grove whose trees had never felt the axe. Here she took her quiver from her shoulders, unstrung her pliant bow, and lay down on the turf, resting her head on her painted quiver. When Jupiter saw her thus, tired and unprotected, he said: "Here is a secret of which my wife will know

nothing; or if she does get to know of it, it will be worth her reproaches!"

Without wasting time he assumed the appearance and the dress of Diana, and spoke to the girl. "Dearest of all my companions," he said, "where have you been hunting? On what mountain ridges?" She raised herself from the grass: "Greetings, divine mistress," she cried, "greater in my sight than Jove himself — I care not if he hears me!" Jove laughed to hear her words. Delighted to be preferred to himself, he kissed her — not with the restraint becoming to a maiden's kisses: and as she began to tell of her hunting exploits in the forest, he prevented her by his embrace, and betrayed his real self by a shameful action. So far from complying, she resisted him as far as a woman could — had Juno seen her she would have been less cruel — but how could a girl overcome a man, and who could defeat Jupiter? He had his way, and returned to the upper air.

The nymph was filled with loathing for the groves and woods that had witnessed her fall. As she left, she almost forgot to pick up the quiver that held her darts, and the bow she had hung up.

Now, as Diana with her attendant company was making her way along the lofty ridge of Maenalus, in high fettle after successful hunting, she caught sight of the nymph, and called to her. At the sound of her name the girl fled, afraid at first lest this was Jupiter in disguise: but when she saw the nymphs accompanying Diana she realized that there was no trickery here, and she joined them. Alas, how difficult it is not to betray guilt by one's looks! She scarcely raised her eyes from the ground, and did not stay close by the goddess as she usually did, nor did she take her place in the forefront of them all. Instead she

remained silent, and by her blushes gave clear indication of the wrong she had suffered. If Diana herself had not been a virgin goddess, she could have perceived her guilt by a thousand signs; the nymphs perceived it, so men say.

Now the moon's horns were filling out to complete their ninth circle, when the goddess wearied with hunting in the fierce heat of the sun, came to a cool grove, from which there flowed a murmuring stream that rippled over its smooth sandy bed. Diana exclaimed with pleasure at the sight, and dipped her foot in the water: delighted with this too, she called to her companions: "There is no one here to see us — let us undress, and bathe in the brook." The Arcadian maiden blushed. All the rest took off their garments, while she alone sought excuses to delay. As she hesitated, the others pulled off her tunic, and at one and the same time revealed her body and her crime. She stood dismayed, and with her hands vainly tried to cover up the evidence of her guilt. But Diana cried: "Off with you! Do not defile this sacred spring!" and ordered her to withdraw from her company.

The wife of the mighty Lord of Thunder had long since realized what had happened, and was resolved to inflict stern punishment, but had postponed doing so until a suitable opportunity should arise. There was now no reason for delay: already a child, Arcas, had been born to her rival, and that in itself enraged Juno. She regarded the boy, with anger in her heart and in her eyes. "This is the one insult that was lacking, you shameless woman," she cried, "that you should bear a son. Now the wrong done to me has been made public by the birth of your child, and there is proof of my husband's misdemeanour. But you will not escape unpunished! For I shall rob you of that beauty, in which both you and my husband take such delight, you minx!

With these words she seized the hair above her rival's brow, and tugged till the girl fell forward on the ground. As she lay there, stretching out her arms to beg for mercy, these arms began to bristle with coarse black hairs, and her hands curved round, turning into crooked claws, which then served her as feet. Her face, which Jupiter had once praised, was disfigured by wide gaping jaws. Then, lest her prayers and imploring words should wake sympathy, the goddess deprived her of the power of speech. A harsh growling issued from her throat, angry and quarrelsome, frightening to hear; she had become a bear, but even so her mind remained unchanged, and she declared her grief with continual lamentations, raising to the stars in heaven such hands as she had, and feeling Jove's ingratitude, thought she could not speak of it. Many a time, not daring to rest in the lonely wood, she wandered before the home and in the fields that once were hers. Many a time, barking hounds drove her through rocky places, and the huntress fled, terrified of the hunters. Often she forgot what she was, and hid when she saw wild beasts; though a bear herself, she shuddered at the sight of bears in their mountain haunts, and feared wolves too, though her father was one of them.

