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The fatal hero: Diana, deity of the moon, as an archetype of the modern hero in English literature. (Volumes I and II)

Haroian-Guerin, Gillisann, Ph.D.

City University of New York, 1993

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THE FATAL HERO:

DIANA, DEITY OF THE MOON, AS AN ARCHETYPE OF THE MODERN HERO IN ENGLISH LITERATURE

by

GILLISANN HAROIAN-GUERIN

VOLUME I

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1993

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PREFACE

THE FATAL HERO:
Diana, Deity of the Moon, as an Archetype of the Modern Hero in English Literature

In this study, I investigate the nature and the function of heroic characters who are modelled on the goddess Diana in modern literature. These heroes I have generically titled Diana-types, and the type exists everywhere, in the works of almost every major writer as well as a host of minor ones.[1] She is in particular an important figure because she assumes in modern literature an

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1. This dissertation concentrates on the most important and representative figures but, in the course of my research, I have come upon more than three hundred instances. These I list, with annotations, in the Literary Bibligraphies.

I have created a bibliography of Diana in art, too, for I plan to support ideas in my thesis, whenever necessary, by examining the figure of Diana in other areas of creative endeavor. For instance, William Blake's chiaroscuro of the triple-faced moon goddess in her darkest aspect aids to document both his familiarity with and individual interpretation of her myth. Such references as this one may play a sharply limited role in my dissertation, but this bibliography substantiates the enormous

apocalyptic role that is crucial to many of the works in which she appears.

Moreover, this apocalyptic Diana-type, while usually female, functions in many cases not as a heroine but as a hero. That is, she assumed to herself the powers of action and apocalypse that had traditionally been assigned to male protagonists. My thesis analyzes these heroic powers in the modern Diana-type, and in the process explores the new relationship this Diana-hero bore to the traditional, and now displaced, male hero.

No one has, to my knowledge, so far done a study which identifies and examines the nature and function of the Diana-type as a hero in modern literature. There have only been isolated works limited to the analysis of the Diana-type as a "heroine" within a single work. A representative example is Dorothy Jones's "The Goddess, the Artist, and the Spinster," an article which clarifies the role of the goddess Diana as a model for the multiple heroines in Elizabeth Jolley's novel, Miss Peabody's Inheritance. My dissertation will be the first comprehensive critique of the Diana-hero's role in modern literature.

Further, such works as Sir George Frazer's The Golden Bough and Northrop Frye's The Critical Path indicate the need and the importance of my thesis, for these works

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(Footnote 1 continued from previous page)
appeal Diana had to the modern imagination of artists.

have demonstrated the critical significance of myths in literature. Since publication of these works, many treatises have been written on the topic of specific myths and their interpretations in literature. A few examples include Charles Segal's Orpheus: The Myth of the Poet; William Blake Tyrell's Amazons: A Study in Athenian Mythmaking; Marleen Julia Lowel's Herman Melville and Eugene O'Neil in Search of a Nocturnal Paradise: The Myth of Dionysus Recovered; Marcel Detienne's Dionysos at Large; Nancy Kathryn Ruff's At Regina: Dido from Vergil to English Renaissance Literature; Candace Jane Waid's The American Persephone: Women and Writing in Edith Wharton's Narratives of Separation; Elree Irene Harris's "The Wounded Angel": The Lilith Myth in 19th and 20th century British Literature, or Chester Norman Molley's The Artemis-Athene and Venus Polarization in the Works of Edith Wharton: A Mythological Dimension with Psychological Implications.

To begin on my subject, I offer a definition of the Diana-type. The configurations of the goddess Diana have been many throughout the ages, which necessitates a decision of which configuration should serve as the principal of my dissertation. That configuration is Diana as the Triple Goddess, she who rules heaven, earth, and hell, because this is the most potent form of the moon goddess. To this powerful Triformis many poets have paid homage. A proliferation of examples exists. She was Keats's

"Queen Moon," whom he honored as "Queen of Earth, and Heaven, and Hell" in "To Homer." Or, in Orlando Furioso,[2] poet Ludovico Ariosto sings to Diana:

> "O sacred goddess, who in times gone by
> Hast rightly worshipped been as three in one,
> Who on the earth, in hell and in the sky
> In triple loveliness thyself hast shown...."
>
> (I: XVIII: 184)

And, Michael Drayton praises this omnipotent Diana in "The man in the Moone"[3]:

> "So the great three most powerful of the rest,
> Phoebe, Diana, Hecate, do tell,
> Her domination in heaven, in earth and hell,"
>
> (118)

This definition, amplified and qualified by substantiating quotes and textual evidence, serves as the basis for identifying the Diana-types in my dissertation. I do not consider any character a geniune Diana figure unless it can be clearly corroborated by some textual support that the author so conceived her. Thus, I shall never offer any mere speculations. Examples of textual evidence that cor-

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2. One reason that I chose the example of Orlando Furioso is that this work influenced to some extent the works of the Romantics, whose poetry is the subject of the first chapter of my dissertation.

3. Drayton's works also influenced certain Romantic poets, especially Keats, on whom I focus in the first chapter.

roborates my identifications of Diana-types are give as each chapter unfolds.

It is important to classify here a critical challenge that arises from having selected the configuration of Diana Triformis. As Drayton's quote above on "Phoebe, Diana, Hecate..." indicates, the Triple Goddess bore different titles in her three different phases. Indeed, from ancient times this Queen Moon has been titled the "Myriad-Named." This demands that I identify, for myself and for the reader, the underlying similitude among these differently-titled aspects of Diana, for this similitude will serve as the focus for my dissertation. And, by far the most important similitude underlying the three seemingly different aspects of Diana is her power of apocalypse.

For example, when the "Queen Moon" glowed inspirationally in the heavens, she was at times titled Phoebe,[4] and represented the phase of the bright full moon. When she roamed the green woods of earth, she was often given her well-known title, the Roman Diana, or its Greek counterpart Artemis, and she represented the phase of the waxing new crescent. When she ruled black Hades, she was sometimes called Hekate and represented the phase of the dying moon. In all three capacities, however, she was one

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4. "Cynthia" and "Lucina" are also much used for the celestial moon goddess.

and the same--a fatal goddess. The rays of the shimmering Phoebe, the silver shaft of the huntress Diana, or the black magic of Hekate--all three could translate a human into the otherworld realm.

Thus, Diana's fundamental act, in any of her seemingly different configurations, is to transfigure the mortal into the immortal state. To Endymion she gave love and eternity, to Acteon rancor and death, to Iphigenia salvation and ascension ... to any she looked upon came transformation, a death literal or symbolic that presaged rebirth into another state. Here lies the "fatal" heroism she brings to the modern world.

I term this function "apocalyptic," using the word as it is used in the Book of Revelation, the definitive work in Western literature on the coming of apocalypse.[5] In Revelation, the "apocalypse" signifies a destruction which

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5. Many critics have already documented the influence of the Book of Revelation on English thought and literature. One text which explores the advent of apocalyptic hope and language in among the six Romantic poets is Harold Bloom's The Visionary Company: A Reading of English Romantic Poetry (Cornell UP, 1971). As Bloom notes, Coleridge, with Priestly, even began to interpret the French Revolution as being the time of troubles preceding the millennium that is the first stage of the apocalypse, the last judgment prophesied in the Revelation of St. John the Divine (xx).

A concise example of this phenomenum would be Joseph Wittreich's "Opening the Seals: Blake's Epics and the Milton Tradition" in Blake's Sublime Allegory (U/Wisconsin Press, 1973). Wittreich's article so precisely analyzes the structure and the impact of Revelation on Blake that one, in the end, can understand and apply Wittreich's theory elsewhere with dexterity.

precedes a rebirth, one that is no less than the realization, the creation, of heaven on earth. It means that moment in which the worthy are transfigured and this world is translated into the next. It means in short transfiguration.

In fact, the transformative Diana is manifest in Revelation. One herald of the apocalypse is the appearance of the woman with the moon beneath her feet. In the majority, though not all, of the body of interpretation on Revelation, from Catholic to secular, St. John is taken to be specifically referring to Mary. However, I shall claim, with such scholars as Marina Warner in Alone of All Her Sex: The Myth and the Cult of the Virgin Mary, M. Esther Harding in Woman's Mysteries, Robert Graves in The White Goddess, and Robert Briffault in The Mothers: A Study of the Origins of Sentiments and Institutions, that Mary is, at least in one sense, a configuration of the archetypal moon goddess, the very same as the one embodied in the myth of Diana. And it is the image of this seminal, and apocalyptic, Queen Moon, whether in her in pre-Homeric, Homeric, or Christian configuration, that modern fiction invokes in the creation of new souls and new worlds.[6]

This reification of Diana, as herald of apocalypse, explains why she assumed a large role in modern literature

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6. Not every radiant and transformative female in modern literature is a Diana-type. However, every Diana-type does

specifically. Beginning in the Renaissance, the Western world was beleaguered--in all ways. Scientific, political, and religious revolution gripped this world with increasing intensity. And as scholars like Harold Bloom, Jerome McGann, and Northrop Frye have shown in Visionary Company, The Romantic Ideology: A Critical Investigation, and A Study of English Romanticism, the Romantics, threatened by imminent chaos, felt the need to create a new world.

These forces, directly, compelled the resurgence of Diana's image in modern poetry. For instance, Bloom describes in The Visionary Company, that the Romantic poets, faced with this troubled world, adopted the Spenserian and Miltonic spirit of a Puritan knight-errant juxtaposed against corrupt machinery; they were autonomous souls seeking their own salvation outside of and beyond the hierarchy of grace (xviii). Such a struggling poet, and mortal, frequently seeks salvation by wedding the Soul.[7] A strong symbol of the feminine, the Soul, has always been the moon goddess, bride of the sun god. Her beloved image in particular shines brightly in direct contrast to some of the dispiriting forces of our modern world, such as over

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(Footnote 6 continued from previous page)
emanate a physical and/or spiritual light.

7. Bloom noted that this phenomenum in Romantic poetry persists today, its direct legacy echoed in such cries as that of Yeats:

> "Thought is a garment, and the soul's a bride
> That cannot in that trash and tinsel hide."
> (xxiv)

industrialization and technology. Edgar Allen Poe cried in "Sonnet--To Science":

"Hast thou not dragged Diana from her car?
And driven the Hamadryad from the wood
To seek a shelter in some happier star?"

Thus, Keats' questing-hero Endymion seeks as his soul-bride, Diana. She is the celestial queen untainted by wordly corruptions; she is the glorious embodiment of light, purity, and renewal in an increasingly barren and mechanical world.

Moreover, at the same time the modern world was in the midst of this political, social, religious, philosophical, and scientific revolution, it was also undergoing a revolution in gender ideology. Earlier, solitary pioneers such as Aphra Behn and Mary Wollstonecraft began to challenge their society's established roles for women and its right to impose these roles on women any longer. The force of the feminist demand for a New Woman interfused with the modern poet's need for a radiant and transformative Diana. The result was that the Diana-type came to be not only the modern world's new heroine, but eventually its new hero.

Soon, in the hands of certain modern authors, the Diana-type came to assume to her own self and for her own sake the powers of apocalypse that in the past had been

employed for the benefit of male poets. Before, Apuleius, Spenser, Drayton, and Keats had quested after the Queen Moon, who functioned as a beautiful vessel for their spiritual transformation. Later, the modern Diana-type still aided a male hero in his quest for illumination and transformation, but in the main she is a fully realized woman who quests arduously for her own regeneration.

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CHAPTER ONE

"The Charmed Touch": Death and Resurrection in Keats' Endymion.

> ...She took an airy range,
> And then, towards me, like a very maid,
> Came blushing, waning, willing, and afraid,
> And pressed me by the hand: Ah! 'twas too much;
> Methought I fainted at the charmed touch.
>
> Keats's Endymion I:633-37

Various Romantic poets, such as Keats, employed the figure of "charmed" Diana in their works, and those poets, as its immediate precursors, wielded a significant influence on modern literature. A study of the Romantic configuration of Diana, then, opens the way toward the fullest understanding of the role of the Diana-type in modern texts. Two main forces contributed to making the myth of Diana essential to some important poems. First, the Romantics inherited a a rich literary legacy of Diana-types. Second, they needed to make new worlds, and the Diana-type, for reasons explored below, could especially aid them in this task.

The Romantics inherited from classical, medieval,

and Renaissance literature an array of poet-heroes questing after Diana-types. Her candescent will heralded transformation and apocalypse for her male devotees, and these were the very powers for which the Romantics searched in their act of re-making their world. The luminous Isis or Byrrhaena of Apuleius, the fierce beauty and energy of Iphigenia in Euripides or of Clytemnestra in Aesychlus, the brilliant Beatrice of Dante, the glowing Britomart of Spenser--all are Dianas, who could, and did, serve as models for Romantic creations, a point to be treated extensively in my thesis.

The Romantic poets needed to create new worlds because their own world was disintegrating, economically, religiously, and politically. In the late 18th century, scientific, political, and religious revolutions had turned upside down the traditional beliefs and structures of the Western world. As one instance, out of many, England's green countryside was increasingly blackened with new coal mines. In turn, such new industries produced more changes. England's cities soon darkened, too, along with the countryside, for the cities became crowded with countryfolk who had been displaced from their rural lands by the mines. At the same time of these types of fresh secular struggles, England's ministers decried from their pulpits the growing evil of modern schools of thought, encompassing evolution, psychology, and aetheism. There were crises on every front.

Even England's seemingly powerful monarchy was shaken by the spectacle of the bloody French Revolution.

For poets, science, especially, threatened not only to strip their country ... but to strip everyone's soul. Edgar Allan Poe cried in "Sonnet--To Science":

Hast thou not dragged Diana from her car?
And driven the Hamadryad from the wood
To seek a shelter in some happier star?

In the midst of such despair and disintegration, certain Romantic poets to turn to the image of a radiant Diana.[1] Especially, as Bloom describes in The Visionary Company, the Romantics, in the spirit of Spenser and Milton, adopted the metaphorical stance of a Puritan knight-errant, a heroic figure juxtaposed against a troubled world and its corrupt machinery. They imaged themselves as autonomous souls seeking their own salvation outside of and beyond the hierarchy of grace. One method by which this questing poet-hero sought salvation, quite frequently, was through a symbolic marriage to the Soul (xviii-xxiv). Some,

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1. In a general vein, I would note that Diana embodied an ideal feminine for Keats, and that such "ideal"s were a priority in most Romantic poetry. Jerome McGann explores, in The Romantic Ideology, the centrality of ideals, ideologies, and ideas for Romantics. Keats's ideal in particular was imaged by a woman, for she could embody the "Idea" of Love and Beauty that he valued so highly (Abrams Mirror 315). Barbara Schapiro, in The Romantic Mother, does a particularly interesting analysis on Diana, and the other females in Endymion, as the "ideal goddess," the "ideal mother," and the "ideal love," who serve as the attraction and inspiration for the "ideal self" of the poet (38, 39,

such as Keats, sought as their soul-bride a celestial queen untainted by wordly corruption, and such a queen of the heavens was the moon goddess Diana. She is the embodiment of light, chastity, and renewal. She was the perfect bride to redeem the Romantic poets. With Diana's light and inspiration came success in the Romantic poet's quest: the re-making of the old, disintegrating world into a new world.

Further, the new world was, specifically, to be shaped and "made" by the poet because he was, as Shelley proclaimed, the "unacknowledged legislator" of the world. Poets, who wed purity and salvation in the figure of their Bride, and who were by her inspired to acts of poesis, could create the untainted ideas, values, love, and ideologies needed to mold brave, new worlds.

In this quest, the poets also focused on man recovering his mythopoeic powers. They turned frequently to myths both as the models and the enduring structures of once-living religions and cultures. The myth of Diana was one of these, and one of the most important.

Finally, the moon's cycle of birth, growth, death, and rebirth each month added to the list of reasons why Diana became to Keats and others "the budding morrow in midnight" ("To Homer"). In her lies the assurance and the

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(Footnote 1 continued from previous page)
45, 48).

powers of rebirth, even in the darkest times. And to be born again is to experience apocalypse, the birth of new worlds, the Romantic goal.

Certain elements of the Romantic Diana became especially important to modern authors and the Diana of Keats's Endymion is a perfect embodiment of them. First, Keats's Diana serves as an archetype for all females in the poem. Though each woman may inhabit only one of the Triple Goddess's three realms--heaven, earth, or hell--each is nonetheless a type of Diana. As demonstrated below, Diana was to Endymion not only the celestial Dian, but also the hellish Circe, the earthly Indian maid, and the Bride of the Canticles. Last, but critically important, Keats shapes his Diana in a new humanitarian spirit, and that element in particular sets the foundation for human Diana-types in the modern novel.

I. Diana as an Archetype for Females in Endymion.

"The silvery setting of their mortal star...."
(I: 359)

The moon, as the silvery setting of our mortal star, bathes our world in its "silvery enchantment" (I: 461) and so colors all of our "sojourn"s on this "middle earth" (I: 723-24). The moon particularly colors the lives

of women, for as M. Esther Harding explains in Woman's Mysteries, "The symbol which above all others has stood throughout the ages for woman, not in her likeness to man, one aspect of homo sapiens, but in her difference from man, distinctively feminine in contrast to his masculinity, is the Moon. In poetry, both modern and classical, and, from time immemorial in myth and legend the moon has represented the woman's deity, the feminine principle, much as the sun, with its heroes, symbolized the masculine principle" (20). In Keats's Endymion, the moon goddess does embody the "utmost beauty" (III: 74) and "the charm of women" (III: 169).[2]

Moreover, because Diana's nature encompasses not only the feminine realm, but also the triple realm of earth, and heaven, and hell, she can manifest herself in

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2. To illustrate how standard this motif is in English literature, I choose as an example Drayton's poetry because it influenced Keats' Endymion. In Drayton's The man in the Moone, Phoebe is the "great queen" of all the female nymphs (116), and in his Endymion and Phoebe, she is their "empresse" (ll. 410):

> "And unto her of women is assign'd,
> Predominance of body and of mind"
> (ll. 419-20).

Spenser's poetry, which also influenced Keats, serves as further illustration. In The Faerie Queene Diana serves as embodiment of the royal virtues of Queen Elizabeth, who is the paragon of womanhood and the epic:

> "But if in liuing colours, and right hew,
> Your selfe you couet to see pictured,
> Who can it doe more liuely, or more trew,
> Then that sweet verse, with Nectar sprinckeled,
> In which a gracious seruant pictured
> His Cynthia, his heauens fairest light?"
> (Book III, Prologue: 4)

any female shape, from an innocent maiden, to a life-giving woman, a prophetic hag, or as a figure sharing all of these identities. One finds, for example, that the "Queen Moon" has had as many titles as she had shapes in myth. Diana is the "Myriad-Named," and Drayton supplies an exemplary list:

> And now great Phoebe in her tryumph came,
> With all the tytles of her glorious name,
> Diana, Delia, Luna, Cynthia,
> Virago, Hecate, and Elythia,
> Prothiria, Dictinna, Proserpine,
> Latona, and Lucina, most divine;
> (ll. 823-828).

Fortunately, Diana's shapes can be generally categorized by the three main stages of the moon: waxing, full, and waning. Usually, the waxing crescent moon is identified with the maiden and youthful huntress of the green woods, "Diana." In the phase of the full, glowing moon, she is the radiant "Lucina" of the heavens. The dark and waning moon is linked to the hag "Hekate" of the black underworld.[3]

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3. Two beliefs strengthened the association of the waning moon with the underworld over the ages. First, the dark moon was believed to be, literally, hidden underground, as noted in Spenser's Faerie Queene:

> For now three Moones haue changed thrice their hew,
> And haue beene thrice hid vnderneath the ground.
> (I: VIII, 38)

Second, from ancient times and myths, the moon was thought to occupy the border between earth and the invisible netherrealms of Hades (Plutarch Mor XII: 191-3). Occupying the "meads of Hades," the moon was thought to be the resting place for good souls. There, these transitory souls

To succeed in his quest, a poet-hero must journey through each of Diana's realms--earth, heaven, and hell.[4] In each, the hero, such as Endymion, encounters many females, who embody a different element of the seminal goddess Diana.