Meanwhile her son Arcas had reached the age of fifteen. He was quite unaware of what had happened to his mother, Lycaon's daughter. But one day, when he was engaged in tracking wild creatures in the woods, choosing suitable hunting grounds and encircling the copses of Erymanthus with his nets, he came face to face with her. She stopped when she saw Arcas, and seemed to recognize him: but he, not knowing the reason for such behaviour, shrank back, terrified of this beast, which gazed at him so fixedly, never taking her eyes off him. As she tried, in her eagerness, to approach him, he would have pierced her

heart with his deadly spear: but almighty Jupiter stayed his hand, and prevented a crime being committed, by removing both mother and son. A whirlwind carried them up, together, through the void of heaven, and then he set them in the sky, as neighbouring constellations.

When her rival was shining among the stars, Juno's wrath knew no bounds. She went down to the side waters to visit hoary-headed Tethys and the aged Oceanus, for whom the gods have often shown reverence. When they inquired the reason for her coming, she replied: "You ask me why I, the queen of the gods, have left my heavenly abode to come here? It is because another, in my place, holds sway in the sky! Unless I am mistaken, when night darkens the world, you will see two constellations newly raised to the honour of a place in highest heaven, expressly to insult me! Look for them where the last and narrowest circle surrounds the tip of the pole. And do you suppose that anyone will hesitate to wrong Juno, or fear to offend her, when I alone actually do good to those I try to harm? Great indeed are my achievements, and mighty my strength; I denied her the rights of a human being, and she has become a goddess! So much for the punishment I inflict on the guilty! So much for my tremendous power! Let Jupiter now restore her former shape, and rid her of her bestial appearance, as he did before in the case of the Argive Io. Why does he not go so far as to divorce Juno, and marry this new love — set her in my wedding chamber, and take Lycaon as a father-in-law?

"I implore you, if this contemptuous treatment of one who was your nursling distresses you, prevent the Bear from entering your dark blue waters: repulse those stars which have been received into heaven as a reward for shameless conduct, and do not let my rival bathe in your pure tide."

The gods of the sea nodded in consent. Then Saturn's daughter drove off through the clear air in her light chariot . . .

APPENDIX E

The Callisto Story According to Pausanias

. . . Lycaon had a daughter Callisto. This Callisto (I merely repeat the common Greek story) was loved by Zeus, who had an intrigue with her. When Hera found it out she turned Callisto into a bear, and Artemis, to please Hera, shot the bear down. Zeus sent Hermes with orders to save the child whom Callisto bore in her womb; and Callisto herself he changed into the stars known as the Great Bear, which Homer mentions in the return voyage of Ulysses from Calypso: —

> Watching the Pleiades and late-setting Bootes,
> And the Bear, which also they call the Wain.

But perhaps these stars are so called merely out of compliment to Callisto, for the Arcadians point out her grave.

* * *

Keeping to the right from Tricoloni you first ascend by a steep road to a spring called Cruni. Descending from Cruni about thirty furlongs you come to the grave of Callisto, a lofty mound of earth, on which grow trees, many of them of the cultivated sorts, and many of the kinds that bear no fruit. On the summit of the mound is a sanctuary of Artemis surnamed Calliste ('fairest'). I believe that Pamphos, the first poet who gave Artemis the epithet of Calliste, must have learnt it from the Arcadians.

APPENDIX F

from Charles Anthon: A Classical Dictionary

CALLISTO and Calisto, called also Helice, was daughter of Lycaon, king of Arcadia, and one of Diana's attendants. Jupiter saw her, and, assuming the form of Diana, accompanied the maiden to the chase, and surprised her virtue. She long concealed her shame; but at length, as she was one day bathing with her divine mistress, the discovery was made, and Diana, in her anger, turned her into a bear. While in this form she brought forth her son Arcas, who lived with her in the woods, till the herdsmen caught both her and him, and brought them to Lycaon. . . . Some time afterward she went into the temenus, or sacred enclosure of the Lycaean Jove, which it was unlawful to enter. A number of Arcadians, among whom was her own son, followed to kill her, but Jove snatched her out of their hands, and placed her as a constellation in the sky. . . . It was also fabled, that at the request of Juno, Tethys forbade the constellation of the bear to descend into her waves. This legend is related with great variety in the circumstances. According to one of these versions, Arcas, having been separated from his mother and reared among men, met her one day in the woods, and was on the point of slaying her, when Jupiter transferred the mother and son to the skies.

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APPENDIX G PAGES 295-306

THE CALLISTO STORY ACCORDING TO CAXTON from
WILLIAM CAXTON'S THE METAMORPHOSES OF OVID

NOT MICROFILMED/N'ONT PAS ETE MICROFILMES

APPENDIX G

The Callisto Story According to Caxton

from

William Caxton's The Metamorphoses of Ovid

With thonder by cau-
se he gouerned hym
euyll I wote wel yf
he sholde lede it that
he sholde haue so gret
charge in his herte
that he sholde haue
pyte on me of that
he hath taken away
my sone and slayne
hym. Thus as Phe-
bus complayned &
sorowed in bewayl-
ynge his sone. alle
the stodded envyron-
ned and stood about
hys son with symple
chiere prayenge hym
humbly that he wold
make the worlde pus
.blynde & derke to be
reenlumyned & clere
Iupiter hym self-
prayd hym & somo-
ned hym. excusynge
hym self of the deth
of Pheton his sone.
sayenge that it wer
better to lose a man-
than alle the worlde
sholde perysshe/ and
he sholde vse hys soue-
rayne puissance. Be
not wroth ne haue-
none euyll wyll to-
ward the worlde. doo
and doo your office
as ye haue ben wont
to doo. And yf ye wil
not obeye me I shall
cruuously punysshe
you. Phebus atte
comaundement of
Iupiter reassembled
hys horses vnthte
anstrely whiche trem-
bled for drede & fer-
whan they sawe
her maistre Phebꝰ
which brochyd and
pryked them moch
repreuynge them of
the deth of the deth
of Pheton hys sone

Than ye syre
which Phe-
ton had brent with
the worlde was quen-
ched and the worlde
reenlumyned hy-

Phebus. Iupiter beheld the heuen yf the fyre had endo maged or doo any hurte there. but he fonde nothyng per to be repayred And after he descended doun for to vnfyte the Erthe for to re/ myse and sette it in ponit And as he cam in Archade Whiche contre he loued because he was noury ssshed there/and made it atayn greene/ and replemyssshed the Ryuers with Natur

As he cam and went in this contre he fonde a fayre & gentyll damoyssel of Archade And as sone as he sawe her he was rauyssshed & espryssed of her loue in such wyse that he myght not endure. This mayd had lerned to hunte & chace wylde & sa uatte beestes & bare a bowe and caas ful of arowes. She was felawe to dame dea ne and myghest to her and best lourd and went alway by her syde. but humay/ ne puyssance myght not longe endure. Whan Deane with drewe from her/her chace.

Apt is sayde in comyn prouerbe. loue of ry che folke to lytel en/ dureth. he is a fool pt that therto asselv/ eth. Many ben soon lyste vp & enhaunced by thacquyntance of lordes. that after in lytel while lese theyre grace and good wille. and for lytel occasion falle

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my to grete shame. And
thus for lytel thynge
loste the fayre mayd
whiche was called
Calysto the loue of
her lady Diane. And
I. shall telle how &
wherfore. Hyt haped
that about myddaye
the fayre mayde Ca
lysto was strongly
trauayled & wery of
huntynge the wylde
bestes and of rennyng
after hem. entred in
to a wode for to reste
her in the shadowe.
She vnbente her bowe
and sette doun her tur
quoys And after laye
doun vpon the grene
grasse. Jupiter sawe
her wery & faynt. he
thoughte that thoo
was tyme or neuer
for tacomplysshe of
her hys desire & wille
And that Juno hyr
wyf shuld neuer
knowe of it/ And sayd

to hym thus. that yf
by auenture she knowe
of it I recche not ne
sette not therby. ffor
syn I. haue place &
tyme to doo my wille
I doubte not her hate
And therme wente
forth to the mayde.
And for to deceyue
her the better he toke
the forme and sem/
blaunce of Dame De
ane And syn approched
to her and sayd.
Fayre vyrgyn and
felawe me thynketh
thou hast hunted al
this daye. Whan she
sawe and herd hym
she supposed verayly
that it had ben Diane
And roose vp to her
wytholte tarynge
and sayde. Rygh̄te
dere lady moost noble
& valyant goddesse I.
pray ~~you~~ vnto Jupi
ter that he gyue you
Joye & honour yf it