A. White Magic: the Heavenly Dian.

In Keats's poem, the moon goddess dazzles Endymion's soul and invites it to commingle with her argent spheres (I: 594-595). She embodies, in all its celestial glory, feminine radiance and love as a redeeming force. The celestial Dian is the "Enchantress" whose white "magic" aids and enables the immortalization of the hero-questor

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(Footnote 3 continued from previous page)
were purified of their last earthly remnants. Eventually, their airy spirit and mind would lose totally its corporeal residue (199-205). This belief led to some interesting ancient rituals, such as beating brasses during an eclipse to raise a clatter and din against the souls on the moon (207-11).

4. The hero's journey toward the Triple Goddess and through her three realms is reinforced by the constant imagery of "three" in the poem. As examples: Endymion in his visions sees "three steeds" (I: 167), he is enchanted "a triple hour" beneath the silvery moon (I: 462), he "thrice" sees his fair enchantment (I: 918), he exclaims about his three feminine loves, "I have a triple soul!" (IV: 95), and so on.

Such imagery is similar to that of Keats's predecessors whose heroes sojourned toward Diana. Drayton in The man in the Moone, for instance, has "signes in their triplicities," sympathies with their "trine contents" (117), and "Whole orders formed in triplicity" that hold their places "by the treble trine" (118).

Endymion (II: 613; 756).[5] In the silvery splendor of her sacred fonts and diamond paths, Endymion seeks, explores, and receives the "power to dream" (708). When the mortal Endymion swoons at her radiant vision, she revives him with the "life of love" (772).

Hers is the glorious light that brings with it ultimate vision:

> ...other light
> Though it be quick and sharp enough to blight
> The Olympian eagle's vision, is dark,
> Dark as the parentage of chaos!
> (II: 909-12).

Cynthia, the "queen of light," bestows "good visions" on mortals. Her bright "silver lip" kisses dead things to life and in the bath of her brightness that one "dreams of fields divine" (III: 56-58). In her radiant face they may read "gentle lore" as they are simultaneously entranced by her vesper hymns and carols (IV: 828-33).

Beneficent magic is also linked to the moon because

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5. The "bewitching" power and beauty of women has always been thought to derive from their patroness, the moon, and in ancient times priestesses of Diana danced or lay for hours in moonlight to be saturated with its luminosity so they could work powerful magic (Briffault II: 598-99).

This is a common enough literary motif, too. The witchery in A Midsummer Night's Dream, for example, takes place beneath the moon and under the woodland realm of "Titania," a variation of "Diana" (cf. George Sandys' Ovid's Metamorphosis Englished, Mythologized, and Represented in Figures I: 1-14, III: 169-211, VII: 1760214, VII:

her harmonious spheres produced the spell-binding music which enchants the human soul. Endymion is both spellbound and led by the invisible music from holy spheres (II: 675). The music of Dian's love tunes the "lyre of his soul Eolian" from all harsh and violent earthly cacophony (II: 866-67), and the choir of Cynthia leads him to dwell on things beyond earthly realms "for which no wording can be found" (IV: 962-65). In the final moments of the poem, in which she appears to bring Endymion into the upper spheres with her, a "vesper hymn, far swollen, soft and full" through her "sylvan aisles" announces solemnly the event (IV: 977-78).

This mental entrancement, or enchantment, induced when a poet basks in the moon's music or light is prized because this is the induced "lunacy" that frees one from earth-forged manacles. Lunacy, as a state of mental inspiration, has always been the goal of the prophet, magician, and saint, of the lunatic, lover, and poet, for all seek a vision of another, ideal world (Briffault II: 609).[6] Thus, in the heat of his visionary love with "Cynthia, ten times

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(Footnote 5 continued from previous page)
390-417).

6. Drayton's sonnet to poetic inspiration is, fittingly, "To Lunacie" (sonnet IX):

> As other men, fo I my felfe do mufe,
> Why in this forte I wreft inuention fo,
> And why thefe giddy metaphors I ufe,
> Leauing the path the greater part do goe;
> I will refolue you; I am lunaticke....

bright and fair" (II: 170), Endymion speaks of his inspiring and terrifying "madness" (II: 185):

> ...for he had fled
> Into the fearful deep, to hide his head
> From the clear moon, the trees, and coming madness
> (II: 217-18).

This "Love's madness" (II: 860) soon does empower Endmyion to "burst" mortal chains:

> ...I do think the bars
> That kept my spirit in are burst--that I
> Am sailing with thee through the dizzy sky!
> How beautiful thou art!
> (II: 185-87).

Even in its mildest manifestation, lunacy also empowers Endymion to dream of the ideal:

> Thou wast the mountaintop--the sage's pen--
> The poet's hard--
> On some bright essence could I lean, and lull
> Myself to immortality....
> (III: 164-173).[7]

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7. M.H. Abrams explores this idea, with different emphasis, in The Mirror and the Lamp. He analyzes the war between science and poetry for the Romantics, especially in Keats' Lamia. In that poem, another Diana-type is the emblem of poetry. This is the silver-mooned serpent goddess, Lamia (ll. 51, 92, 156). Abrams observes of her: "The central figure of the serpent-woman in that poem is a complex and equivocal symbol, but the familiar passage on Newton's rainbow demonstrates that in part it signifies the poet's vision, in opposition to the scrutiny of 'cold philosophy,'

So intertwined are the poet's ideals and the image of the moon that, as Harold Bloom notes in The Visionary Company, the poetic endeavors of the hero Endymion are indistinguishable from the symbol of the moon:

> The poetic romance Endymion begins by establishing the state of existence, intense and mutable, inhabited by its protagonist. An enclosed world, frequently likened to a bower and covert, it is a natural temple, dominated by the moon, which is scarcely differentiated from the poetry made by its celebrants [sic]:
>
> ...so does the moon,
> The passion poesy, glories infinite,
> Haunt us till they become a cheering light
> Unto our souls.
>
> (VC "Gardens of the Moon" 368).[8]

(Footnote 7 continued from previous page)
which, Keats says, will 'empty the haunted air' and 'unweave the rainbow'" (303-04). Science has destroyed the golden age of poetry, the charms of myth and fairy-lore (306-07), which the brilliantly crescented Lamia embodied.

8. Bloom adds that Keats' Muse is, in effect, the muse of Thomas Chatterton, of British native genius, of deep prophetic solitude and Druidic rhapsodizings (370). I would speculate that this is no contradiction to the worship of the Greek Diana or Roman Artemis, however, for not only did Druid worship include the moon, but also the Roman Diana gives the original prophecy of England to her founder, the Brutus, in "The Prophecy of Diana" of Brut's Layamon (4-6), and this theme surfaces elsewhere in British literature. Cf. Thomas Morgan's "On the Worship of Diana in Britain" for further information on the popular worship of Diana in Briton in the pre-Christian era.

Moreover, not only does the moon encompass the poetic ideal in the poem, she encompasses no less than life itself. Uunder Dian's reign come all the copious and crystal springs and rivers, all the waters of life:

> --The mighty deeps,
> The monstrous sea is thine--the myriad sea!
> O, Moon! far-spooming Ocean bows to thee,
> And Tellus feels his forehead's cumbrous load
> (III: 68-71).[9]

It is precisely Dian's life-giving powers, her moisture, music, luminosity, her ideal beauty, that in their entirety allow poets to transcend the mortal realm. This even includes a transcendence of death. Her ritual passage each month from birth to death to rebirth is imaged in the worshippers' rituals in Endymion:

> Many upon thy death have ditties made;
> And many, even now, their foreheads shade
> With cypress, on a day of sacrifice.
> New singing for our maids shalt thou devise,
> And pluck the sorrow from our huntsmen's brows
> (IV: 836-40).

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9. Keats echoes a theme traditional in literature. For example, the moon goddess rules over the waters of life in Drayton's The man in the Moone:

> Sooner or later shifting of the tide
> As far or neer my wandring courfe doth guide:
> that kindly moyfture that doth life maintayn,
> In euery creature proues how I do rayn
> (11. 112).

Mythically, Diana "plucks the sorrow" from the brow because with her kiss--the morte di bacio--heroes can pass beyond the dark shadows of this earth and their human error into the sphere of glorious and eternal bliss (Smith 335). The "power to make/Men's being mortal, immortal" (I:843-44) and to find "renewed life" (I: 919) is the specific power of her white magic. Endymion may be ironically entranced "dead-still" by the light of Dian (I:405), but he is so entranced as a presage to new life.

Thus, in Dian's luminous love the heroes of Keats find and experience a benevolent and ritualistic type of death, of a "self-destroying" that allows for a new birth of "the chief intensity" of their being (I: 799-800). This theme is reinforced through Keats's poem, for Endymion repeatedly undergoes a symbolic death so that he can be revived by Dian's englorying touch:

> My eyes at once to death: but 'twas to live,
> To take in draughts of life from the gold fount
> Of kind and passionate looks...
> Ah, desperate mortal! I even dared to press
> her very cheek against my crowned lip,
> And at that moment, felt my body dip
> Into a warmer air:
>
> (I: 655-64).

Above all "earthly pleasures" is the "warm treble" of Dian's "devout kiss" (IV: 743-44) and the "blissful

swoon" felt at the caress of her golden hands (IV: 999); above all earthly elements is her glimmering light and enticing breath, guiding the poet to the higher spheres:

> ...Through what dark tree
> Glimmers thy crescent? Wheresoe'er it be,
> 'Tis in the breath of heaven; thou dost taste
> Freedom as none can taste it, nor dost waste
> Thy loveliness in dismal elements;
> (II: 308-12).

From the beginning, Endymion proclaimed that the ideal he seeks is no less than paradise:

> Wherein lies happiness? In that which becks
> Our ready minds to fellowship divine,
> A fellowship with essence; till we shine,
> Full alchemized, and free of space. Behold
> The clear religion of heaven!
> (I: 776-81).

Dian later confirms that for Endymion to realize this height will be to find rebirth into the immortal sphere of paradise:

> Ere long I will exalt thee to the shine
> Of heaven ambrosial....
> (II: 809-10)[10]

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10. Similarly in Lamia, Lycius:
"...answered, bending to her open eyes,
Where he was mirrored small in pardise,
'My silver planet, ..."

This is the realm of white magic. This is the blessing of the heavenly Diana. From ancient times, the moon was a beautiful, august, and elegant object seen from "this shadowy, terrestial, and noctural place which is earth's estate" (Plutarch Mor. XII: 73). Gleaming with celestial fires, her lustre was the clearest mirror of earth's terrain (XII: 41). However, "some other earth" was not the only accepted epithet of the Moon from ancient times. She was also titled the "celestial earth", she kindly reflected to our shadowy world her "marvellous beauty" and pure "smooth heights." She garnered the light from the heavens and reflected it, beneficently, to our darker orb below her (XII: 140-43). Through the ages, the Queen Moon had offered the vision of paradise to be worshipped by mortals, and to Romantic poets, the Queen Moon still offered the vision of paradise...to be regained.

B. Black Magic: the Underworld Queen.

Diana, goddess of the waning moon, is also queen of hell, often titled "Hekate." In Endymion, this configura-

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(Footnote 10 continued from previous page)
(46-48).
Or, in Endimion and Phoebe, Drayton discovers Eden:
"For all the pleasures Nature could devise,
Within this plot she did imparadize;
And great Diana of her speciall grace,
With vestall rytes had hallowed all the place:"
(11. 19-22).

tion of the moon goddess is associated with the underworld and black magic; it is the obscure and hot "grot/Of Proserpine" (I: 943-44). This is the most harrowing realm through which heroes must journey. Aeneas, for instance, secures the golden bough from Sibyl, priestess of Diana and her dark forest, so that he can somehow harrow hell and prove his heroism.[11] Endymion must similarly harrow his own "native hell" (IV: 523). The queen of Endymion's singular hell, however, is not Hekate, but Circe. As her name indicates, her black magic is a circle--which the hero must break.[12]

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11. The Queen of Hades receives the golden bough because she alone has the power to receive the gold of our life, preserve it, and return it to us if she so desires (Kerenyi 43).

12. As Gustafson explains, any archetype of the feminine is related to roundness, for the "mother" is the unconscious symbol of wholeness (57). In Circe's "wholeness" lie the powers of life and death. A close scrutiny of myth reveals that all deities of life and death are one and the same. Diana, in her beneficent aspects, bestows life and light and celestial love. Who but she can have the right to withhold it? To experience disease, and its death, is to have your prayers to the health-giving Artemis unheeded. To experience darkness is to experience the absence of light. So, all life-giving and shining ancient deities have both "good" and "evil" attributes (Briffault II: 566), and that was considered natural.

Gustafson notes that Aphrodite, the bright Moon, taught her son Jason how to "draw down the dark moon" when he needed the help of magic powers." The reason is that only Hekate, as opposed to Aphrodite, had at her disposal the powers over life and death. Gustafson concludes with a statement for modern minds: "It is more difficult for us to accept this contradictory nature than it was for primitive peoples; our more rational mind cannot easily tolerate such a flux" (93). But flux and transformation are, indeed, the essence of a dark character such as Keats' Circe.

However, one of Keats' much influential predecessors, Spenser, understood this concept well. In Book Three of Spenser's Faerie Queene, the damsel Amoret cries to her champion Britomart

I believe Keats' choice of Circe, over the traditional queen of the dark moon, such as Hekate, is rooted in Keats' profound intuition of the lunar roots of the myth of Circe. The brilliant exegesis of the mytheme of Circe by Karl Kerenyi supports and offers enlightment on this idea, and to illustrate my theory I am, therefore, going to present Kerenyi's main point thoroughly:

Though "Kirke" and other Greek goddesses are daughters of the sun, they bring with them their lunar origins.[13] Circe's island, Aiaia, for instance, is beyond east and west, a land literally of the wilds. Upon sight of Circe's home, Odyssey shoots a large stag--the common emblem of Artemis, potnia theron, mistress of the wild forests and animals. The animals of Aiaia are bewitched humans who have been transformed into the cultic heraldic emblems of potnia

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to spare the evil enchanter who has enslaved her:

> ...For else her paine
> Should be remedilesse, sith none but hee,
> Which wrought it, could the same recure againe.
> (XII:34-36)

13. Briffault explains that solar deities, who evolved from the more primitive moon deities, were--in the beginning--simply a transformed version of them. As such, they inherited the earlier attributes and functions of the moon gods and goddesses, life-giving, fertilizing, immortality, and renewed youth. Even the most highly developed religions of advanced cultures bear the stamp of origin and development from rudimentary cosmic ideas of lunar cults (II: 677).

theron.[14]

Moreover, Circe derives her sorcery from the primal sorcery embodied in the transforming power of love, the power to enchant, to "bewitch," someone of the opposite sex. In a beneficent love encounter, such as one with the celestial Cynthia, the powers of love are mutual and balanced. In a maleficent encounter, such as one with the underworld Hekate, the powers of love are imbalanced and fragmented. Typically, then, the love derived from Cynthia and the heavenly spheres is blessed in direct contrast to the love derived from earthly and underworldly realms, which is doomed. Such configurations as Circe, and to a certain extent Venus, are meant to embody the transitory and ill-fated nature of sublunary love.

A human hero has to learn to differentiate the two and value each for what it truly is. Both Endymion and

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14. Interestingly, the darker powers of the moon are considered the especially potent, for many reasons. In Greek myth all dead pass into the realm of Hades. This land of the dead, host of the "silent majority," is where the remnants of mortals spend eternity. As such, the underworld and its dark hosts and eternity and black magic and sensual temptations is a more "fertile" aspect of the moon. The figure Niobe is one embodiment of this idea. Niobe, originally a local configuration of the moon goddess, sits three days numbly by the tombs of her twelve children. Niobe is associated with the dark side of the moon, its realm of death while to the "fair" moon goddess Leto belongs the lighter and glorious half, the two shining progeny of Apollo and Diana. To Niobe belonged, inexorably, the darker, more fruitful side, teaming with the earth's children (Kerenyi 61-78). The popular term "black magic" indicates love's origins in the dark regions of bewitchery, power, and fertility.

Ulysses do so. Ulysses' success is symbolized by Circe's transformation into into a loving woman upon his resistance to her earthly enchantments. Her transformation is emblem of the hero's passage from the darker to lighter aspects of feminine love (1-19).[15]

Further, if I can remain one more moment with the ancient myth, I would note that Circe, like Penelope, is a weaver: a weaver of tapestries in Ulysses or of enchantments in Endymion.[16] The moon, the original marker and maker

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15. Pagan myth--as opposed to Christian--allies more closely the two kinds of love as different sides of the same idea. For instance, in ancient Rome and Greece, ritual purity, or "chastity," was observed prior to harvests to avert the envy of gods and goddesses, but it was followed upon the harvest by orgiastic festivals which imitated and hopefully stimulated the deities' procreative and giving powers. Often, the two were meant to be judiciously combined--as in the case of hero-warriors who were continent before a grand expedition (Briffault III: 354). Ancient minds, therefore, would have had little trouble accepting Circe's immediate transformation from sensual sorceress to faithful lover in The Odyssey. A Christian mind would more expect the life-long penitence and sorrow of a Mary Magdalene.

Keats' consideration of the sensual aspects of life and pagan myth earned him for decades such censure as Yeats' labelling him a "coarse-bred son of a livery-stable keeper" and Arnold's lamenting the "vulgar" and "erotic" element in his verses (x-xi). The censure seems strict, until one bears in mind Harold Bloom's statement on Keats, which indicates how far that poet was ahead of his time: "Until Wallace Stevens no other poet was to attain so immense a celebration of the risen body in the here and now, with the senses given their delighted primacy and playing the measures destined for the soul.... His lovers are completely physical in a physical world, and their sensuous concreteness is emphasized...." (VC 379).

16. This factor will be important in my later analysis of James Joyce's Marion Bloom and the "loom of the moon" in Ulysses.

of time, possessed the emblem of a great loom, for it was on a loom that she could ceaselessly weave all time, endlessly create and unravel her bright and dark phases. The making of time is no less than the making of our physical world, which exists within time, and thus it is the making, the spinning and weaving, of our life. That is one reason why the dark goddesses of life and death, the Moirai, are literally spinners and weavers, the ones who both do and undo our lifely threads. On one level, then, the moon goddess as spinstress is a "poet" who makes time and life. This makes her further an excellently fitting bride for a poet-hero, who pass through the light and dark rhythms of her woven realms to complete his quest.

By passing the enchanted realm of Circe, Endymion will prove himself worthy of the Triple Goddess, in all her triplicity. Harold Bloom notes that Endymion's descent into

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Now, I would give Shelley's "Witch of Atlas" as an example of brilliant "poetic" weaving and magic. The "Dian" (LXVIII) Witch of Atlas is the ultimate "maker," for with her magic she paints, shapes, spins, and images through the poem. For example:

> All day the wizard lady sat aloof....
> Or broidering the pictured poesy
> Of some high tale upon her growing woof....
> Added some grace to the wrought poesy
> (XXVI)

In one sense a white witch, however, Shelley's Witch of Atlas, just like Keats' Cynthia, can "imparadise" others with the "magic circle" of her voice and eyes (VII), and she can "charm" spirits into mingling with her own radiance (LXVI). Nevertheless, she also embarks when the moon is "in the wane," the "noon of interlunar night" (231), for the realm of the dying moon and its black magic

Circe's waterworld is not only one episode in the poem's pattern of passages through darkness and death, but it is a key one. Before the Circe episode, an unprepared Endymion, lost in a labyrinthine underworld, prays to Diana, who answers his prayer; he stumbles out into the Garden of Adonis. Still naive, Endymion believes in a blissful love which brings the greatest depth of the soul, a sore mistake. His quest then moves from underground to undersea, to sympathy with Alpheus and Arethusa, turned to water by Diana herself. Endymion then names Diana as the goddess of his pilgrimmage. At this moment he is finally ready to plunge into the depths, the realms of Circe, and to brave a critical encounter with life-in-death, in the shape of the frozen lovers (VC 372-74).[17]

To further demonstrate the extent to which the realms of the sky, the forests, and the ocean are so interwoven, I would note that the dark woodworld of Circe is, on the most fundamental psychological level, a symbol

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is another source of power for her.