pleſe hym to here me
Jupiter herd her &
what ſhe ſayd it
dyſpleſed hym not
and approched vnto
her and enbraced &
kyſſed her more frely
than a mayd ought
to doo and cam ner
her than Diane
was wonte to doo.
And as ſhe wolde de
maunde her where
ſhe had hunted. he
embraced her in his
armes & caſte her
doun vpon the thruſ
ſe and there toke her
maydenhode from
her. ¶ She wolde
gladly haue deffen
ded her. but ſhe had
no myghte ne power
ſo to doo. When Ju
piter had doon hys
royalle and playſyr
with the fayre Ca
lyſto he mounted
vp in to heuen. And
Calyſto fledde away
gretly ſore adrad of
her euyll auenture.
And moch hated the
place where ſhe had
loſte her vyrgynyte
And thenne ſhe de
parted fro thens al
abaſſhed. But ſhe
forſtate not her borne
ne turquoys And cam
ſo ferre that Dame
Diane cam by the
mountaynes and
alle her felyſſhyp vt
her and threte plente
of reneſon. Whan
Caliſto ſawe ſhe
doubted moche. but
whan ſhe ſawe the
route of the damoy
ſelles togydre. ſhe ſaw
wel that ſhe neded
not to feve & aſſem
bled my theyre com
panye. ffor none but
her ſelf vnder the
heuen knewe that
ſhe had loſte her may
denhode. But there
is nothynge ſo ſecret

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but sometyme it is re/
ueled and shelved. tres
pas can not be hydde.
And alwaie the tres/
passour weneth that
men spek of hys tres/
pas And so thought
Calisto. Whan Iu/
piter had rauysshed
her And was somoch
shamefaste that she
durste not loke one m
the vysage And it ap/
piered wel in her face
ffor she wexed reed
& chaunged her colour
bycause she was dys/
honoured. ffor she
was not after so har/
dy to spek as she was
to fore. ne cam not so
nygh the syde of Dya/
ne her lady Mer went
not to fore/as she was
wont to doo. but held
her alwaye behynde./

Diane ne her
felawshyp.
apperceyued for ony
sygne or token that she
made. ffor they had
not ape assayed ne
proued ony sicke
thynge them self.
And whan .viij. mo/
nethes were past.
a threte parte of the
xv^th. On a day hit/
fortuned it was hoot
And they had hunted
were wery And cam
alle m to a cold wood
wheryn was a ryght
clere & fayre wele or
fontayn. And their
Dyane sayd to her fe/
lawshyp. Here about
is no repayre of ony
man wherof we ought
to doubte. I wol that
we alle bayne vs in
this fontayn. Ther/
of was Calysto pas/
synge sorowfull. ffor
she knewe wel whan
she sholde be vncloped
her dede sholde be ap/
perceyued by her bely
Anone som vnclothed
them And some were

Septe in to the bayne.
Whiche. Wolde Calis-
to or not vnclothed her
And theme ech sawe
& knewe playnly that
she was with Child
how wel that she coued
her Wombe with her
hand. ffor Which cau-
se Dyane deffended
her that she sholde
not entre in to the bayn
But withoute tarying
she sholde goo & voyde
oute of her company.
Anone after
Juno knewe
that Calysto was de-
liuerd of a fayre
sone Which that Ju-
piter her husbonde
had engendred on her
whiche was like &
resembled hym right
wel. ffor Which cau-
se Juno was right
wroth and angry-
vpon Calysto And
was right sore es-
prysed w^t Jelousye
And resoned her sharp
ly with grete & proud
langage. sayenge.
thus to her. Foole
& rybaudde^a cherle or
wench. how were yᵘ.
so hardy to withdraw
my husbond fro me.
Ouermoch thou hast
trusted & affyed in
the Beaulte of thy.
vysage. I. shal aven
ge me & deface the
to grete shame And
with that she ranne
vpon her and drewe
her by her heers and
bete her alle dissheue-
led & toke & disporlled
her & treated her vy-
lanysly And she held
open her armes pray-
enge her humbly of
mercy. but the prayer
myght nothynge avayle
her. ffor Juno toke a-
way her fayre forme
and transformed her
in to an olde here. It
coude not theme be