17. Bloom notes the analogue between the fate of Glaucus and mortals who fall into Blake's moony crystal cabinet (374). I would also note the analogues between Coleridge's glittering Nightmare Life-in-Death, who is part of the trial, beneath the horned moon, of the ancient mariner, and of Coleridge's Geraldine, the serpentine charmer who apears in the eerie moonlight and forests, to begin the trials of Christabel. Further, in The White Goddess, Robert Graves identifies the "moon magic" of Geraldine and others in Coleridge's poetry and links it back to the glimmering powers of another of Keats' femme

for the underwater world of Glaucus. As C.G. Jung explains, "The forest, dark and impenetrable to the eye, like deep water and the sea, is the container of the unknown and the mysterious. Thus, both worlds present not only dangers but also the opportunity for change and renewal" (Gustafson 7). It fits perfectly, therefore, that Circe, potnia theron of the dark forests, enshrines Glaucus in the ocean depths, and that Endymion journeys from one to the other on the way to his final destination with Dian.

There is even more imagery of a moon goddess surrounding Circe. Deep, deep in water world shines a moonbeam on the newcomer Endymion, whom Glaucus heralds as the man who can break the spell and allow him to cast off his "serpent-skin of woe" (III: 100-102 and 240). Serpents have always been emblems of the moon, for the serpent's ritual shedding of dead skin that allows the new skin to emerge echoes the moon's ritual death and rebirth.[18] In fact,

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fatales, the Belle Dame sans Merci (431-34).

18. Keats' uses this symbolism for Lamia, too. Keats' description of Lamia identifies that she is a serpent-goddess who belongs to the realm of the moon, its silvery enchantments and its wild, full-of-life, potnia-theron nature:

> She was a gordian shape in dazzling hue,
> Vermilion-spotted, golden, green, and blue;
> Striped like a zebra, freckled like a pard,
> Eyed like a peacock, and all crimson barred;
> And full of silver moons, that, as she breathed,
> Dissolved, or brighter shone, or interwreathed
> Their lusters with the gloomer tapestries--
> (ll. 47-53).

traditionally in Greek myth Glaucus acquires the secret of resurrection from the serpent or the moon-hare (Briffault II: 660-61). Thus, the first emblem of the Glaucus episode, the serpent, is an emblem of the moon and its transformations. The specific transformation shall be to new and warm life and love (258-59) from the "old decree" of the "Sisters three" (251-2), and their triple nature links them with the triple imagery scattered through the poem, which pays homage to Diana, the Triple Goddess (258-59).

Initially, one of Endymion's mistakes is his failure to perceive the interrelation between the world of Circe and of Cynthia. He rejects the old man Glaucus, refusing to kiss "death's foot," and he does so in the name of the "warm breath," of the pulsing "white hind" and beautifully "streaming hair" of his love, Dian (274-280). In short, he fails to bring life to Glaucus in the name of life! And, in the end, it is Endymion's capacity for Dianesque love that overcomes his hesitation to kiss "death's foot." When he does so, he breaks the circle of black magic by the powers of white magic. Then, like the serpent and the crescent moon, does Glaucus revive, and

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Moreover, indicating a connection between the symbolism of Endymion and Lamia is Lamia's "Circean head" (115).

Bloom also noted the similarity between Lamia and Circe when he analyzed Lamia's death wreath of willow leaves and of adder's tongue: "Lamia is thus an unlikely composite of Ophelia and Circe" (VC 388).

grow "a new heart" (306).

In addition, Glaucus is the "twin brother" and "image" of Endymion (713). He echoes and embodies in his tale the symbolic error which his "brother" Endymion must avert. The interplay between the similarities and differences of these "brother"s reveals a critical step in the hero's quest from earth, the scene of our paradise lost, to the heavens, the scene of paradise regained. In fact, the hero's journey from the realm of black magic to the realm of white magic is clearly made a parallel to Keats' theme of the sojourn from paradise lost to paradise regained.

Glaucus had been on a search for the "white truth" of his own love, Scylla (402), when he made the "fatal" error of seeking relief in the "bewitched" enchantments (495) of the dark side of the "moon," Circe and her isle Aeaea (413-17). Glaucus fell prey to the musical magic of Circe, of her seemingly moony and heavenly isle, and her spell which she "wove" skillfully (426). Glaucus discovers his all-too-human error when he stumbles across the wild rites of Circe as potnia theron, the "arbor queen" (498) in her full embodiment of the chthonic aspect of the moon--a "queen of sense" who has lured him to "real hell" (459; 476).

This is, however, Glaucus's own "torture pilgrimage" (524) that all heroes must endure and harrow. Especially, in the scene of the groaning beasts, who are heroes

failed in their quests, the role of Circe as one configuration of the life-giving moon goddess emerges. The enchanted beasts pray not to Diana but to Circe, "potent goddess", for deliverance from their state (539-554). The reason is that she who brings one into the realm of the dead is she who can release one from this realm. Both powers belong to the same goddess, and it is not a surprise then that in the realm of "Circe" and her black magic that Glaucus finds the "very white of truth" (402) for which he was searching:

> That cursed magician's name fell icy numb
> Upon my wild conjecturing: truth had come
> (555-56).

Like Endymion, Glaucus has on one level confronted his mortal, chthonic half, and so he has discovered the truth of the human condition--struggle, error, death. What is that but the truth of <u>paradise lost</u>? The island of Aeaea, ruled by the fierce and Hekatic "queen of sense," yielded him a dark apocalypse, perhaps, but an apocalypse truth nonetheless. Glaucus heralds redemption from his state of chthonic bewitchment by finally perceiving and announcing it:

> ...next tell
> How a restoring chance came down to quell
> One half of the <u>witch in me</u>
> (643-45; italics mine).

In the end, Glaucus's redemption arrives in the

form of a shipwreck and its tempest, whence emerges a scroll promising the advent of Endymion. He is not only Glaucus's "brother" but the successful wooer of the bright side of the moon, Cynthia.[19] Endymion is, simply, the chosen one. He is the "youth elect" who "by heavenly power loved and led" can break Circe's circle of black magic by his powers which can scan "all the depth of magic" (697; 708; 710).

The final imagery blends emblems of life, death, and rebirth. Glaucus with "mumblings funeral" (748)

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19. Ship and "journey" imagery linked to the moon goddess are discussed in detail in Chapter Three. However, as Keats employs the imagery here, I'll note that the moon goddess, who controlled all tides and waters, and reigned over the stars in heaven, by which the sailors charted their course, became the goddess to whom most sailors turned. Further, she herself is traditionally imaged as "sailing" through the nether regions of the skies. Ships are another one of her common symbols.

This imagery surfaces elsewhere in Romantic poetry. In Coleridge's Ancient Mariner the blessed albatross follows the ship in the glimmering white Moon-shine (11. 78). Images of white, allied to the moon, continue through the poem. When the Ancient Mariner carelessly slays the albatross, the white spirit, a curse manifests itself in the Nightmare Life-in-Death who is "white as leprosy" (92). The moon's beneficent powers have become maleficent ones. Fittingly, the Queen of the Dead arrives in a ghostly ship to take into her underworld realm the mariner and his ship, stranded in the beams of a "star-dogged Moon" (212). The Ancient Mariner only finds redemption from his curse when he begins to yearn anew toward the brilliant white Moon (261-72) and blesses the water-snakes glistening in the moon's "shining white" light (274). Redeemed, the Ancient Mariner offers prayers to the beneficent moon goddess, of Christianity, "Mary Queen" (294), who is the "Moon of the Church."

Thus, the Ancient Mariner, like Endmyion and Glaucus, has sailed deep waters, through the death-curse of Hekate to the life-blessing of Diana.

celebrates his previous death and current ressurection along with the frozen lovers' reanimation (790). All triumph under the aegis of Neptune's throne, on the right of which stands Love and on the left Beauty (862-65). Glaucus and his fellows have been redeemed and reborn, and Endymion, having successfully journeyed the netherrealms, now proceeds to redeem himself, to wed his own love, Dian, and to be reborn himself into paradise.

C. Rose Magic: the Earthly Maiden.

If Cynthia holds a bright promise of the skies, of paradise regained, and Hekate holds a dark promise of the underworld, of paradise lost, what promise does Diana hold for earth, the last of her three realms?

Endymion is enchanted by a mortal woman, the dusky Indian maid. Her appearance precedes the apparition of Venus, goddess of earthly passion, in Book II. To define the interrelation between Venus and Diana, one can turn to Susan Finkel Smith's Diana and the Renaissance Allegory of Love.

Romantic poets were concerned with receiving "intimations of immortality," and, in myth and literature, intimations of immortality come in the divine light shining through natural phenomena. In her dissertation, Smith explains that, from Platonism on, earthly love at its best

was held to inspire a hero-lover with that "glow of divinity [shining] in beautiful bodies, like an image of God, [compelling] lovers to awe, trembling, and reverence." The dynamics of this earthly love resided in a concept of "two Venuses", one Angelic and one Earthly. The angelic "first Venus," or "Astrea," embodies the beauty of God, which she translates to the "second Venus," on earth. This "second Venus" in turn translates the sparks of divine glory into earthly matter and mortals.[20]

To seek glimpses of this divine glory in the light shining through an earthly body is to seek paradise regained. To lose sight of this divine glory through absorption in the beauty of earthly body is to find paradise lost.[21]

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20. Charles S. Singleton's An Essay on the "Vita Nuova" examines a famous example of this schemata when he charts the spiritual transformation of Dante. That poet passes from a troubadour-like devotion to a Beatrice first perceived as a kind of Venus, to an ultimate worship of God, as Love, through a profounder devotion to a Beatrice newly perceived as a kind of Diana (qtd. in Smith 63).

21. A beautifully illustrative passage on this idea comes from Spenser's The Faerie Queene, with its shining Diana-heroes Britomart and Belphoebe:

> Wonder it is to see, in diuerse minds,
> How diuersly loue doth his pageants play,
> And shewes his powre in variable kinds:
> The baser wit, whose idle thoughts always
> Are wont to claeue vnto the lowly clay,
> It stirreth vp to sensuall desire,
> And in lewd slouth to wast his carelesse day:
> But in braue sprite it kindles goodly fire,
> That to all high desert and honour doth aspire.
> (Book III, Canto V: 1)

Moreover, a wounded Squire, nursed back to life by

Smith then proceeds to trace the separation, as the centuries passed, of the "second" or "Earthly Venus" from her heavenly twin, Astrea. In this grevious split, the "second Venus" became, simply, Venus, and her heavenly twin became an independent Astrea, or Diana.[22] Once this split occurred, new twists on the theme developed. The "heavenly Venus" was not only replaced by the image of the chaste Diana, for instance, but often Venus's earthly apparition was played by a nymph of Diana's train, a nostalgic allusion to their former unity perhaps (121-134).[23]

In The Faerie Queene Spenser creates a poignant illustration of the two forms of love, of the separated but shared natures of Venus and Diana, in the tale of the beautiful twins Belphoebe and Amoretta in Book Three. Diana and Venus, searching the woods, come upon Crysogone who has just given birth to twin girls. Diana takes one twin, christens her Belphoebe, and raises her to divine and heroic chastity. Venus take the other twin, christens her

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(Footnote 21 continued from previous page)
Belphoebe, sees in her glorious face an "earthly Paradize" (III: V, 40-41). The Squire is "destroyed quight" by his love of the divine Belphoebe, and this type of "self-destroying" love is exactly what Keats sought.

22. Poets in the Renaissance frequently addressed Queen Elizabeth, the royal virgin, as both "Diana" and "Astrea," twin epiteths.

23. In Boccaccio's The Nymphs of Fiesole this scheme arises. The goddess Diana rules with vigor her woods and her nymphs, but when she departs, her nymph Mensola falls prey to Veneral passion (Smith 58; 66-67).

Amoretta, and raises her in the "lore of loue, and goodly womanhead," a paragon "on ground" of "true loue" and "chaste affection" (III: VI, 51-53). Especially, the epithet "chaste affection" indicates that earthly love, if still touched by celestial purity, is a worthy and admirable love. If Diana and Venus retain traces of their archetypal unity, then, bliss can reign on earth.[24]

This theme of earthly love and its sanctioned forms dominates so much in literature for many reasons. Most important, there must be earthly affection of some kind in order for humans to procreate, have families, and discover mortal happiness. Therefore, tinging venereal love with a glow of heavenly chastity, or tingeing pure maidens with a touch of earthly desire, is both a necessary and appealing compromise. Thus, we frequently find Diana-types entering within certain limits the earthly realm of Venus, and vice versa. Spenser's chaste Diana-hero, Britomart, sees the image of her future, earthly husband, for instance, with whom she will bear heroic progeny, in "Venus looking glas" (III, I: 8 and III: 22), and the pure Belphoebe possesses a "fresh flowring Maidenhead," a "Rose" which she guards and honors (V: 51-54) as an image of "chaste affection."

In Endymion, then,one should not assume any inherent contradiction between the events associated with Venus

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24. This factor will be very important in exploring the alternating mad passions and calm peace of the heroic Jane

and those with Diana. Venus and the Indian Maid, who becomes Diana, may initially seem to embody in the main the concept of earthly affection, but that is a necessary and natural stepping stone to heavenly love, be it for Keats's, Dante's, or Spenser's chivalrous heroes.

In sum, it is appropriate that Cupid lead Endymion to his first vision of Diana (I: 116), and that Venus, seeing the mortal Endymion in the throes of unreturned and unfulfilled love, pities him (II: 555) and bathes him in assurance of "sweet ends" in a union with Dian (575). Moreover, the death of the mortal Adonis, described through the moon-imagery of "waning," and his resurrection through the "warm kiss" of Venus, prefigure Endymion's future death and rebirth with Dian's warm hands and warm kiss (482; 491). Endymion shares the "deepness" of mortal "misery" with Adonis (551), and throughout his struggle, Venus puts forth all her power to serve and console Endymion and to facilitate the fusion of the earthly lover with Dian (III: 903-906). When Endymion nearly swoons, unable to bear his own mortality, "sweet Venus" is his "stay" and the one to whom he cries (III: 1005-1010).[25]

(Footnote 24 continued from previous page)
Eyre in chapter three.

25. Bloom has noted that Endymion is "Adonis-like" for he "carries a boar spear" as an "intimation of self-destruction" (VC 368). This is yet another blend of the traditional twin-imagery associated with the love of Venus and Diana.

Other images linking Diana and Venus persist throughout the poem. Harold Bloom, for example, in The Visionary Company alludes to the links between Cynthia, Venus, and Circe when he describes Keats' Diana: "She is both virginal and wanton, and as elusive in sleep as in waking, triumphant in her silver moon of love as its reflection moves slowly across the mysterious water in whose crystal depths Circe builds her cabinet to ensnare shepherd princes wandering on their quests" (369).

When Endymion describes his vision of Diana, her divine sensuality is both linked with and superior to that of Venus:

> More bluely veined, more soft, more whitely sweet
> Than those of sea-born Venus, when she rose
> From out her cradle shell
> (I: 625-26).[26]

Kerenyi's exegesis of the Venus myth also sheds further light on Venus's lunar origins. Like any moon

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26. Venus's emergence from the sea is a reminder of her own lunar origins. As all moon goddesses rule the water, the ocean and tides, night moisture and dew, called "moon-water," all are born from the sea (Briffault 89). The Blessed Virgin, who is Christianity's "Moon of the Church," is thus, appropriately, Stella Marina, "Star of the Sea."

Venus, like Diana, also navigates the heavens in a "silver" car (518), another reminder of her lunar origins.

Kerenyi makes an interesting research also:

"...Aphrodite appears among the daughters of Zeus. The Goddess whom she receives for a mother is left sufficiently mysterious. She is called Dione...Phonetically her name corresponds not to the Latin 'Iuno,' but rather more to 'Diana,' and seems to have the same relation to the moon

goddess, Venus is a queen of charms, magic, bewitchment, and enchantment (41). Venus possesses breasts which shine silvery as the moon, and she wears a necklace that shines like the moon on those enchanting breasts (49-51). Like Circe or Hekate, she is the great bewitcher, and in Endymion, Venus does "charm" a tumult in the hero's heart and consequently a new life in his eyes (II: 527-29).

Imagery of white doves further points to Venus's lunar origins and her links with moon goddesses such as Diana, in Endymion or elsewhere, and so does one of her flowers, the white lily, which crowns the specifically titled "virgin's bower" in which Adonis lies (408; 417).[27] Finally, just as Diana is the huntress who rules the teeming woods, and Circe is likewise a potnia theron surrounded by beasts who are her heraldic emblems, so Venus wears a "zone" symbolic of teeming life, for "all things are figured therein." In short, as Kerenyi explains, the love of a moon goddess, in any shape, is the love of magic, birth, and transformation:

> "Aphrodite's 'zone,' is many-colored, like the world which for lovers glistens in an otherwise never experienced power of color, full of enchanting surprises. 'Magic' must here be understood in

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(Footnote 26 continued from previous page)
as all these Goddesses, Diana no less than Juno...." (59).

27. The white lily is the emblem of Mary, Christian-

> the purely natural sense, as the primal magic of love, as that Aphroditean magic which is also the fundamental sorcery of Circe. Even if deceiving in its transient splendor--deceiving like happiness, which for us mortals contains eternity only in its depths and not in its duration--that magic is nevertheless warm and geniune, like the rays of the sun....[one] needs Aphrodite's magic...if [one] is to celebrate, and to rule over, a wedding" (52-53).

Thus, the sudden appearance of the Indian maid into the poem, which has frequently troubled some critics, is entirely appropriate to the quest of Endymion, whose has just left the bower of Venus, and who is journeying from mortal to immortal love. The Indian maid's apparition, while jarring on the realistic level, fuses perfectly with the poem's meanings on the symbolic level.

In addition, the character of the Indian maid is intertwined not only with those of Venus and Diana, but that of Circe, too. Just as Endymion passed through Circe's underworld, so his time with the Indian maid is a similarly humanizing "dark paradise" and "native hell" through which he must pass and be purged (523; 538; 649). The Circe-ish epiteth of a "kind Siren!" (300) is also given to the Indian maid.

(Footnote 27 continued from previous page)
ity's "Moon of the Church," and Diana as well.

Harold Bloom in The Visionary Company identifies further Diana/Indian Maid/Circe analogues. He describes the sudden dissolution of the Indian Maid and its effect on Endymion in terms of Circe and Diana:

> Before he attains this laurel, he experiences his supreme despair, and his purgation. First, the moonlight dissolves his earthly bride:
>
> He saw her body fading gaunt and spare
> In the cold moonshine. Straight he seiz'd
> her wrist;
> It melted from his grasp: her hand he
> kiss'd,
> And horror! kiss'd his own--he was alone.
>
> Diana seems to be another Circe, and the fate of the Indian maid at this point approximates Scylla's. As Glaucus fell into a death-in-life beneath the surface, so Endymion falls into the Cave of Quietude, a den of Ulro, a deathly isolation, yet with an unsuspected Eden in the heart of it (376).

Having successfully passed these trials, Endymion and his Indian maid will eventually wander together in a kind of earthly paradise, "the valleys green together" (765). The "green valleys together" are, then, a green promise, that Endymion and his Indian maid will soon wander together in celestial bliss.

D. Soul Magic: The Bride of the Canticles.

Some critics consider Endymion's unlooked for ascension into heaven at the end of the poem as surprising and dissatisfactory while others do not. I agree with the latter, particularly because Endymion's ascension comes upon the advent of the unity of the poem's females, mortal and immortal. Achieved is the "sisterhood" of Peona, the Indian maid, and Dian. This occurs because the bride of Endymion must be as prepared as the bridegroom. The hero at last is ready to embrace his celestial bride, and she at last is ready to embrace her mortal bridegroom. Both had to will the union. Now can the two achieve the Romantic goal of "an alchemized sharing of essence between two equal partners" (Bloom VC 364).