troubed that euer she
had ben loue vnto Iu/
pyter. Whan she su/
posed to haue spoken
she gaf so horrybly
a noyse that she her
self was aferd þof
Nothynge abode wt
her. but thoughte
entendement of alle
thynge that she to fo/
re had. And contynu/
elly she sordred hol/
dynge such armes
handes as she had
straached abrood vn/
to the heuen And com/
playned within her
herte on hym that
had defloured her.
Wherby she was co/
men to this dyshon/
nest lyf. She hade
lost all her honour
and had ouer hytell
playsyr. She durst
not dwelle in the wo/
de allone. but went
by the fylde sleynge
remynge to fore pe
dortttes which ranne
after her bayeng wt/
oute hauynge socoure
of ony man And yet
she durst not but goo
oute of the waye for
fere of the other beeris
whan she sawe hem
how wel that she
was doughter of Ly/
chaon. which was
transformed in to a
wulf.

Calysto was
oon. yere in
this miserie. Archas
her sone that thoo
was grete appert
sette one of hys net/
tes in the wood for
to take venyson and
wylde beestis And
happend by auentur
to see her. but he kne/
we her not And hys
moder knewe hym
anone and cam to.
hym for to haue kys/
sed hym to haue
enbraced. but the

Chylde that salve her
sowle & lothlych &
had of her none atyuey-
tance recched not of
her. but fledde & toke
hys darte & launched
to her And had with
oute fayle smeton-
her in the breste. ne
had Jupiter be. Whi-
che had loued her &
deffended & kepte her
for hurtynge & fro
deth. and wold not
suffre that Archas
touched her. But ra-
uysshed & bare her
in to hys heuen and
the darte of Archas
also. And there she
is called the Ourse
or beere And is a sterr
Thexposicion of pe
Fable precedent.
Capitulo Nono.

Calysto
was som
tyme a
ryght fayre Damoy-
selle & yyrgyne and
ryght pryue with Dy-
ane. Which sygnefy-
eth chastete. Which
deyll kepte her may-
denhed. ffor Whan
she was perceyued by
her bely. she was sore
desprysed & dysamed.
lytil preysed & loued
of alle her frendes &
kynnysmen. they cast
& put her away for
her lecherye. Wherfor
Calisto went to the
borders & puterye. Wher
she suffred morhe po-
uerte And there she
became pale. sowle &
rowhe or heery. And
therfore it is sayned
that she became a beer
for in lyke wyse as
the beere is soon an-
gry & hyeth of fauy-
ne. Ryght so Calisto
in her atte was angry
& hyued of badrye.
ffor asmoche as she
coude not hyue putrye
& hoordom. Archas her

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Sone that setted hys
cure in hountynge &
to sette hys nettes to
take venyson & wylde
beestys. is to vnder-
stand a marchaunt
iourneyenge & stoppyng
in dyuerse londes &
countrees. Which fon-
de hys moder on a day
in aduoultrye in the
bordell or in some or-
dynate place. but
he knewe not hys mo-
der for her fylthe and
foolyssh habyte. And ye
moder knewe her son
wel inough and a-
proched to hym for to
haue kyssyd hym and
tolde hym that she was
hys moder. And that
she had conceyued hym
of suche a man.
Archas Which was
ashamed & greued.
Whan he knewe that
he was born in aduoul
trye. and that he sawe
the shame & puterye
of hys moder. with-
oute moo wordes he
had for despyte slayn
her. ne had be for by
goddes sawe he thought
that he sholde not tou
che ne smyte fader ne
moder for nothynge
that they doo And after
approched to hys mo-
der and reconcyled her
and withdrewe her
fro her folye. ¶ Iu-
pyter stellyfyed her
That is to saye. that
she becam wyse and
prudente. ffor she left
& chastysed her cuyll
lyf. And lyued after
ward honestly & holy
ly in thruynge good
ensample for to lyue
And therfore it is
fayned that she was
transformed in to a
sterre. ¶ So ther
be many that hyden
the moste parte of
theyre acte in dyuers
theyre lyf lecherously

and ꝑ ſſolutely my-
ry baudyſſes & putrys
and after withdrawe
hem fro her fyrme &
hen ensample of alle
penaunce & honeſt lyf
Other ther be that
ſruen lecherouſly wt
oute loſyngte the na-
me of a mayde in ſu-
che wyſe that they
be not perceyued. ne
that her kelye ryſeth
not And ſuche ben
alwaye holden for may-
dens.