Such a hieros gamos has been the goal of many questing heroes before the Romantics. The purged Apuelius struggles to attain his vision of the glorious Egyptian moon goddess, Isis. The archetypal Christian hero acheives grace by answering the call to the wedding in Isaiah, the song of the Bride of the Canticles, or the the voice of Mary.[28] The moon goddess is the Bride, be she in the shape

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28. The topic of Mary as an evolution of the ancient moon goddess is covered amply in Robert Briffault's The Mothers and Marina Warner's Alone of All Her Sex: The Myth and the Cult of the Virgin Mary. In brief, Briffault in-

of Isis, Dian, or Mary. In in wedding the moon goddess, then, Endymion can be as much a type of Christian bridegroom of the Canticles as he can be a pagan hero. To support this theory, my analysis reveals that there is significant imagery from the Canticles in Endymion.[29]

First, there are many precedents for an espousal to the moon goddess Diana serving as allegory for the wedding of the Canticles. Characteristic examples abound in Spenser's The Faerie Queene, and in Diana and the Renaissance Allegory of Love, Smith explores the manner in which Spenser's heroic knights are rewarded with spiritual marriage to Diana (343). She traces the tradition of the hieros gamos between the Sun and the Moon, archetypal symbols for

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(Footnote 28 continued from previous page)
forms us that the Virgin is universally identified with the moon, and she is titled "the Moon of the Church," "Our Moon," "the Spiritual Moon," and "the perfect and eternal Moon." She controls the moon, and through the moon all the stars and the planets. She is habitually represented with her ancient symbols, the moon and the serpent, and St. Bonaventure noted that as the moon is between the earth and the heavens, so Mary stands between sinners and God.... The associations and allusions proceed on and on (III: 184).

Gustafson identifies an intriguing similarity between Apuleius's vision of the Egyptian moon goddess Isis and St. John's vision of the moon goddess in Revelation. In The Golden Ass, Isis appears in a great light, bears serpents in one hand, and wears a robe virtually flourishing with colors and surrounded by a coronet of flowers and fruit (86). In Revelation, the woman--assumed by most to be Mary--also appears in a glorious light, stands upon the moon, is flourishing with child, and is juxtaposed against the dark symbol of the dragon/ serpent (95). Cf. The Black Madonna.

29. Imagery of the Canticles pervades Keats' other works as well. For instance, Bloom notes, "The Eve of St.

male and female, and its connection to Spenser's brides. His brides have lunar attributes while "a great number of solar images and symbols suggestive of the Bridegroom attach themselves to the spirit and person or Redcrosse. Not only is he directly associated with the sun--he bears "sun-bright armes" (I.v.2). Fidessa informs him, "Vnder your beames I will me safely shrowd" (I.iv. 48), too, and he is identified with the lion, "the quintessential solar animal" (268).

Drayton, another major influence on Keats, also developed such imagery. In fact, his imagistic linking of the Bridegroom of the Canticles with his own bridegroom will, upon comparison, prove to be the same as the imagistic details surrounding Keats's Endymion. In one example given by Smith, the highly figurative physical description of Drayton's Endimion has been borrowed from the Canticles' Bridegroom:

> His tresses, of the Ravens shyning black,
> Stragling in curles along his manly back.
> The balls which nature in his eyes had set,
> Like Diamonds inclosing Clobes of jet:
> Which sparkled from their milky lids out-right,
> Like fayre Orions heaven-adorning light.
>
> (11. 137-152)

(Footnote 29 continued from previous page)
Agnes is Keats's Song of Solomon..." (383).

Numerous commentators on Canticles identify raven black tresses with the manly grace and seemliness of the groom (Smith 161-62). Similarly, Keats's Endymion possesses such "dark curls" (II: 562) and "large dark locks" (III: 291), and so does his earthly Bride, the Indian maid, have "curls of glossy jet" (IV: 60).[30]

After Smith offers more examples of the imagistic linking of Drayton's Endimion with the groom of the Canticles, she concludes:

> While it would be a simple enough task to demonstrate, in the basis of imagistic parallels alone, the influence of Canticles, and to safely assert, on the basis of the commentaries, that it was, indeed, Dratyon's intention to suggest, via the setting, that Endimion was amongst the elect, it is even fair to say that Drayton exaggerated his inherited symbols of regeneration not merely to enhance their poetic appeal or to make them more his own but, also, in order to be absolutely certain that the nature of his hero was rightly understood. For instance, while the Bridegroom in Canticles I.16-17 claims that "Our couch is green/the

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30. This imagery is critical to a future understanding of Diana-types and their bridegrooms. Jane Eyre's bridegroom, Rochester, also has raven-black curls, for example, as do the bride and bridegroom Oliver Effingham and Elizabeth Temple in James Fenimore Cooper's The Pioneers. These two novels are discussed in the next two chapters.

beams of our house are cedar,/our rafters are pine," Endimion is discovered in a "stately Grove/ Whose reaching arms, to clip the Welkin strove/Of tufted Cedars and the branching Pine" (ll. 23-25), thereby emphasizing the heavenly reach of trees which have traditionally been associated with rebirth (180-81).

In addition to the jet-black curls of Endymion and the Indian Maid, other imagery from the Canticles laces the stanzas of Keats' Endymion. True, the imagery is so archetypal that it has analogues in other myths beside the Judeo-Christian. But it fits the literary framework and tradition concerning Endimion and the groom of the Canticles', and it may be one source therefore in Romantic poetry.[31] The Song of Solomon, for instance, is replete with

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31. Other Romantic poets also laced their works with imagery from the Canticles. Blake's works, for example, is entwined with Canticles' imagery derived from the Renaissance. Harold Bloom notes that in Blake's line engraving "Glad Day" that "Orc dances on tiptoe, a superbly Renaissance figure, with both arms flung out and the light bursting from him. His eyes are flashing, and his floating hair is rich with light. He both reflects the sunlight and radiates light to it, and he treads underfoot the serpent and the bat as he dances. Blake's vision here goes back to the same source in Spenser that Collins' lines echo:

> And Phoebus, fresh as brydegrome to his mate,
> Came dauncing forth, shaking his deawie hayre,
> And hurld his glistring beams through gloomy ayre.

Spenser echoes Solomon's Song, with its visions of a great marriage in nature, an appropriate resonance for the red Crosse Knight's great epiphany as he stands fully armed in the sun, both reflecting and radiating light from his 'sunbright armes'" (13).

Bloom also hears the tone of the Song of Songs

images of gold and silver: gold chains studded with silver (1: 11) and silver pillars bottomed with gold (3: 10). Keats announces he will finish the poem in an autumn tinged with gold (I: 56), Endymion appears bearing a silver bugle (173), Peona adorns his cap with "amber" studs (924), Endymion reads "strange things" in the characters of a golden butterfly's wing (II: 61), a "virgin light" makes his grotto-sands "Tawny and gold" (114).

The prevalence of sisters, as another instance, and their psychological significance in Romantic poetry, may also be traced to The Song of Solomon: "my sister, my spouse" (4:10), This itself derives from the traditional Sacred Wedding of the sun god to his wife and sister the moon goddess. This imagery is present in Drayton's Endmion and Phoebe and his The man in the Moon:

> So the great three moft powerfull of the reft
> Phoebe, Diana, Hecate, do tell,
> Her domination in heauen, in earth and hell,
> and wife Apollo that doth franckly lend
> Her pure beams...
>
> (118).

Just as Apollo and Diana are so sister and brother, and wife and husband, so we discover the "sisterhood" of

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(Footnote 31 continued from previous page)
clearly in Blake's To Spring (15), and he considers that Blake's "...married land, Beulah, is the world of Solomon's Song, where the contract between the Bride and Bridegroom

Endimion's Bride Dian and his sister Peona.

Further, the Bride of the Canticles is "the rose of sharon, and the lily of the valleys" (2:1). This image identifies her with both passion and chastity. Likewise, the nymphs who guide Endymion appear "among lillies" (II: 100) and the golden butterfly who guides him appears from a "rose" (55-56), both pointing him on in his quest encompassing passion and chastity, Venus and Diana.

In fact, the Christian Bride has strong elements of Venus within her, as well as Diana. In analyzing the Song of Songs, Gustafson notes:

> There is something appealing and enticing about the Shulamite woman, and it is in this sense that she has a Venus-like quality. She is simultaneously appealing and disturbing. The groom says:
>
> You ravish my heart, my sister, my promised bride,
> you ravish my heart with a single one of your glances, with one single pearl of your necklace.
> What spells lie in your love, my sister, my promised bride!
>
> Here the Shulamite recalls what Venus originally was: a goddess of beauty and physical

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(Footnote 31 continued from previous page)
was renewed..." (18).

love.... (102).[32]

Finally, both the Bride and Bridegroom of the Canticles are heart-sore wanderers, as are Endymion and the Indian maid. "I sought him.... I will seek him...." (3: 1-2) sings the Bride of the Canticles. "I sought him, but I could not find him; I called him, but he gave me no answer" (5: 6).

In the end, Keats's Bride arrives to her weding on "two steeds jet-black (IV: 343) and "raven horses" (398)--appropriate imagery for union with the raven-haired groom.

As the list of such similarities between the Endymion of Keats and of the Canticles proceeds, the repetition of parallels reinforces the sense that one of Keats's intentions was to merge the pagan and Christian configurations of the groom and bride in his figures of Endimion and Dian. In the end, this also broadens the scope of the goddess Diana's serving as an archetype for the Female in Keats's poem.[33]

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32. Smith notes that the images of lillies, plentiful wheat, and so on indicate that within the Bride of the Canticles "are united...elements of chastity and fruition, the mixture which is temperance." She argues that Drayton imbues his Phoebe with similar imagery of lillies and vines for the same end (177).

33. The Bridegroom's declaration, "How fair is thy love, my sister, my spouse! how much better is thy love than wine!" (4:10), one also hears echoed in Keats's declaration in "Ode to a Nightingale":

> "Away! away! for I will fly to thee,
> Not charioted by Bacchus and his pards,
> But on the viewless wings of Poesy..."

The last cry of the Canticles is thus:

> Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices

(8:14).

Like the Bride and Bridegroom of the Canticles, both Endymion and Dian of Keats make haste but slowly, for the birth of their own humanity is a laborious process.

II. Sweet Pangs: Diana Humanized.

With the advent of Sir Walter Scott and other modern novelists, Diana had become a human type, such as Die Vernon of Rob Roy. One source of this Diana-figure lies in the Romantic poets' unique transformation of Diana into a human deity.[34]

In Keats' Endymion, Alpheus cries to Arethusa:

> --fear no more,
> Sweet Arethusa! Dian's self must feel
> Sometimes these very pangs...

(Footnote 33 continued from previous page)
(stanza 4).

34. The Romantics humanized many deities, and modern authors inherited their humanized form. Blake, for example, makes Christ his hero, for in Christ's mortal agony Blake saw an emblem of human suffering and strife. Such a humanized god appealed to the Romantics, for their world, as noted, was in the midst of a painful disintegration. My analysis, however, is limited to Diana's configuration.

(III 983-85).

This episode, in which Diana bars her nymph Arethusa's love, contrasts directly with the Indian Maid episode. Many critics have noted that in the scene with the Indian Maid, not only does Endymion accept the love of a human, but the Indian Maid, revealed to be Diana in disguise, is the goddess in the throes of accepting her own human passion. The goddess Dian's self now does feel sometimes the pangs of Arethusa.

This irony in a strong theme in the poem. Keats, for instance, uniquely sentimentalizes Ovid's version of the Alpheus and Arethusa episode by stressing the nymph's love for the god and making Diana an obstacle to their union. The twist stresses Diana's own humanity when she herself later becomes victim to the same passion of Arethusa. Further, Endymion's prayers narrow the gulf between the initially segregated natures of Arethusa and Dian, one inadequately human and the other inadequately divine (144).[35]

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35. Dramatic irony from a similar tension heightens the pathos of Spenser's Britomart, too, who struggles between the ideal of Diana's chastity and the force of Venus's passion. A royal virgin, Britomart gazes upon the joy of lovers, whom she has just rescued:

> That Britomart halfe enuying their blesse,
> Was much empassiond in her gentle sprite,
> And to her self oft wisht like happinesse,
> In vaine she wisht, that fate n'ould let her yet possesse
>
> (III: xii, 46)*

*These stanzas are in the first edition only of FQ.

But the process to change the originally "marble cold" Diana, of antique marble temples (II: 265), into the joyous, passionate, warm, and Romantic Diana freed of her "foolish fear" of human love, is an arduous one (IV: 988-90). After the long struggle, at her wedding finally arises the triumphant cry, "Dissolve the frozen purity of air" (IV: 586)--the hardwon Romantic acheivement.

At first, Dian resists her longings because of her icy pride:

> I love thee youth, more than I can conceive;
> And so long absence from thee doth bereave
> My soul of any rest: yet I must hence:
> ...nor for very shame can own
> Myself to thee...
> And I must blush in heaven. O that I
> Had done 't already: that the dreadful smiles
> At my lost brightness....
>
> (II: 774-83).

The moon, in its nature, had been the "airy planet" which "frosted" the springing verdure" of Endymion's heart (III: 185). The task of the Romantic Diana, traditionally queen of the chill moon and its airs for "thin breathing" (IV: 650), is thus equal to the toils of Endymion. Diana agonizes aloud:

> And wherefore so ashamed? 'Tis but to atone
> For endless pleasure, by some coward blushes:

Yet must I be a coward!--Horror rushes
Too palpable before me--
--my crystalline dominion
Half lost, and all old hyumns made nullity!
....Now I swear at once
That I am wise, that Pallas is a dunce--
Perhaps her love like mine is but unknown
(II: 787-99).

Soon, however, she begins to argue her cause, for she simultaneously intuits that human passion brings with it not only shame but love, and that in itself will be an atonement. Dian senses that to feel Endymion's "kindred pain" (IV: 62) would also be to feel, perhaps, the kindred bliss of "one human kiss!" (664). Thus she concludes:

...how far above
All fancy, pride, and fickle maidenhood,
All earthly pleasure, all imagined good,
Was the warm tremble of a devout kiss--
(IV: 741-44)

Dian's need of human love particularly highlights the Romantic belief in the inadequacy of her traditionally pure celestial chastity. Finally, with the aid of Venus, and the mortal Endymion, Dian, disguised as the panting and hot-blooded Indian Maid, sees with clear vision "This beauty in its birth" of her human love, and the poem can

work its final way to its happy close (IV: 506-07).[36]

The pangs of the Sweet Arethusa have blended with and become the pangs of Diana--the sweet pangs of birth.

III. The Last Image: Peona the Earthly Wanderer.

In keeping with the Romantic's humanitarian sentiments, the final words of the poem center not on Diana and Endymion, but on the mortal Peona:

> --Peona went
> Home through the gloomy wood in wonderment
> (IV: 10002-04).

The poem has ended with an image of human wonderment, of human quest and struggle. Keats had entered Endymion on the ties "of mortal each to each" (IV: 640-41), and Peona has the strongest human ties to her brother. She was the first to join in sympathy with Endymion by sharing "a sister's sorrow" with him (I: 410). Through the force of

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36. As in Spenser's The Faerie Queene, earthly love is aided and engendered, for the chaste Diana-type Britomart, by Venus:

> Euen the famous Britomart it was,
> Whom straunge aduenture did from Britaine fet,
> To seeke her louer (loue farre sought alas,)
> Whose image she had seene in Venus looking glas
> (III: I, 8)

Fittingly, this mirror of Venus is itself emblem of the earth:

> For thy it round and hollow shaped was,
> Like to the world it selfe, and seem'd a world of glas
> (III: II, 19)

her sistery love and sympathy, Peona then persuades Endymion to begin his tale.

Human sorrow, and its consolation of human sympathy, are strong elements in another grand work, Milton's Paradise Lost. The final lines of that epic image Adam and Eve wending their way through the world, and that image is echoed in Keats' lines of the wending Peona. And as the earth became the care of Adam and Eve's toil, so Keats has committed the earth to Peona. Endymion and Diana leave to experience celestial paradise. Ultimately, the mortal Peona remains behind, as witness and wanderer, in paradise lost.

Peona is clearly configured as a human Diana-type. Among the hosts of Dianesque nymphs, goddesses, and maids in the poem aiding Endymion in his "espousal" (IV: 841-42), Peona is not only the first to guide him toward this, but she particularly leads him to the bowery island and its dreams of "moonlight" and "silvery enchantment" (I: 460-61). On her bowery island Endymion first experiences hints of his rebirth and transformation at the hands of Dian, for through the peace of the isle and Peona's love he is first "calmed to life again" (464). Peona is also the first source of the "silver" music (489) which fills the poem, and both silver and music were associated with the moon goddess and her symphonic heavens throughout Endymion.

Especially, in Endymion's vision, Peona's face blends in with that of Diana, who appears temporarily as

the Indian maid:

> Why does his lady smile, pleasing her eye
> With all his sorrowing? He sees her not.
> But who so stares on him? His sister sure!
> Peona of the woods!--
>
> (IV: 798-801).

Finally, Peona and the Indian Maid are joined with Dian in "sisterhood," and this forms another triple image in the work replete with like imagery of the Triple Goddess (886). Diana, the Indian Maid, and Peona, all three thus become on one level deeply integrated, and with their final wholeness comes the hope and union that is the opposite of despair and isolation, the two negatives which characterize the beginning of the poem. The healing process which began through the sympathy and the music of Peona ends with the final image of her solitary figure wandering and full of sympathetic musings on her brother, and those two images combine to make Peona the female who opens and closes the poem's cycle.

Critically, Peona, as the final solitary wayfarer of the poem, is an exact emblem of the modern condition: a mortal wandering this world in woe and wonderment. Peona's is the condition of humankind. Though she has yet to assume her own quest, Peona at the close of Endymion is both a perfect image to end the epic and to prefigure the Diana-hero to come in modern novels.

CHAPTER TWO

"...the royall virgin...":
(Spenser FQ III: 5)

Die Vernon and Elizabeth Temple: Diana-Muses of the Modern Novel.

> Diana [Vernon] is altogether glorious and resplendent, full of truth and ingenuousness and genius; and whether she is shining like the morning star or Spenser's Belphoebe amidst the animation of the chase or is seen gliding like a spirit in the dusk of evening...we always find her the same and lively powerful being, penetrating into the hearts of men with a glance of her practised eye and fearless in giving, with all the play and keeness of her wit, the full expression and name to her discoveries.

These words by a reviewer of the Edinburgh Magazine led the van in praise of Sir Walter Scott's heroine in Rob Roy (ix-xiv). The praise reveals four aspects of the heroine important to this dissertation: (1) Die Vernon's glory and spirit, (2) her association with past Diana-types such

as Belphoebe,[1] (3) the knowledge of criticsa in Scott's time that Die Vernon's roots lay in Spenser's heroine, and (4) the purpose of Scott's Diana-type, still, was to penetrate into the hearts of men.

The Romantic Diana-type's role, of a muse who inspires the transformation of male poets, remained her first role in the modern novel. This imitative transplanting of a Romantic heroine into modern literature was not unique. Both Helene Moglen and Irene Taylor have noted in The Self Conceived and Holy Ghosts that 19th century novelists were profoundly influenced by Romanticism and by the Romantic habit of thought, and they began to do in their novels what had been before the province of poetry. As Felicia Bonaparte and Gavriel Ben-Ephraim have shown in The Triptych and the Cross and The Moon's Dominion, Victorian fiction began to assume an important symbolic dimension. And, as Felicia Bonaparte has shown again in "The Genesis of Myth in the English Novel: The Relationship Between Literary Form and Modern Predicament," Victorian authors saw themselves no less than Romantic poets as charged with the task of remaking the world.

Some readers may argue that in Rob Roy Die Vernon has already changed from Romantic muse to modern hero, for she is a free-spirited and brave woman, but the authorial

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1. "Phoebe" was one title of Diana, and "Belphoebe" means, loosely speaking, Beautiful Phoebe!

pen is still firmly in the hands of the male hero. In Rob Roy, the act of poesis is still his. Not until the advent of Charlotte Bronte's Jane Eyre does a true Diana-hero firmly grasp the authorial pen. The power of poesis becomes hers. The grasp of the pen, and similar enpowerments, would render the Diana-type a hero in later novels, but not yet in Rob Roy.

However, the emergence of a human Diana-heroine in the modern novel was the first step towards the emergence of the human Diana-hero to come. The novelists critical in the shaping of the first modern Diana-heroines were both Sir Walter Scott, in Rob Roy, and James Fenimore Cooper, in The Pioneers.

These authors had inherited Romantic themes and heroines while simultaneously confronting new social forces, especially the revolution in gender ideology. Earlier, solitary pioneers such as Aphra Behn and Mary Wollstonecraft had begun the challenge to traditional roles for women. By the time of Scott and Cooper, the feminist demand for new definitions of womanhood had grown. Scott and Cooper became two early modern authors who interfused some of the new feminist ideas with the old literary traditions, such as the Diana-muse. So, the ethereal Diana-Bride of Keats's hero came to be the earthly and vivacious Diana-Bride of Cooper's and Scott's heroes.

I. Rob Roy: The Inspiring Die Vernon.

A. The Magical Bride.

Die Vernon is the bride of hero Frank Osbaldistone, and through her bewitching beauty and intellect, she works his heroic transformation. In this manner, she is very much a product of Romantic poetry. While other, newer elements of Scott's heroine are explored below, her roots in her literary ancestresses, especially Romantic ones, are most clearly revealed in her role as the Bride.

Die Vernon is repeatedly noted for the "romance" of her character, and like the Romantic Bride, she is mounted on a beautiful jet-black horse--fittingly named Phoebe.[2] As Vernon rides, her long black hair streams in the breeze (40-41). With her black hair and her black steeds, Vernon is like two of Keats's brides, Cynthia who arrives to her groom on fiery black steeds and the Indian maid whose "sable ringlets" are pointedly described many times (45). Vernon also has their dark eyes fired with such imagination that they can pierce to the "very soul" of the hero (50).

Myriad images linking Die Vernon to Romantic Brides are scattered throughout the text. For example, like the

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2. "Phoebe" reinforces Die Vernon's origins in both the moon goddess and Spenser's Belphoebe of The Faerie

traditional Bride who harbors both elements of chastity and of fruition, Die Vernon has lily white skin (45) of purity, but she is also the "rose" of the wilderness (360). She has the royalty of the Bride of the Canticles and Spenser's "royall virgin"s when she is likened to a "princess" (100; 122)[3] and praised for being a "mettle quean" (322). And, Die Vernon is, like the Bride of the Canticles, the groom's "sister" as well as spouse (90).

Die Vernon is particularly the bride of "Frank," whose name I take as an allusion to St. Francis, the religious hero who rebuilt the Christian Church. Frank is hero of poesis, of making and shaping, in others ways, too. He literally "makes" verses, and this is much to the chagrin of his steely businessman father (17)--just as St. Fran-

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(Footnote 2 continued from previous page)
Queene.

3. In Rob Roy, both Die Vernon and Helen MacGregor are patterned with precisely this same imagery, and this testifies to Sir Walter Scott's careful delineation of them as Diana-types. For instance, Helen MacGregory is a "princess" like Die Vernon (343), and she is the wild Highlands bride of the hero Rob Roy just as Die Vernon is the civlized bride of hero Frank Osbaldistone. Helen has "raven locks" and "keen black eyes" (290) of the Bride. Both MacGregor and Vernon are, from their first appearances, identified as "Amazon"s (40; 283), a particularly important image because it indicates their origins in the female warriors who bore on their shields waxing crescents, an emblem of Diana.

Such "Amazon" imagery is common in literature for queenly Diana-types, from Shakespeare's Hippolyta, literally an Amazon maiden queen in A Misummer Night's Dream, to Vergil's Camilla and Penthesilea, maiden and queenly warriors who do battle with crescent-emblemed shields, in The Aeneid. Die Vernon is directly called "a Camilla" in Rob Roy (120), further testimony that Scott was directly

cis's poetic rebellion initially caused much woe to his father.

These verses which Frank Osbaldistone makes also strengthen his associations with a Diana-bride, for they imitate both Spenser's poetry and Ariosto's Orlando Furioso, two poets in whom he is well-versed (17). Not only is Spenser's The Faerie Queene replete with heroic Diana-knights, from Belphoebe to Britomart, as is Ariosto's epic, but the latter's chaste Christian warrior Bradamente served as model for Spenser's Britomart (81).[4] And the "young poet" Frank seeks his Diana-bride as ardently as do the heroes of Spenser and Ariosto, for, as he confesses, Die Vernon alone can furnish him with "the talisman, whose power I was to invoke when all other aid failed me" (185-86).

In particular, Die Vernon can provide her groom with the charmed object necessary to his enlightenment because her roots extend as far back as Renaissance Diana-muses, from which Romantic ones dervied, as Keats's heroines did from Spenser's and Ariosto's. The Renaissance Diana-bride had been partly modelled on the ancient Greek

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(Footnote 3 continued from previous page)
patterning her upon traditional Diana-types in literature.

4. The female knight Marfisa of Orlando Furioso is another example of an admirable, Amazonian Diana-type, one among many in the epic whose Diana-knights form a pattern as much as Scott's Vernon and MacGregor, Spenser's Belphoebe and Britomart, or Keats's Dian, Indian Maid, and

idea of a Luna-Ecclesia, wed to the sun god, and together their light illuminated the mind of worshippers with religious wisdom and principles. First, however, Die Vernon's role as guarder of the vaults of wisdom, for her groom modelled on the religious hero St. Francis, should be clarified so that it can serve as the basis for later explaining her evolution from the Greek Luna-Ecclesia.

Vernon rules the "one sacred solitary spot" of the novel--the library at Osbaldistone Hall. Its "antique shelves" hold the wisdom of the classics, history, and "above all, divinity" (91). She introduces Frank to this "little paradise" and explains to him the totemic swords and family heralds adorning its walls (92-93). Her "powerful mind," a storehouse of information in science and literature, immediately impresses him as "extraordinary" (128); he admires "the firmness, composure, and presence of mind, which Miss Vernon seemed to possess on every crisis, however sudden" (159).

Miss Vernon further aids the intellectual transformation of the poet-hero when she discovers his verses in his copy of Orlando Furioso--then challenges him to be a true poet. In her urging that he be a true "maker" of the world, she is like the Renaissance Diana-heroines of Ariosto and Spenser who cheered and renewed their heroes'

(Footnote 4 continued from previous page)
Peona.

courage and future victories. And an allusion to these former heroines is directly built into relevant scenes. For instance, Vernon directs Frank to bring his talents from paper into reality:

"The question would only be," said Diana, gravely, "whether you could not spend your time to better purpose?" (47).

Her groom not only recognizes the childishness of his own conduct and the superior wisdom of his instructress, but he also asks that she guide him further, and Scott has her does so in a paragraph laced with imagery of Renaissance heroines:

Frank queries, "And how is it possible for me to do so?"

"Everything is possible for him who possesses courage and activity," she said, with a look resembling one of those heroines of the age of chivalry, whose encouragement was wont to give champions double valour at the hour of need; "and to the timid and hesitating everything is impossible because it seems so."

"And what would you advise, Miss Vernon...." (147-48).

She proceeds to advise more and more, and he to follow.

Some critics have strongly objected to Die Vernon's incredible "wisdom", and a typical instance is the writing

of one critic: "A girl of eighteen, not only with more wit and learning than any man of forty, but with more sound sense and firmness of charcter than any man whatever...is rather a more violent fiction, we think, than a king with marble legs or a youth with an ivory shoulder...." (x). However, the youth with the ivory shoulder and Die Vernon's intellect spring from the same source--myth. Her wisdom must be interpreted on this level.

The myth of Diana's wisdom, as Luna-Ecclesia, many Renaissance poets had refined. The various moony Brides of Spenser, for instance, from Britomart to Belphoebe, function as embodiments of chastity and reason, i.e. of Luna-Ecclesia.[5] The roots of this myth lay generally in the moon being intermediary planet between this earth and the heavens, and particularly the Renaissance's creation of a Luna-Ecclesia lay in the figure of Mary. As the Moon of the Church, she was seen as intermediary between earthlings and

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5. Scott's familiarity with Spenser's poetry is too well known to warrant details here. In general, Scott admired Spenser as one of the "giants" of English literature, compared to whom he considered himself a dwarf (Familiar Letters, i. 72). From his youth, Scott knew Spenser by heart, could repeat a number of his stanzas, and later he began writing essays on Spenser for the Edinburgh (Buchan 35; 81). He revelled in Spenser so much that it was his chief delight to spend summer days reciting Spenser's poetry in his Aunt's garden and re-reading it during his serious illness at College (Pearson 14-17).

[Familiar Letters of Sir Walter Scott. vol 1. Boston: Houghton-Mifflin, 1894.
Buchan, John. Sir Walter Scott. Port Washington, N.Y.: Kennikat Press, Inc., 1967.
Pearson, Hesketh. Sir Walter Scott: His Life and Per-

the heavenly God (Briffault III: 184). Mary, a reflector of God's light to mortals, came to function "feliciously as a metaphor for the True Church" (Smith 261), as a type of Luna-Ecclesia, in many parts of the Christian world.[6]

The Christian myth of Mary, who is literally clothed in God's sunlight in Revelation, easily conflated with the myth of her antecedent. Diana similarly became, in the hands of Christian writers, clothed in and reflector of her brother Apollo's sunlight for mortals:

> Phoebe, Diana, Hecate, do tell,
> Her domination in heauen, in earth and hell,
> and wife Apollo that doth franckly lend
> Her his pure beams, with them doth likewife fend
> his wondrous knowledge, for that god moft bright
> King of the planets fountayn of the light:
> that feeth all things will haue her to see,
> So far as where the facred angels be
> (Drayton's The man in the Moon pp. 118).[7]

(Footnote 5 continued from previous page)
sonality. New York: Harper and Bros., Pubs., 1954.]

6. Scholar and minister Fred Gustafson has noted that in the wedding of the Groom and Bride of the Canticles, the Christian Church saw a metaphor for the marriage of "Christ and the Church" (101). Thus, the Diana-Bride is further an embodiment of the Church, of its light and wisdom, of "Luna-Ecclesia."

7. Such imagery pervades Renaissance literature. One can turn to Sir Philip Sidney, as well as Drayton or Spenser, for examples:
For as the Moon the eye doth please,

Towards the enlightening radiance of a Diana-figure, then, heroic lover-poets of the Renaissance yearned, for hers was the light of God reflected to them on earth. For instance, after many trials when the Redcrosse knight beholds the "blazing brightnesse" of the feminine face, he has arrived at no less than the contemplation of Diana, who is the most exalted form of the Divine Light intelligible to man (Smith 314).[8] The Redcrosse knight, in wedding his bride, weds divine Light and Truth. It is in accordance with this tradition that the bridegroom Frank discovers in the antique library of Osbaldisone Hall his scholarly bride, Die Vernon.

In Scott's novel, as in Spenser's The Fairie Queene, the forces against which the wise Bride and Bridegroom do battle are those of Satan. The villain Rashleigh's features reveal him to be an evil and "poisonous snake" (49), his sneer demonstrates his "diabolical" nature (113), and his "talents for mischief" Frank deems "little inferior to those of the great author of all ill" (221). Rashleigh also keeps spiritual company with "the false archimage Dissimulation" (117), an allusion

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(Footnote 7 continued from previous page)

> With gentle beams not hurting sight:
> Yet hath Sir Sun the greatest praise,
> Because from him doth come her light:
> (Arcadia 178).

8. For a detailed exegesis of this phenomenum, see "Book I of The Faerie Queene: Spenser's Allegory of Heroic

I take it to Spenser's famous evil-doer Archimago, the arch-master of dissimulation. The trial of Scott's Die Vernon and Frank Osbaldistone is very much a Spenserian one of light against darkness, of good against demonic forces.

A final and important image tying Die Vernon to her literary ancestresses is that of witchery. A poet-hero must journey through all the realms of the Triple Goddess, from the heavens ruled by the configuration of Cynthia and her white magic to the underworld ruled by the configuration of Hekate and her black magic. Only then does he transform himself into hero and win the Diana-type as his bride.

In accordance with this tradition, Die Vernon is the "conjurer" of the novel (52), and she is in charge of the "witchery" (156) of Obsbaldistone hall, "a large and antiquated edifice, peeing out from a Druidical grove of huge oaks" (39). Her sources of magic lie both in ancient white goddess associations with the Druids, so aptly delineated for readers by Robert Graves--and in her associations with Catholicism. This links her to Rome, and from there with the darker, Circeish, and potent potnia theron of Ephesus (56; 88). Scott spells this out:

> then, he was rather claver with a daft quean they ca' Diana Vernon (weel I they might ca' her Diana of the Ephesians, for she's little better

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(Footnote 8 continued from previous page)
Love" (252-350).

than a heathen--better? she's waur--a Roman--a mere Roman-- (187).[9]

In sum, Keats's Endymion wandered in a Romantic world ruled by varied Diana-witches, from the bright Cynthia to the dark Circe. Frank Osbaldistone wanders in the realistic Highlands, in which he finds the magical Die Vernon, and other, minor Diana-witches. During his hazardous journey to see Rob Roy, for example, he encounters a haggard landlady, identified as "Hecate," bearing her "torch" in the dark night, and embodying "the idea of a witch" (254-55). She turns out to be the deliverer of an important message, and the "faithful" and "trusted" guide of Frank (265). Other images, ranging from Dante's moon Beatrice (116) and Spenser's radiant Britomart-types (148; 158; 244) to Vergil's dark sibyls and Shakespeare's Hekate--ruled witches (278) lace the text.

Thus, like all heroes under the aegis of the Triple Goddess, Frank journeys through different realms, from the "hell" ruled by this Hecate figure (264) to the white peace of his bride's antique library at Osbaldistone Hall.

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9. Diana ruled her Temple of Ephesus, one of the seven wonders of the world, as Multimammia. The central statue of Diana at Ephesus is a multimammia flanked by lions and covered by beasts and sirens, sphinxs and griffins--all revealing her naturalistic powers as potnia theron. From this Circe or other later figures devolved.

(Cf. Heemskerk's Allegory of Nature, Frick Museum, or Edward Falkener's Ephesus, and the Temple of Diana, Lon-

B. The New Woman: Die Vernon and the First Hints of Literary Revolution

From the publication of Rob Roy, critics saw in the independent Die Vernon a "prototype" of a new class of heroines (xi). Scott configured Die Vernon as herself conscious of her dilemma as a heroine, and he has her express, acutely, her frustration at the world's belief in the contradiction between a manly, heroic nature and a feminine, domestic one:

> Endeavour to forget my unlucky sex; call me Tom Vernon, if you have a mind, but speak to me as you would to a friend and companion (51).

Or:

> so here are my three grievances--In the first place, I am a girl, and not a young fellow, and would be shut up in a mad-house, if I did half the things that I have a mind to; and that, if I had your happy prerogative of acting as you list, would make all the world mad with imitating and applauding me (87).

Or:

> As I learned out of doors to ride a horse,

(Footnote 9 continued from previous page)
don: Day & Son, 1862.)

> and bridle and saddle him in case of necessary, and to clear a five-barred gate, and fire a gun without winking, and all other of those masculine accomplishments... (92).

Moreover, the growth of the hero's character comes partly with his recognition, acceptance, and even admiration of the "manliness" (147) of his bride's nature:

> I was stupefied--the direct bluntness of the demand was much in the style one gentleman uses to another, when requesting explanation of any part of his conduct in a good-humoured yet determined manner, and was totally devoid of the circumlocutions, shadings, softenings, and periphrasis, which usually accompany explanations betwixt persons of different sexes in the higher orders of society (119).

In fact, Scott depicts the hero's pride from being "piqued" at his bride's own more than once. For example:

> I hope Miss Vernon will pardon a friend, from whom she seems disposed to withdraw the title, for observing--
>
> "Observe nothing, sir," she interrupted, with some vehemence, "except that I will neither be doubted nor questioned. There does not exist one by whom I will be either interrogated or judged; and if you sought this unusual time of presenting your-

> self, in order to spy upon my privacy, the friendship or interest with which you pretend to regard me, is a poor excuse for your uncivil curiosity (156).

Only through hard trial and error does Frank concede to be "her willing subject, on her own hard terms" (157). It is one sign of his heroism, in response to hers, and the accumulation of scenes such as the above indicate Scott's continual stress of this theme and his prototype of a new heroine.

Here lies a further appeal of the Diana-type for modern authors, beyond her image in the Romantic tradition. The goddess Diana had always been the free huntress who in her fearlessness was a choice model for new, modern young heroines. Precisely from her Dianesque green and fresh nature, reflected in her name "Vernon," springs Die's free-spirited heroism:

> The self-willed girl told me roundly, that my dissuasions were absolutely in vain; that she was a true Vernon, whom no consideration, not even that of being able to do but little to assist him, should induce to abandon a friend in distress; and that all I could say on the subject might be very well for pretty, well-educated, well-behaved misses from a town-boarding school, but did not apply to her, who was accustomed to mind nobody's opinion

but her own (65).

In high irony, all the brave potential of Die Vernon is threatened with being shut up--literally--in the novel. She has been born with a "fatal veil" wrapped around her at birth (124), meaning that Die Vernon must follow the wishes of her father to enter a convent if she will not marry whom the family desires. The specific image of a "veil" and convent link her imprisonment to her fate in a society which so constricts the role for women. This dilemma clarifies the heightened appeal the high-spirited Diana-type must have had for authors, such as Scott, who sought more freedom for his heroines.

Indeed, part of the trial of Scott's hero, Frank Osbaldistone, is to aid the emancipation of his Diana-bride from this entrapment, from this stricture of his world in which Vernon, a literary descendant of the Huntress Diana, is being treated as "live-stock" (362)!

In increasing irony, Die Vernon's feminine submission to her father's wishes earns her the highest praise and the future, glorified sacrifice of herself by her patriarch:

> The buoyant vivacity with which she had resisted every touch of adversity, had now assumed the air of composed and submissive, but dauntless resolution and constancy....
>
> "She has endured trials,' [her father]

> said, "which might have dignified the history of a martyr;--she has faced danger and death in various shapes;--she has undergone toil and privation, from which men of the strongest frame would have shrunk;--she has spent the day in darkness, and the night in vigil, and has never breathed a murmur of weakness or complaint. In a word, Mr. Osbaldi-stone," he concluded, "she is a worthy offering to that God, to whom," crossing himself, "I shall dedicate her, as all that is left dear or precious to Frederick Vernon" (371).

In both Die Vernon's and her father's acceptance of his right to dedicate her life to a convent lies the answer to Die Vernon's providing the first hints of heroism: Scott's world can allow her no more--not yet. Scott chooses to free his prototypical modern heroine from this fate in the novel, but he relies upon his hero to aid her, and Scott needs to go through elaborate machinations to prove his right to do so to his audience and to establish Die Vernon's credibility as a heroine. More importantly, he asserts her heroism to his audience by couching it in terms that they can readily accept, i.e. terms that continue to perpetuate its roots in masculinity, not femininity.

For instance, he stresses that she was raised among her male cousins and that she is "extraordinary" (345), he costumes her in protective "masculine dress" during her

midnight escapades (317) and outdoor exercise (40), and he repeatedly reaffirms that she is "little subject to the nervous emotions of her sex" (150).[10] Ultimately, he makes Frank Osbaldistone--her rescuer and her husband--literally, her "author," for the pen of creation rests in his hands. Frank is still the "poet" of his world, not Diana. For all her admirable intellect and scholarship, she is in the main her hero's inspiration--however she is beginning to froth at the bit.