¶ Now Juno was
wroth by cauſe Ju-
pyter had ſette the
beer and ſtelly fyed
in yn heuen And is
made a Sterre.

Capitulo vndecimo.

¶ Than Ju-
no vnder
ſtood that
Caliſto. which had
le transformed in to
a Bere. was transla-
ted in to a ſterre on pe
heuen And that ſhe-
myghte nomore thre
we her. She was a-
wrothe & angry as ſhe
myghte be. She went
vnto the goddes of the
ſee. which receyued
her honeſtly. and ſyn
demaunded of her pe
cauſe of her comynge

¶ She ſayde. I. ſhal
hyde nothyngte from
you towchyngte my
ſorowe. I. was wont
to be lady & maiſtreſ-
ſe ouer the goddes &
ladyes of the heuens
Now I. haue a maiſ-
treſſe that wyl hold
the heuen ayenſt me
as ſoon as the myghte
cometh. Ye may wel
ſee that I. ſaye trouth
ye may ſee a newe ſter-
re on the ffyrmament
myghty vnto the laſte
Aqyll. ffor ſomoch as
I. was angry with
Caliſto that had treſ-
paced ayenſt me and

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I. transformed her
in to a bere. I wolde
that she were made
quene on the heuen-
had lefte me for her
¶ Whan Juno hade
thus complayned her
she prayd them in
this manere. I. pray
you. yf euer ye loued
me. that ye late her
not descende in to yᵘʳ
See. ¶ The goddes of
the see graunted a-
none her requeste.
And after that Juno
had thanked them she
retorned right joy-
ously. ¶ The Our-
se is fyxed in the cer-
cle of the fyrmamet
And how she maketh
her cours & torneth hy-
tal or moche. she is en
in thopposite of the
south. ffor this sterr
where she is & appie-
reth is called the re-
gyon of Septemtrion
And therfore it is fay-
ned that she neuer
estendeth in to the
see. ffor after the
mornynge she is set
te in the fyrmament
where he neuer goth
out of hys place. but
turneth hym self rond
aboute and neuer dop
oute of hys place fer
But other whyle we
lose the syghte of her
on day tyme whan
she is ferre. And per-
for she is called ourse
or bere. Whiche is
called slowe flesshe
ffor she may be seen
by myghte where
by semblaice she-
maketh her tornoys

After that pe
requeste of
Juno was confermed
she was lyfte in the
ayer vp in a Charr-
ot whiche that the
peocks drewe. Whi-
che newly were pur-
ted with the eyen

of Argos. The rauen
whych had be to fore
all white. but my
Auctoryte reporte
And by hys ygnora
ce & not knowynge
became blacke. passeth
theme forthby. And
here I wyl telle you
how this happend
and for what cause
he was thus changed
Now Phebus by
reporte of the Raben
sleewe hys loue Co
ronys. And how
Mercury loued Cal
las. and engendred
on therthe Erichto
nyus. Capitlo. 12°

IN Thes
salle was
som tyme
a fayre mayde and
playsant borne my pe
Contre of Aurysse na
med Coronys. the
which first loued
Phebus. the which
had theme a white
fowle called Corvus
or rauen. This
Corvus or Rauen ap
perceyued on a Day Co
ronis hys lady playeng
game of loue with
another man than his
maystre Phebus And
forthwith he wente
hys way for to thow &
telle hys maystre the
nouelyte that he had
seen. And as he went
the Crow mette wt
hym and demanded
hym whether he went
so hastly. He sayde
he went for to telle his
maystre tydynges of
hys maystresse wher
of she shall be sore a
shamed. The Crowe
Dystrouncelled hyme
for to soo doo for alway
she sayde he cometh
to sonne that bringeth
euyll tydynges And
wete verily that thou
mayst so angre Phe
bus that hys anthey

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