And, her dilemma should in no way devalue Scott's pioneering efforts to shape the prototype of a modern heroine. Die Vernon is a woman trapped by her times, and she is wonderfully admirable in her rebellious refusals to sew a tucker, work cross-stitch, make a pudding, or, like a vicar's fat wife, do any other useful feminine task in the world (92). She is certainly a good spokesperson for her own liberation, for when Frank Osbaldistone likens her assignment to the convent to an image of an "imprisoned singing-bird," she defiantly corrects him that she is better likened to the "wild hawk" who would dash herself against the bars in a fight for freedom (44). Her dilemma as a female, therefore, and her acceptance of her father's patriarchal authority, serve to highlight my theory that Die Vernon is still the <u>prototype</u>--not the <u>type</u>--of a

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10. Helen MacGregory is likewise given "a masculine cast of beauty" and a "man's bonnet" by Scott (282-83), and

modern female hero.

Moreover, the extent to which Scott was battling the ingrained prejudices of his day can be assessed by the patronization which critics heaped on Die Vernon: "All men, who are men and gentlemen, must delight in her" (xiii). She is the "beautiful apparation" of a gentlemanly mind (43), the "interesting object" in their landscape (107), and "the better angel" of their dreams (318). The figure of Die Vernon may be bursting with heroism at the seams, but she has not burst the seams completely. She is still clad, in her heroic moments, in that masculine dress noted above; she had not yet fashioned a new mode of feminine dress for herself. For that, one must wait for the mad temper and all-out impassioned revolution, below, of Jane Eyre.

Finally, Sir Walter Scott was astute in his vision of modern female heroism in one other important area. Die Vernon is the prototype of the struggling and heroic Jane Eyre in the realistic dilemma of her lonely and semi-orphaned life. Realized in Die Vernon is Keats's solitary and wandering and human Peona, but she is no longer one final note of Endymion, she is one center of Rob Roy.

Like the wandering Peona, and her antecedents Adam and Eve in Milton's Paradise Lost, Die Vernon is "in a manner alone and deserted on the face of this wide earth"

(Footnote 10 continued from previous page)
she is given the title for a manlike woman: "virago" (299).

(83). As a semi- orphaned female, she is cruelly subject to the caprices and inclinations of others who, literally, feed her (95). Worse, her supposed male protector at Osbaldistone, cousin Rashleigh, has undertaken her education solely for the "perfidous purpose of ultimately seducing her" and making her his "intended victim" (124).

Like the wandering Jane Eyre to come, also, Diana Vernon is aware of her "unprotected state" and has wisely tutored herself in "endurance" (111). As a "creature, motherless, friendless, alone in the world, left to her own guidance and protection" and sent into this world to "suffer" (120), she has schooled herself to be her own guide and protector (119). Her state of desertion and exposure has served to strengthen the "unshaken constancy" of her mind (122).

Die Vernon found that her fates had enmeshed her in "a series of nets, and toils, and entanglements" (89), but she found that those fates also gave her the sense and virtue needed to extricate herself the "infamous toils" (223). Scott intuited that in the Diana-type lay the spirit, strength, and independence which would sustain the modern orphan, struggling to create her own new destiny.

II. The Pioneers': Elizabeth Temple and the American Tradition

A. The Frontier Bride: Ties with the Past

James Fenimore Cooper launched his career as the American rival of Sir Walter Scott in historial romances, and he eventually created in the Leather-Stocking Tales the free-spirited American frontier hero. This hero, like Scott's, is fearless, moral, and resourceful; he is the "knight of the Christian romances transplanted to the soil of democracy and the American forest and frontier" (564). Like those knights of old and Scott's heroes, Cooper's hero must seek his inspiring bride, and so in The Pioneers we have Elizabeth Temple. Like many brides of romance and Scott, Temple is a Diana-type.[11]

Cooper's idealized heroines, like Scott's, have sometimes forbid close analysis (564), they have often been criticized as "peripheral" (House 42), and they have earned him, in general, disparaging criticism. However, the energetic and heroic Elizabeth Temple is one of Cooper's most admirable female creations, just as the energetic and heroic Die Vernon is Scott's.[12] Even critics who have cen-

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11. Elizabeth Temple's configuration as a bride, associated with the moon goddess, is echoed in the pattern of identical imagery surrounding the character of Alida, heroine of The Water-Witch (see Note 1).

12. A similar pattern emerges among other male novelists. Dickens' most credible female character, for instance, is Edith Dombey, who is surrounded with images of

sured Cooper's other "model" heroines for giving females "a bad name" have praised Elizabeth Temple for her inventiveness, resourcefulness, energy, and alertness to natural beauty (46).

Moreover, the high-spirited Elizabeth Temple, like Die Vernon, has an acute awareness of her position as a woman. Cooper delineates her as the sweet but commanding "mistress" of her home (House 43) just as Die Vernon is very much the mistress of herself. At the Christmas turkey shoot, she insists that Natty Bumpo be her "knight" despite protests from Oliver Effingham that this is no "sport for a lady." In reply, she says curtly, "Why not, sir? If it be inhuman, the sin is not confined to one sex only. But I have my humor as well as others" (676).

Natty, himself a hunter who roams freely the frontier, champions Elizabeth Temple's efforts as freedom. When she offers other advice at the turkey shoot, Natty replies, "I think Miss Elizabeth's thoughts should be taken.... I've known the squaws give very good counsel when the Indians have been dumbfoundered. If she says that I ought to lose, I agree to give it up" (682).

For all her assertiveness, however, Elizabeth Tem-

(Footnote 12 continued from previous page)
the independent and proud Diana. So is Sinclair Lewis's strongest woman Leonora Arrowsmith, whose first name links her with the heraldic beast of the potnia theron and whose last name links her with the favored weapon of the huntress.

ple is no more the "hero" of The Pioneers than Die Vernon is of Rob Roy. Both are estimable heroine destined to make happy in wedlock the novel's hero. The main imagery imbuing the portrait of Elizabeth Temple, therefore, is the traditional imagery of a Diana-heroine.

First, her name links her with the virgin queen Elizabeth, the celebrated "Astrea" of the Renaissance. Queen Elizabeth was the most famous model for Diana-heroines such as Spenser's Britomart, the idealized "huntress, chaste and fair" of Ben Jonson, and more. Imagery of Queen Elizabeth fills certain scenes with Diana-heroine Elizabeth Temple. For instance, in "The Transmogrification of Faerie Land into Prairie Land," Joann Peck Krieg notes the "quivering radiance" and the sadly broken "spell" of the ice-bound Otsego Lake takes on a particular resonance when experienced through the eyes of The Pioneers' heroine:

> ...the Faerie-Land quality of the landscape cannot help but be heightened by its inclusion of a young woman--named Elizabeth--who envisions the gradual disenchantment of the far reaching western lands that seemingly are to become a part of her "realm," that is, an extension of Templeton (218).[13]

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13. Cooper echoes the importance of Queen Elizabeth as a model to a young Diana-heroine in The Water-Witch. First, Alida makes a direct statement on Elizabeth as the model of female heroism. When confronted with the freetrader's chau-

Cooper directly reinforces Elizabeth Temple's figure as a royal virgin in other ways, too. Her servant Benjamin declares to another, "Why, woman, the figure-head of the Boadishey was a fool to her, and that, as I've often heard the captain say, was an image of a great queen; and arn't queens always comely woman?" (669).

Like a queen, Elizabeth Temple asserts to her husband, "You know, Effingham, that my father has told you that I ruled him, and that I should rule you. I am now about to exert my power."

And, the heroic Oliver Effingham, like Frank Osbaldistone before him, is both prideful and taken aback

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(Footnote 13 continued from previous page)
vinistic declarations that for all "the pomp of royalty" Queen Anne is "still" just "a woman," Alida counters:

> Without bringing into question the merits of our present royal mistress,... there is the example of the glorious Elizabeth, to refute this charge (114).

Second, this heroine possesses the same "fine form" which is as "firm and commanding" as Elizabeth Temple's, and she has the same "look of womanly pride in her dark eye" and "consciousness of womanly power in the swell of her rich lip" (71). With identical royal pride and strength, she, like Elizabeth Temple, surveys her own domain, a watery and moon-soaked one:

> Alida was at an age when the sex is most sensible of lively impressions, and she looked abroad on the loveliness of the landscape, and on the soft stillness of the night, with the pleasure that such a mind is wont to receive from objects of natural beauty.
>
> There was a young moon, and a firmament glowing with a myriad of stars. The light was shed softly on the water, though here and there the ocean glittered with its rays.... (70).

(See Note 1 for further comparison of Alida Barberie and Elizabeth Temple as Diana-heroines).

by his bride's unabashed will. He declares, Bess! you amaze me! I did not think you had been such a manager!"

Elizabeth smiles archly and answers, "Oh! I manage more deeply than you imagine, sir...but it is my will, and it is your duty to submit,--for a time at least" (837).

Similar to the gradual growth of Frank Osbaldistone, Oliver Effingham learns more than once to accept and to admire his heroine's courageous nature. Again he experiences surprise as his path crosses that of Elizabeth and her friend Louisa Grant on their task to see the imprisoned Natty Bumpo:

"Is it possible!" exclaimed Edwards, after the moment of doubt had passed; "do I see you so nigh the jail! but you are going to the Rectory...."

"We are going not only to the jail, Mr. Edwards, but into it," Elizabeth replies (797).

Secondly, as a Diana-heroine, Elizabeth's soft voice rings in the "clear air of the hills" like "silver" (590), imagery which associates her both with the fresh green nature of Diana and the color of her moon. Temple is so much a silvery, virgin, and moony Brides like those of Spenser and Keats.

Thirdly, and equally important, Temple is pointedly and repeatedly identified as the "heiress of Templeton" (600-01). Diana-brides, especially Spenser's, are always heiresses. Britomart is her father's "onely daughter and

his hayre" (III: ii, 22), and Una receives a huge inheritance as the King of Eden's "only daughter, and his onely heyre" (XII, 21). Spenser links Una's identity as a Diana-hybrid and as an heiress when he laces Una's crowning scene with imagery of Diana:

> Vntill they came, where that faire virgin stood;
> As faire Diana in fresh sommers day
> Beholds her Nymphes, enraung'd in shadie wood,
> Some wrestle, some do run, some bathe in christall flood.
>
> Then on her head they set a girland greene,
> And crowned her twist eearnest and twixt game;
> Who in her self-resemblance well beseene,
> Did seeme such, as she was, a goodly maiden Queene
>
> (XII: 7-8)[14]

Una's dowry is no less than paradise, just as Elizabeth Temple's dowry to Oliver Effingham will be no less "Templeton"--identified as "un paradis" of America (618).[15]

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14. In The Faerie Queene, the purest Diana-type is Britomart, and her canto is replete with images of royal virgins such as Cynthia, Belphoebe, Elizabeth, Angela, and more. Other heroines in the epic, such as Una, are not pure Diana-types; their figures and cantos are more gently threaded with imagery of the glorious maiden goddess. For heroines such as Una, who are imaged on goddesses in addition to Diana, I coin the term "Diana-hybrid."

15. Alida Barberie of The Water-Witch is "the heiress

Elizabeth Temple must also be the "great scollard" (669) she is, for as a traditional Diana-bride she must be a type of Luna-Ecclesia. Temple's schooling and intelligence rival that of Die Vernon's, and to her husband Temple will also bring Light and Truth. The unique wisdom of Elizabeth Temple, a young woman, is no more a "violent fiction" than is the wisdom of the eighteen-year-old Die Vernon; both derive from the literary heritage of Luna-Ecclesia, the reflector divine light.[16] Indeed, not only is Elizabeth Temple well-educated and refined, not only is she continually praised for the shining qualities of her mind, not only is she always "clever" (672), artistically "accomplished" (722), and "quick" (749), but also her wisdom is put to its traditional purpose--to aid her heroic lover in his quest.

For example, in the jail, Elizabeth Temple's mind singularly intuits the meaning of Natty Bumpo's subtle words of warning:

> Miss Temple must have understood the meaning of the old man better than the other

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(Footnote 15 continued from previous page)
of two fortunes" also for her groom, Captain Ludlow (70).

16. As noted in the section on Scott's Rob Roy, Renaissance authors were critical in shaping this figure of Luna-Ecclesia in English literature. For a careful analysis of the impact that Spenser's The Faerie Queene wielded, in general, on Cooper and other American artists of the frontier, see Joann Peck Krieg's "The Transmogrification of Faerie Land Into Prairie Land" (Journal of American

> listeners; for, while Louisa stood innocently by her side, commiserating the griefs of the hunter, she bent her head aside, so as to conceal her features (799).

Subsequently, in the moment of crisis when Natty Bumpo escapes from jail with Effingham's aid, it is Elizabeth's intelligence which guides the two. She advices that Natty be hidden in the cart, then taken to her father's boat in the lake. Effingham cries out in terms similar to those cried out many times by Scott's Frank Osbaldistone:

> "Your advice has saved me once already; I will follow it to death" (803).

In sum, her cool intelligence shines over everyone's:

> Elizabeth is the only person in her cultural group capable of reading character and appreciating Natty's true worth, obscured as it is by his manners, low social status, and equivocal actions. By importing a rustic form of chilvalry to the frontier, choosing Leatherstocking as her deputy (or knight), and recommending that Richard Jones do the same, Elizabeth proves herself a better judge of character than either Jones or her father. As the one member of the "establishment"

(Footnote 16 continued from previous page)
Studies, vol 19, no. 2, August 1985: 200-223).

> with whom Natty can league, furthermore, Elizabeth acts out of principle and disnterestedness even more than he does (House 43).

Fourthly, as the Diana-bride of Oliver Effingham, Elizabeth has the "jet-black eyes" and "dark ringlets, shining like the raven's wing" of the traditional Bride (571; 600).[17] Those dark eyes are lighted with the "fire" of her nature (774), and the words of her servant Benjamin heighten these details:

> ...arn't her eyes as bright as the morning and evening stars? and isn't her hair as black and glistening as rigging that has just had a lick of tar? doesn't she move as stately as a first rate in smooth water, on a bow-line? (669).

The imagery is heightened further when Elizabeth's "glossy locks" that curl in "rich profusion" form a striking contrast with the modest, less noticeable, eyes and the "soft languor" of Louisa Grant (736). When Miss Temple laughs freely and shakes back her "dark locks," exposing an "intelligent" expression, her figure overpowers that of the quiet Miss Grant (747). Destined to be the hero's Bride, Elizabeth is thus singled out as an arch, black-eyed, and raven-haired heroine.

Similarly, destined to be her husband, Oliver Ef-

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17. This theme is developed deeply Cooper's The Water-Witch (see Note 1).

fingham is singled out as the sole possessor of "hair that rivalled in color and gloss, the locks of Elizabeth" (601). Together, the two are singly the black-haired Bride and Bridegroom.

Their marriage becomes the final crown of The Pioneers, as the marriage of Die Vernon and Frank Osbaldistone crowns Rob Roy, as the wedding of Endymion and Diana crowns Endymion, and as the betrothal of Britomart and her love is one of a bridal crown of The Faerie Queene. Like all Diana-brides and their betrotheds, Elizabeth and Oliver close Cooper's tale when they receive their inheritance of paradise, of "God's choicest blessings" (841).

B. The Pioneer Heroine: Ties with the Modern World.

In 1831, when Alexis de Tocqueville, a French nobleman, came to America to observe the new democracy and to understand how it might supplant the crumbling regimes of royalty in Europe, he observed a new female phenomenum: "Young Women in Democracy." In the chapter describing arch, young American women, he dedicates one moment to the pioneer women of the harsh frontier:

> ...the great part of the adventurers who migrate every year to people the Western wilds belong ... to the old Anglo-American race of the Northern States. Many of these men, who rush so

> boldly onwards in pursuit of wealth, were already in the enjoyment of a competency in their own part of the country. They take their wives along with them, and make them share the countless perils and privations which always attend the commencement of these expeditions. I have often met, even on the verge of the wilderness, with young women who, after having been brought up admist all the comforts of the large towns of New England, had passed, almost without any intermediate stage, from the wealthy abode of their parents to the comfortless hovel in a forest. Fever, solitude, and a tedious life had not broken the springs of their courage (237).[18]

18.(Tocqueville, Alexis de. Democracy in America. Ed. Richard D. Heffner. New York: New American Library, 1984.)

Cooper's strongest depiction of this courageous frontier woman is the "Amazon" Esther Bush in The Prairie (131), and that epiteth indicates an association with Diana and her maiden warriors whose shields were emblazoned with crescents.

Initially, Bush comes across as the "shrill-toned termagant" and "repulsive spouse" of Israel Bush (21) because she does not possess the aerial beauty of Ellen Wade or Inez Uncas. But any negative details of her physique are undercut on the first pages by allusions to Esther and those Indian Councils goverened by strong and wise "squaws" (46). Even her name derives from the Biblical heroine who saved her people, just as Esther Bush leads her in the wilderness.

Imagery of female heroism and honor soon become the main of her portrait. She bears a strong "authority" over her immoral and weaker brother Abiram, and she bears "a weapon like the rest" of frontier-men who surround her (131). Indeed, she is their "leader" at moments who

These conditions of a new country, like the rugged state of Scott's highlands, gave American Diana-types a particular opportunity to strive, to conquer, and to shine. Amid the rough and rugged mountains of unsettled New York, the merits of Elizabeth's free-spirited independence had unique scope to present themselves. For instance, Elizabeth Temple is "similarly willing [like Natty Bumpo] to adventure beyond the conventional limits of her sex and social class, and she is unabashed by the idea that she may be attracted to a man who has some Indian blood" (House 43).

(Footnote 18 continued from previous page)
strikes out "a path for herself" on the wild frontier (132; 228). She cries out bravely for a rifle so that she may show the men "what the courage of a frontier woman can do!" (137). Her daughters, such as the eldest Phoebe, bravely defend the camp by themselves, for in their military valor and bravery they promise "to become at some future day no less distinguished than their mother, for daring and for that singular mixture of good and evil, which in a wider sphere of action, would probably have enabled the wife of the squatter to enroll her name, among the remarkable females of her time" (146-47; 153; 155).

Further, Esther Bush's strength derives partially from her associations with the realm of Hekate. She is a fierce and potent "female Cerberus" (124). Her commands and prophecies echo those of "Sibyl" (134). Ultimately, hers is a "power of real quality" (298). It is the match, if not superior, of the "patriarchal power" of her husband and other male characters, for Esther's "words" turn Israel back to the path of honesty and compel him to release the hostage Inez (343-44).

Esther also harbors a large heart, for it is her "love" of her offspring that compels her to a fearlessness, acuteness, and intelligence of character when facing the "dark abyss" of her son Asa's murder (122). Upon discovering her brother Abiram is the murderer, she remains a "good and kind sister" who sends her brother leaves of the Bible so that in his last moments he may "remember God" (360).

Importantly, the steely chastity of the Diana-type enhances her ability to exert a firm control over the wildness of the frontier and its heroes. Elizabeth admires Oliver Effingham, but her pride also checks him periodically to remind him and others of her civilized mores, manners, and respect:

> [Elizabeth] stopped also, and turned to [Oliver], politely, but with a slight coldness in her air, that sensibly checked the freedom with which he had approached them (737).

When the humble Louis complains to Elizabeth that Oliver will think them "proud," Elizabeth replies curtly: "He thinks justly" (737). Thus, the "black-eyed Bess" (589) of the novel never forgets to rule her realm with a firm, royal, and virgin hand.

Elizabeth Temple, then, functions as a moralizing influence on the American frontier. The symbolic importance of this role should not be undervalued. Cooper's Leather-Stocking tales comprise a saga which is "the civilizing of a wilderness" (Krieg 217-223), and this saga of civilization and wilderness operates on a figurative as well as literal level. In particular, Cooper turned to Spenser's The Faerie Queene as a model of the correspondence between the physical conditions of a region and the spiritual condition of an individual soul: "As a moral allegory The Faerie Queene is a romance of fallen man in a fallen world

striving to reclaim both himself and it; as such it proved the basis for a moral view of landscape peculiarly suited to the American experience" (ibid). In the midst of the moral and heroic pioneer's struggle to claim the untamed frontier, Elizabeth Temple reigns as a "crucial figure," for she is responsible for the domestication, i.e. refined civilization, of the hero (House 54).

This point carries us to one important realization of the particularly modern nature of Cooper's American Diana-heroine. Elizabeth Temple reigns in Templeton and its surrounding countryside not by magic, as Keats's Diana ruled over Endymion, but by the force of her own human intelligence and character.[19]

Ironically, Temple's modern, as opposed to magically Romantic, nature derives from an idea planted in a Renaissance poem. There exist significant parallels between Cooper's The Pioneers and another work on enchanting lands: Sir Philip Sidney's Arcadia. In the Arcadia, Sidney realized the first human Diana-type, Pamela. Other Renaissance works, such as Spenser's The Faerie Queene, retain suprahuman heroines, but Sidney's heroine Pamela was

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19. Though Scott's Die Vernon also reigns through the force of her own intellect and character, her portrait is more touched by Romanticism. There is, notably, a much stronger dash of romance in Scott's writing than in Cooper's. As a consequence, Vernon's scholarship is more enormous, and less believable, than Elizabeth's, and this caused some critics to be less accepting of Vernon's credibility, as noted above.

particularly mortal. A comparison of (1) Una's mystical courage in the face of wild lions, (2) Pamela's clever courage in the face of a wild bear, and (3) Elizabeth's unflinching courage in the face of a wild panther reveals much about Miss Temple's origins and nature as a modernized heroine.

In Spenser's The Faerie Queene, the suprahuman Una can conquer wild beasts simply through the agency of her blessed being:

> ...She of nought affrayd,
> Through woods and wastnesse wide him daily sought;
>
> It fortuned out of the thickest wood
> A ramping Lyon rushed suddainly,
> hunting full greedie after saluage blood;
> Soone as the royall virgin he did spy,
> With gaping mouth at her ran greedily,
> To haue attonce deuour'd her tender corse:
> But to the pray when as he drew more ny,
> His bloudie rage asswaged with remorse,
> And with the sight amazed, forgat his furious forse.
>
> In stead thereof he kist her wearie feet,
> And licket her lilly hands with fawning tong,
> As he her wronged innocence did weet.

O how can beautie maister the most strong,
And simple truth subdue auenging wrong?
(Book I, iii: 3-6).

Such enchanted protection was a blessing of Diana-types--until Sir Philip Sidney's Pamela. Pamela is not gifted with Una's magic. She must rely on her own intellect when wild beasts terrify her in the woods. While her sister Philoclea flees in panic, Pamela remains calm and intelligent. She lies down and feigns death, using her human wit to save her life from the deadly jaws of the wild animal (45).

Similarly, in The Pioneers, Elizabeth Temple has not magical protection against the wilds and its animals. She must rely on her own fortitude. When a panther threatens her life and Louisa's, Miss Grant faints in terror, but Temple keeps her wits and her courage. She stays by the side of her unconscious friend, loosening her garments and encouraging her dog Brave. The panther soon murders Brave, and Elizabeth calmly accepts her fate. Notably, she strikes an "attitude of prayer." This makes Elizabeth a "beautiful figure" (751), one strikingly similar to Pamela in her prayers during the torture inflicted by evil Cecropia:

> But this prayer sent to heaven from so heavenly a creature, with such a fervent grace as if devotion has borrowed her body to make of itself

a most beautiful representation... (24).

In Pamela, who relies on her own brave soul and quick wit to save herself from troubles, lies the seed of the modern heroine. In fact, the far-reaching implication of Pamela's human, versus suprahuman, intellect forms an important theme in John de Olivera E. Silva's The Arcadias of Sir Philip Sidney in the Context of the Dianas of Jorge de Montemayor and Gaspar Gil Polo: Religious Themes and the Language of Love:

Da Silva documents meticulously his thesis that Montemayor and Polo Dianas were an extremely important influence on Sir Philip Sidney's Aracadia, but he also establishes clearly a critical difference between the authors. In the first part of Diana, Montemayor constructed Felicia, the priestess of Diana, as a felicitous agency to intercede between man and the divine. Monetemayor's lovers do not change from within but are metamorphosed from without through Felicia's potion. In Polo's addition to Montemayor's novel, the lovers are intrinsically different creatures, for they have new perceptual and intellectual powers derived from Felicia, whose teaching and chastity they venerate. Nevertheless, they still rely on Felicia as a vehicle of the Deity.

Da Silva stresses that in the Arcadia, however, Sidney abolishes Felicia as mediator. The individual human will of his characters is alone locked in a lonely struggle

against the evil force which pervades the universe. Sidney's heroine Pamela herself fulfills Felicia's role as the source of virtue and strength. The chastity, wit, and "voluntarist spirit" of Pamela stands superior and presents the triumph of human will and merit against any external force. The full responsibility for salvation is now placed squarely on the shoulders of Pamela and the other lovers. Da Silva concludes that Sidney's reaffirmation of the human intellect and human love led him into a break from his predecessors, such as Montemayor and Polo.

Indeed, I argue one step further in favor of Da Silva's conclusions. When Sidney broke with these past authors in this manner, he acheived in Arcadia no less than the germination of the modern heroine. When Pamela, derived from the pure-spirited heroines of Montemayor's and Polo's Dianas, ceased to be exclusively a chaste and divine being, she became a real female dependent on her self to protect her own frail life. Therefore, she was the first, profoundly mortal heroine in our literature. It is no coincidence that Sidney's Pamela gave both the name and the pattern to the heroine of the first modern English novel, Samuel Richardson's Pamela, or Virtue Rewarded. It is also no coincidence that Sidney's Pamela continued to give the pattern of courageous human behavior to Elizabeth Temple.

Moreover, an extended comparison of the nature of Sidney's Pamela and Philoclea, as types of Diana and Venus,

reveals that (1) the two heroines were one pattern for the friendship of Elizabeth Temple and Louisa Grant, and (2) Cooper vested his Diana-type, as opposed to his Venus-type, with the garb of heroism needed for the Frontier.

In the Arcadia, "The most elaborate character studies in the book are those of Pamela and Philoclea, whom Sidney conceived in terms of sense and sensibility.... Pamela has rational virtue, knowing good from evil and consciously chooseing the former:' She in whose mind virtue goverened with the sceptre of knowledge' (520). Philoclea knows nothing of evil but has a natural and instinctive innocence which is purer and yet more vulnerable than that of her sister" (44). Most critics conclude with Kalendar that of the two sisters:

> For my part, when I marked them both, methought there was...more sweetness in Philoclea but more majesty in Pamela; methought love played in Philoclea's eyes and threatened in Pamela's; methought Philoclea's beauty only persuaded, but so persuaded as all hearts must yield; Pamela's beauty used violence, and such violence as no heart could resist. And it seems that such proportion is between their minds: Philoclea so bashful ...Pamela of high thoughts... (76).

Whereas the "Princess" Pamela takes extra care to be neat and unruffled during her imprisonement by Cecropia,

the "Lady" Philoclea--"the weaker" (607)--becomes dishevelled and untidy (45; 800). Philoclea evidences the same carelessness in her sexuality, especially in the first version of the Old Arcadia, where she is destined by her casual innocence to give herself in love when she is only betrothed (45).

Of the two sisters, casual Philoclea is laced more often with the Venus imagery of Arcadia, especially in those scenes with her lover Pyrocles:

> She, that little looked for such an extreme event of her doing, starting out of her bed, like a Venus rising from her mother the sea, not so much stricken down with amazement and grief of her fault as lifted up with the force of love and desire to help, she laid her fair body over his breast... (687).[20]

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20. Sidney repeats such image elsewhere:

> And in that sort he went to Philoclea's chamber: whom he found (because her chamber was over-lightsome) sitting of that side of her bed which was from the window, which did cast such a shadow upon her as a good painter would bestow upon Venus... (448).

However, Philoclea is the "fair Venus chaste", i.e. the twin of her celestial sister Diana. Sir Philip Sidney indicates he intended the Renaissance's chaster, sanctioned version of Venus for Philoclea. The "Art" which introduces Palladius to Philoclea figures not the Venus who gives birth to the mischevious Cupid, but the Venus who gives birth to the heroic Aeneas (74; 78). As Smith notes, the "legitimate" Venus, the earthly twin of Diana, is figured in her "heroic union" with the mortal Anchises, which resulted in the birth of the hero Aeneas, while the Venus of "lechery" is figured with her son Cupid, whom induces

Unlike the constant Pamela, Philoclea struggles with stronger venereal elements in herself, elements which--quite literally--obscure her view of Diana's chastity. When straying in the woods, for example, she is distracted by her love for Pyrocles, and she tries to struggle against "her fall." Then, aided by "the help of the moon-light," Philoclea sees a "stone which served as an altar in that woody devotion" and on which are carved words of inspiration. However, distracted Philoclea is unable to read the words because the moon-light is beclouded. Fittingly, she cries, "O, Diana ... I would either the cloud that now hides the light of my virtue would as easily pass away as you will quickly overcome this let, or else that you were for ever thus darkened to serve for an excuse of my outrageous folly" (241-43).

No such struggles exist for the constant Pamela. For every such scene in which Philoclea has a "loving" mind, Pamela has a "noble" one (294). Pamela's love radiates the chaste but "beautiful beams" of Diana. On her love for Dorus, Pamela declares that "in her heart...nothing could so heartily love as virtue", and she adds "many more words to the same sense of noble favor and chaste plain-

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(Footnote 20 continued from previous page)
lust and distracting love-madness with his arrows (44; 123):

> Be thou, foul Cupid, sire to lawless lust,
> Be thou far hence with thy empoison'd dart
> (693).

ness" (435).

There is never any mention of "Venus" or a "fall" associated with Pamela's love either. In fact, when Dorus dares an earthly kiss, Pamela of "chaste love" looks "up to heaven", where her high desires lie, then turns on her forward lover with angry love and high disdain (436; 554). In every scene, Pamela is "the living book of virtue,"and "a majesty of unconquered virtue," and "shining of her unstained goodness" (492; 558). Pamela's chastity is so pure and strong that, just as Philoclea in one crisis turned for succor to the moon, in another crisis she turns to Pamela:

> But even in the darkness of that horror, I see a light of comfort appear; and how can I tread amiss, that see Pamela's steps? (580).

The sisterhood between Pamela and Philoclea seems to form a pattern for the frienship of Elizabeth Temple and Louisa Grant. The "sweet and humble dealing" and "sweet lowliness" of Philoclea (465; 550) is indeed like that of Louisa Grant, while the "majesty of virtue" and "noble height" is very like that of the Elizabeth Temple.

Details in the text support this idea. For instance, Miss Grant's appearance is, like Philoclea's, characterized by a "soft languor." Meanwhile Elizabeth Temple, like Pamela, "trod her father's wide apartments with the steps of their mistress" (736). Whereas the apprehensive

Louisa refuses to step into the canoe and sail away with Oliver, the indutible Elizabeth Temple embarks readily and with "fortitude" (726; 761; 797). The "resolute" Elizabeth checks the forward approaches of Oliver Effingham, while a fearful and mild Louisa turns back several times in fear that Oliver might be offended (737). Humble Louisa pleads for Oliver, but Elizabeth replies curtly:

> It is pride, Louisa, but it is the pride of a woman (738).

For a pioneer heroine, this proud Diana-type is the most viable. Sir Philip Sidney, from the beginnings of Arcadia, labelled the love of Pamela "violent" (76), for she is an untainted model of Diana:

> O heavenly huntress of the savage mountains (413).

Elizabeth Temple, likewise, with her untainted spirit, is most fit to reign the rugged mountains of the frontier. Hers is the "curb and whip" of a "fearless mistress" (704). And, in the climatic fire scene in The Pioneers, to her unyielding love, Oliver Effingham kneels and declares,

> I have been driven to the woods in despair; but your society has tamed the lion with me (814).

In a sad irony, however, Cooper traps Elizabeth in the very garb of being a Diana-heroine. As a heroine, Temple dresses very femininely, and her doing so is crucial to

Cooper's plot. Whereas Sir Walter Scott clothed the heroic Die Vernon in masculine attire, Cooper allowed himself no such unrealistic touches. Moreover, he calls attention to Elizabeth's feminine clothing as that which entraps her during the inferno on the mountains of Otsego. This final scene is a perfect capsule both of Temple's heroic potential and her feminine limitations:

Elizabeth Temple had set out for the mountains to aid the fleeing Natty Bumpo hiding in them. Bravely, she left the comfort of her home, with her friend Louisa Grant. Temple's heroism is heightened when, at the bottom of the mountains, Louisa feigns in terror, for she is "not equal to" their "mission."

"Well, then it must be done by me alone," Elizabeth replies firmly, and proceeds with "an elastic and firm step" (805-05). Not even the hot and dry climb up the mountainside, or the wild and fiery expression in the eyes of Mohegan, things which "would have terrified a less resolute female," daunts her (806).

Eventually, when immense volumes of smoke billow over the Elizabeth and Mohegan, and the fire breaks forth upon them, Oliver Effingham emerges from the woods. While uging a daring escape, he asks Elizabeth, "Are you equal to the effort?" These words remind one that Louisa was "not equal" to the mission and Elizabeth, by contrast, heroically was. Elizabeth proves her valor again, insisting that

she is "equal to any trial" (810). She and Oliver seek many escape routs as she urges, "let us leave no effort untried" (811).

At the point all escapes seem to have failed, Elizabeth Temple meets her fate with the same resolution as Pamela met the tortures of Cecropia. The courage of the two heroines is similar. Cooper writes, "Elizabeth ... was fast obtaining that resigned composure with which the most delicate of her sex are sometimes known to meet unavoidable evils" (813), and he stresses that the "celestial" Elizabeth counsels "it is the will of God, and let us endeavor to submit like his own children" (812).[21] So the "heavenly" Pamela decided that however much her fates wronged herself "they cannot over-master God....To whom then else should I fly but to Him for succour?" (463).

But here is the final irony: the delicate clothing

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21. The theme surfaces in Cooper's The Water-Witch also:

> During the few hours occupied in this important duty, Alida and her companion addressed themselves to God in long and fervent petitions. With woman's faith in that divine Being who alone could avail them, and with woman's high mental fortitude in moments of protracted trial, they had both known how to control the exhibition of their terrors, and had sought their support in the same appeal to a power superior to all of earth. Ludlow was, therefore, more than rewarded by the sound of Alida's voice, speaking to him cheerfully, as she thanked him for what he had done, when he had admitted that he could now do no more.
>
> "The rest is with Providence!" added Alida. "All that bold and skilful seamen can do, have ye done; and all that woman in such a situation can

of Elizabeth's sex nearly proves her undoing:

> It was dangerous for one clad in the light and airy dress of Elizabeth to approach even the vicinity of the raging element; and those flowing robes, that gave such softness and grace to her form, seemed now to be formed for the instruments of her destruction (811).

Gallantly, Elizabeth urges Oliver to flee alone, for "Your dress is not so fatal as mine. Fly!" (814).

Effingham refuses, and only the fortuitous appearance of Natty Bumpo occurs to save both their lives.

We leave The Pioneers's Diana-heroine, then, trapped in the fatality of her own feminine garments. We proceed onto Jane Eyre's Diana-hero, who picks up the authorial pen and shapes her own life, reassuming to her own self and control all the ancient moon goddess's fatal powers.

(Footnote 21 continued from previous page)
do, have we done in your behalf!" (422).

NOTE 1: The Water-Witch

Cooper also shaped Alida Barberie of The Water-Witch as a Diana-heroine. The imagery in the text reveals that Alida comes under the aegis of black-haired witches, and brides, and heroines of the moon.

First, as for the novel's witchery, its title seems to derive from and be associated with a bewitching goddess. The captain of the Water-witch announces that he pays homage to the "sorceress" who guides him, and he declares her to be every wanderer's "sea-goddess" and savior (172; 400; 427). And, the image of the Water-Witch adorns the breast of her worshipful sailors (167; 183).

The bewitching goddess is never specified beyond the figure of "The Water-Witch", but imagery links this goddess to the moon. As noted in the chapter on Keats' "Endymion," the moon goddess has traditionally been the favorite of sailors, who guided their ships by the moon's tides and her light, just as the Water-Witch guides her captain and sailors, and Cooper sometimes makes the ships appear magical in the moonlight. For example, the heroine Alida gazes out one night:

> ...The moon had so far changed its position, as to cast a different light upon the water. The hollow washing of the surf, the dull but heavy breathing of the air from the sea, and the soft

> shadows of the trees and mountains, were much the same.... At first, she believed some ragged and naked tree, of which the coast had many, was so placed as to deceive her vision, and had thrown its naked lines upon the background of water, in a manner to assume the shape and tracery of a light-rigged vessel. But when the dark and symmetrical spars were distinctly seen, gliding past objects that were known to be stationary, it was impossible to doubt their character. The maiden wondered, and her surprise was no unmixed with apprehension (79-81).

The Water-Witch in particular appears imbued with Keatsian magic, "singularly graceful and fairy-like in form" in the "fancy" of Alida and her moonlight (86).

Later in the novel, Alida's words further indicate a connection between so-named The Water-Witch, women, and nighttime, the time ruled by the moon. When her uncle advises her to retire early, she replies, "Your discipline would deprive many a beauty of the means of using her power,... They tell me, that ten is the witching time of the night, for the necromancy of the dames of Europe" (82). That night, the first appearance of Eudora to Alida, is as "supernatural" as The Water-Witch from which she hails (87). Similar images and allusions linking witchery, women, and moonlit nights are repeated throughout the text.

Especially, both the Water-Witch and the females of the novel comprise its beautiful "mysteries" (91; 170). On top of this, Cooper associates the mystery of witchery with Diana of Ephesus (274) and the Cumaean grotto of the Sybil (277),[22] among other allusions. Cooper's images of ships, witches, magic, and mystery, then, derive straight from myth. If he clearly specifies these myths, like Ephesus or the Sybil, he must want his imagery and his characters considered in this framework.

He gives special emphasis, too, to the central image of The Water-Witch's figurehead, a sibyl-like apparition:

> ...A female form, fashioned with the carver's best skill, stood on the projection of the cutwater. The figure rested light on the ball of one foot, while the other was suspended in an easy attitude, resembling the airy posture of the famous Mercury of the Bolognese. The drapery had imbibed a hue from the element beneath. The face was of that dark bronze color which human ingenuity has, from time immemorial, adopted as the best medium to portray a superhuman expression. The locks were dishevelled, wild, and rich; the eye full of such a meaning as might be fancied to glitter in the or-

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22. The link between Diana, as Triple Goddess who ruled the underworld, and the Cumaean Sybil, is examined in the next

gans of a sorceress; while a smile so strangely meaning and malign played about the mouth, that the young sailor started when it first met his view, as if a living thing had returned his look.

"Witchcraft and necromancy!" grumbled the alderman, as this extraordinary image came suddenly on his vision also. "Here is the brazen-looking hussy! and one who might rob the queen's treasury itself, without remorse! Your eyes are young, Patroon; what is that the minx holds so impudently above her head?"

"It seems an open book, with letters of red written on its pages. One need not be a conjurer to divine it is no extract from the Bible."

"Nor from the statute books of Queen Anne. I warrant me 't is a ledger of profit gained in her many wanderings. Goggling and leers! the bold air of the confident creature is enough to put an honest man out of countenance!" (155).

In sum, then, the Water-witch is a potent "sorceress" who offers blood letters of some sort of revelation.[23]

(Footnote 22 continued from previous page)
chapter on Jane Eyre.

23. Such a book of a sorceress has traditional literary associations with revelation. For example, Drayton constantly hymns to the number "nine"--thrice the Triple Goddess. Her triplicity, of course, is special because of Christianity's later Trinity. In the hands of Christian

Cooper reinforces the figurehead's image by, literally, doubling it in a smaller wooden figure in the ship's alcove (183), and by repeated allusions to the figurehead, with her "bright eye" and "mysterious countenance", throughout the text (305; 311). She is the "female spirit" which dominates the text, whose heroine is Alida (172; 400; 427).

Secondly, as for the novel's brides, and bridegrooms, in the realm of the witch derives the black magic of love, and all lovers are touched by the dark mysteries of her realm (see chapter one on Keats's "Endymion"). The mariner who bears the witch's image on his breast and has exuberantly profuse "black locks" (167) is the man destined to be bridegroom of Eudora, a virgin of similarly "dark, glossy ringlets" and "brilliant coal-black eyes" (88-89; 436).

Alida de Barberie is The Water-Witch's central Bride, and as such she possesses the "raven hair" and "coal-black eyes" of the Bride. Those dark eyes betoken the "full" and "rich" nature of Alida, which allures Ludlow, her bridegroom (270; 312), much as the "rich" nature of the dark Water-Witch allures her sailors and admirers (155).

Thirdly, as for the novel's heroine, from the first

(Footnote 23 continued from previous page)
writers such as Drayton, the blessed sphere of the moon and the Triple Goddess's "nine" assumed an unrivalled ability to conceal and reveal the truth ("Endimion and Phoebe" ll. 871-974; "The man in the Moon" 118). A detailed examination of this phenomenum follows in the next chapter on Jane

pages we learn that Alida de Barberie has the "arch" glance, "proud" nature, and "high self-dependence" of a Diana-heroine (39; 72; 171). She also has the "classical" features and "taller" form of womanhood that link heroines typically with their namesake, Diana (26; 35). And, like the huntress Diana, Alida has the high spirit of an "unbroken colt" (136), and she is a spirited practicer of the "chase" between women and men (43).

In The Water-Witch, however, as opposed to The Pioneers, Cooper slips more into Scott's ruse of clothing her heroic female in male garb. Whereas Elizabeth Temple is trapped in her feminine clothing, Cooper attempts to frees Alida de Barbarie from the limits of a heroine by stating that she has "a resolute and even masculine understanding" (87), for instance; moreover, Seadrift, herself a counterfeit male, describes her cousin as "a singular compound of thy sex's weakness and of manly resolution" (102). Alida is, for all her heroism, "but woman after all," and while her husband Captain Ludlow admires her spirit, he states that he knows her "strength of mind" and "resolution" clearly "exceeds the courage" of her "sex."

Cooper's terms, of female "weakness" versus "manly resolution" indicate that, like Scott, he came to the threshhold of the Diana-hero, but he never crossed it. To

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(Footnote 23 continued from previous page)
Eyre.

forsake forever the ideal of the female as "heroine", and to embrace for the future the ideal of the female as "hero" would be the task of Charlotte Bronte and Nathaniel Hawthorne.

CHAPTER THREE.

"Sui Generis:" The Creative Quest of the Modern Heroine.

The transformation of the Diana-heroine into the Diana-hero occurred at that moment when she ceased to serve mainly as the inspiration for male heros to acheive an act of poesis and began instead to appropriate for her own the "hero"ic role of engendering poesis. She assumes the making of the new world. She embarks on a quest for her own creative regeneration.

This happened simultaneously in England and America, in the hands of both female and male authors. In fact, the similitudes I identify in the configurations of the Diana-heroes in Charlotte Bronte's Jane Eyre and Nathaniel Hawthorne's The Scarlet Letter should make one realize that these two Diana-heroes, and more, exist in a fabulous gestalt throughout modern English literature.

The gestalt is all the more fabulous when one realizes the extent to which it consisted of a conflation and climax of the finest literary traditions. The revolutionary figure of Jane Eyre, for example, is a hybrid of the highest heroic strains of Vergil's The Aeneid, Apuleius's The Golden Ass, St. John's Book of Revelation,

Dante's Divine Comedy, Spenser's The Faerie Queene--and more works examined in detailed below.

Jane Eyre: The Creation of the Modern Hero.

I: Jane Eyre's Roots in the Traditional Diana-Type

Jane Eyre, on one level, retains her roots as a Romantic muse; at this first level, it is still Rochester who assumes the role of the hero, Jane being, as Bronte identifies her, the female who holds a "green flowery Eden" in her brain (298). As an embodiment of Eden, she is the Romantic image of paradise-to-be-regained by the male. She is the divine manifest in this world.

However, on a superior level, it is Jane herself, not Rochester, who is the shaper and the author of the novel; it is her own "autobiography" that Eyre writes; the authorial pen is now firmly in her hands. She is also the novel's "artist," both literally and figuratively, for like Charlotte Bronte herself, she is a graphic artist sketching the world and other characters, and Eyre's being a literal artist is a hint to the symbolic import of her role as a poetic shaper and hero. Eyre is, more than once, observed to be the most skilled "artist" in the novel:

> [The Rivers] discovered I could draw: their

> pencils and colour-boxes were immediately at my service. My skill, greater in this one point than theirs, surprised and charmed them (334).

This point raises the key questions whose answers open up this chapter:

How is it that the orphan Jane Eyre's skill in artistry is greater than the skill of all the educated and gifted Mary, Diana, and St. John Rivers? Why is it that the solitary Diana- type's power of poesis outdoes the powers of every other character, however formidable? What in particular did Bronte intuit in the figure of the Diana-muse, who had been a fecundating agent for male Romantic poets, that led Bronte to chose her above all other choices to be the model of a modern female hero? The answer is a lengthy one, scanning works from Apuleius and Plutarch to St. John and Dante to Keats and Shakespeare.

To begin, Charlotte Bronte saw, and realized, the possibility of creating a multi-dimensional heroine derived from the Triple Goddess, whose phases of waxing, full, and waning encompassed the full spectrum of a woman's life. Moreover, Bronte also realized the potential of creating a heroine who was a hybrid the Western world's two great, pure goddesses: the chaste and radiant pagan Diana and the holy and pure Christian Mary. In fact, because the moon goddess is seminal to and symbol of woman throughout much of Western culture, Bronte perceived in her configuration

the roots of the female being. As such, Bronte creates in Jane Eyre not only a Diana-hybrid heroine, but many other minor Diana- and Mary-hybrids throughout who serve as reflectors and deflectors of the heroism of the central Jane Eyre.

This synopsis of Jane Eyre, therefore, and of its multitude of Diana-hybrids, elucidates the wide scope of promise offered to authors by the figure of Diana. The Triple Goddess's epithet, the "Myriad-Named," the ancients bestowed upon her because "as the cyclical moon goddess, she is heterogenous, many-hued, and subject to all changes" (Plutarch DIO 191). "Heterogenous" is exactly what Jane Eyre early on declares herself to be-- "... a heterogenous thing" (9).

After Jane Eyre offers this first proof of her own nature, the comments of other characters expand on it. Rochester immediately recognizes that Jane Eyre is "a disguised deity" (128) and that she is immortal, for she is "no transitory blossom" but "rather the radiant resemblance of one, cut in an indestructible gem" (299).

Eyre's name further proves her roots in the goddess Diana. Eyre is named after the moon's ethereal regions.[1]

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1. There continues to be much debate over Eyre's name and its significance. Many of the arguments on this point are skillfully done. For instance, Irene Tayler asserts in Holy Ghosts that "Eyre" is derived from "Hiere," the Irish word which signifies both the West and Ireland per se, as the most western country in Europe. Ireland is the native

For example, right after meeting Eyre, Rochester tells Adele Varens that he wants to go live in one of the "white valleys" filled with "manna" on the moon, and he explains that "fire rises out of lunar mountains" (253). Adele objects that it is impossible for Rochester and Eyre to reach this celestial paradise because there is no road to the moon, one has to go through air.[2] But "Eyre" is precisely Jane's name, and precisely how Adele mispronounces it when the two meet: "Aire?" (93). Rochester reinforces the connection between Eyre and air when he proclaims she is "just the desire of my heart--delicate and aerial" (246). It is appropriate he should desire to go to the airy sphere of the moon with "Eyre," and it is also traditional because in myth and literature the moon's atmosphere has been connected with paradisical airs, which are beneficial

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(Footnote 1 continued from previous page)
land of the Brontes, and Tayler notes Eyre's antecedents in such characters as the "Miss West" of the Angrian tales (142). Tayler's argument is correct in its one interpretation of "Eyre," as are the arguments of other critics. Bronte's multi-levelled symbols encompass many possible shades of meaning.

2. This same theme Dante developed in Paradiso. Dante's Sphere of the Moon is the First Heaven, that is the closest sweet heavens and sweet music to earth, and Dante reaches there exactly as Adele Varens describes Rochester's journey...by soaring through air. The light banter, then, between Rochester and Adele, is not so light, for it hints that the depressed and isolated Rochester's desires salvation through "Eyre."

to the aerial spirits who journey there.[3]

Studying the roots of the aerial sphere of the moon reveals another aspect of the nature of the moon deity, and as a consequence of Jane Eyre. Plutarch, in his lenghty treatise on the moon, wrote of her airy, paradisical, and fiery, nature:

> (Her) rotation is gentle and serene, it smooths the air and distributes it in settled order, so inhabitants don't slip and fall off...her motion is not truly irregular but of marvellous order and progression, circles that unroll about other circles...with ever constant velocity...(all) combines most harmoniously (Moralia XII: 167-9).

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3. Travelling on an airy road to the moon is a task that, in general, is pervasive through English literature. It was the quest of Keats in Endymion, and in Drayton's "Nimphidia," the nymphs of Diana proclaim:

> This pallace standeth in the ayre,
> By nigromancie placed there,
> That it no tempests needs to feare,
> Which way so ere it blow it.
> And somewhat southward tow'rd the noone,
> Whence lyes a way up to the moone,
> And thence the fayrie can as soone
> Passe to the earth below it (ll. 33-40).

Shakespeare also employs this imagery in the moon-drenched A Midsummer Night's Dream. Queen "Titania," a variant of "Diana," promises the mortal Bottom:

> And I will purge thy mortal grossness so,
> That thou shalt like an airy spirit go
> (III.i.161-62).

In sum, that the spirit of Diana rules over Shakespeare's play, and that Queen Titania is one of her types, has been concisely stated by critics:

> Moonshine is almost as real a personage in Shakespeare's as in Bottom's play. Her presence permeates the action, a delicate compliment to the maiden Queen, and

The airs of the moon, so smooth and harmonious, make her no less than a "celestial earth," and in this capacity, the moon garners the pure light and warmth of the heavens into gleaming fires:

> ...regions of marvellous beauty and mountains flaming bright and...zones of royal purple with gold and silver not scattered in her depths but bursting forth in abundance on the plains or openly visible on the smooth heights (XII: 141).

Such fiery imagery is traditional in literary descriptions of the moon's goddess. In the climax of The Golden Ass, for instance, Apuleius describes the apparition of the Egyptian moon goddess Isis: "...and in the middle of [the stars] was placed the moon in mid-month, which shone like a flame of fire" (545).

Returning now to Rochester's conversations on the moon, his descriptions of the "fire" rising out of lunar mountains parallels the traditional, literary imagery of the moon as much as his decription of her airy and paradisical spheres. His comments on Eyre also follow this literary tradition of lunar flames for the moon deity. On the morning after the moonlit night Rochester and Eyre first reveal their love for one another, he states:

(Footnote 3 continued from previous page)
Titania is merely a glancing beam of her light... (122).

> I have seen what a fire-spirit you can be when you are indignant. You glowed in the cool moonlight last night, when you mutinied against fate, and claimed your rank as my equal (249).

Later, when he repeats he loves her, he says she is "the soul made of fire" (247).

Importantly, Charlotte Bronte's early poetry indicates that by the time she was 14, she knew the literary associations of the moon and airily harmonious regions. She sings to the silvery moon in "Morning":

> Peerless Queen of Harmony,
> How I love thy melody![4]

Further, Eyre's journey is often described as a quest for harmony: "I was in discord at Gateshead Hall ... I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage" (9). Eyre rebels at Gateshead Hall precisely because she is seeking sweet communion with a mind that is "bright and energetic and high" (239). That mind will be Rochester's, and their harmonious union will be soaked in moon imagery: "He saw me; for the moon had

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4. Northrop Frye, in A Natural Perspective, goes into detail on the significance of the moon as a symbol of the harmony of the upper world of nature. From classical through Shakespearean literature, the moon was the boundary between the high and lower orders of nature. Below her realm was the ordinary physical world, an abyss of disorder; its own symbol was the tempest (136-7). The moon goddess, then, came to embody the harmony of harmonious energy, and her aerial spirits contrasted to the tumultuous storms of the dark earth below and its clay inhabitants.

opened a blue field in the sky, and rode in it watery bright" (264).

Jane Eyre's lofty spirit even experiences direct communion with the moon. On returning from a walk one night, she pauses before she enters the house, a "gray hollow filled with rayless cells", so that she may admire the night skies:

> ... the moon ascending it in solemn march, her orb seeming to look up as she left the hill-tops, from behind which she had come, far and farther below her, and aspired to the zenith, midnight dark in its fathomless depth and measureless distance; and for those trembling stars that followed her course, they made my heart tremble, my veins glow when I viewed them. Little things recall us to earth: the clock struck in the hall; that sufficed. I turned from moon and stars, opened a side-door, and went in (108).

The novel ends when Jane Eyre has fulfilled her quest to attain harmony: she acheives "perfect concord" in marriage with Rochester (432).[5]

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5. Jane Eyre's thematic movement has analogues in Shakespeare's moon-soaked A Midsummer Night's Dream. Full of wandering lovers, on the eve of conjugal bliss and harmony, the play concerns reconciliations, the seeking of "the concord of this discord" (xxxiii). An earth-shaking discord even threatens with the union of Oberon and his queen Titania. As a ray of the goddess Diana, Titania's disturbance casts noticeable shadows on earth. She

Rochester, likewise, acheives concord with Jane. The noble Rochester seeks salvation from his history of discord in the most puissant Jane Eyre. His past chaos, embodied in his massively lustly wife Bertha Mason and in his ward Adele Varens, the offspring of a depraved French mistress, contrasts sharply with the pure and airy spirit of Jane Eyre.[6] To him, she comes to embody a heavenly future directly opposed to his rather earthly past. She alone is the light and moony spirit who can offer to an earthling shrouded in darkness the "regeneration" he needs and the possibility of a harmonious world. (293).[7] From the

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(Footnote 5 continued from previous page)
proclaims:

> No night is now with hymn or carol blest.
> Therefore the moon, the governess of floods,
> Pale in her anger, washes all the air,
> That rheumatic diseases do abound.
> And thorough this distemperature we see
> The seasons alter: hoary-headed frosts
> Fall in the fresh lap of the crimson rose.
> And on old Hiems' thin and icy crown
> An adorous chaplet of sweet summer buds
> Is, asin mockery, set. The spring, the summer,
> The childing autumn, angrey winter, change
> Their wontd liveries; and the mazed world,
> By their increase, now knows not which is which.
> And this same progeny of evils comes
> From our debate, from our dissension;
> We are their parents and original
> (II.i.102-17).

6. The earthy origins of Adele Varens hint why she has difficulty in pronouncing the heavenly name of "Eyre" (Air): "Bah! I cannot say it!" (93).

7. The small size of Jane Eyre further connects her with moony spirits in literature. In Drayton's "Muses Elizium," the nymph Tita is similarly described as tiny and "ayrye":

first time Rochester meets her, he speaks of being "re-transformed" and experiencing "reformation" (123; 127). The last time Rochester and Eyre meet, he speaks of her quest through repeated images of a blissful rebirth: "re-humanize," "revive," "regenerate," "relight," "renew," "recommence," and "reconcile" (206; 417; 420; 424; 428). With his Diana-heroine, Rochester begins to regain his lost vision and life, his lost harmony and heart.[8]

(Footnote 7 continued from previous page)

Why by her smalnesse you may finde,
That she is of the fayry kinde (VIII: 5-6).

Critics have long noted the "fairy tale" coloring to Eyre and treated it lightly. But when examined within the traditions of literature, the "fayry" phenomenum of Jane Eyre points to the characters's struggles for salvation and the harmony of the moon's sphere.

8. In addition to the quest of Keats's Endymion, the journey of Rochester parallels that of Apuleius, who seeks the Egyptian moon goddess Isis in The Golden Ass. Apuleius forsakes the advice of the wise Byrrhaena, and her precincts crowned by a statue of Diana, for the house of the wicked sorceress Pamphile and the lust he feels for his mistress Fotis. So does a young Rochester stray into the lustful union with Bertha Mason. Apuleius literally becomes, after his lusty desire, what he is symbolically--an ass. He continues in this form until his flesh is sufficiently mortified and he seeks the "most puissant" moon goddess who alone can save him.

Rochester similarly finds salvation after a fiery mortification of his flesh. In addition, the "noble lineage" of Apuleius, like Rochester's lineage of aristocracy, is of no avail against his youthful folly; like Rochester, Apuelius wandered without hope until his matured wisdom led him to Isis. And, like Jane Eyre will regenerate Rochester, Isis bestows upon Apuleius "new generation"; like Jane Eyre, whose presence brings new vision to Rochester's burnt-out eyes, Isis comforts her hero, "Know thou that now thou art safe, and under the protection of that fortune that is not blind but can see, who by her clear light doth

II: The Signs of the Quest

In literary tradition, a "hardie Mayd" (III: III, 14) such as Britomart is the model of female questors. Britomart, the most notable Diana-type of Spenser, is a "virgin knight" (III: XII, 32). Her steely chastity harbors the powers needed for a quest and for redemption:

> But that bold knight, whom ye pursuing saw
> That Geauntesse, is not such, as she seemed,
> But a faire virgin, that in martiall law,
> And deeds of armes aboue all Dames is deemed,
> And aboue many knights is eke esteemed,
> For her great worth; She Palladine is hight:
> She you from death, you me from dread redeemed.
> Ne any may that Monster match in fight,
> But she, or such as she, that is so chaste a wight.
>
> Her well beseemes that Quest (quoth Satyrane)
>
> (III: VII, 52-53).

Jane Eyre, a Diana-type, is a type of this virgin knight, and in all stages of her quest, the text's imagery indicates that the state of her mind and the state of the moon correspond. For instance, the first time we meet Jane

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(Footnote 8 continued from previous page)
lighten the other gods:" (563-55).

Eyre, she is miserable and trapped in Gateshead. Sitting alone, she reads of the "death white" Artic Zone, its broken boats, and " ... the cold and ghastly moon glancing through bars of cloud at a wreck just sinking."[9] This day is the day on which Eyre's rebellious spirit will break out, however, so opposed to the "ghastly moon" imaged in the pages before Eyre, there is another moon, "a newly risen crescent" outside on the horizon (2).

From this day on, Eyre's outbreaks of rebellion and hopes of new life are heralded by the moon. Eyre and Rochester meet beneath "the rising moon" (103), for example, or at the end of the novel, the forlorn, blind, and maimed Rochester stands in the the "luminous haze" of the moon and cries out to Eyre for help (428). His call reaches her in a room flooded with moonlight, and she sets out to find and redeem him (401). During Eyre's worst crises, moreover, the "white spirit" of the moon bursts forth brilliantly to point her onto the correct path she must travel:

> The light that long ago had struck me into syncope, recalled in this vision, seemed glidingly to mount the wall, and tremblingly to pause in the

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9. The passage spontaneously reminds one of the imagery in Romantic tales, such as the shipwreck which foretells the eventual promise of salvation to Glaucus in Keats' Endymion, or the ghastly white regions and glittering moons of Coleridge's The Rime of the Ancient Mariner, or Poe's ghastly white galleons in The Narrative of A.

> centre of the obscured ceiling. I lifted up my head to look: the roof resolved to clouds, high and dim; the gleam was such as the moon imparts to vapours she is about to sever. I watched her come--watched with the strangest anticipation; as though some word of doom were to be written on her disc. She broke forth as never moon yet burst from clouds: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke to my spirit: immeasurably distant was the tone, yet so near, it whispered in my heart --
>
> "My daughter, flee temptation." (304)

Under the guiding light of this moon, Jane Eyre flees Thornfield, just as she rose against the forces of the treacherous Gateshead on the eve of a crescent moon.

In sum, the moon is continually the main sign of Eyre's quest. Even its absence is as telling as its presence. Jane Eyre's worst moments, of dark confusion and loss, come when she is cut off from the moonlight, and the text clearly links this dissociation from the moon with her intellect. On the eve before Eyre and Rochester's ill-fated attempt at marriage, for example, "The moon shut herself

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(Footnote 9 continued from previous page)
Gordon Pym.

wholly within her chamber, and drew close her curtain of dense cloud; the night grew dark" (282). The next day, Rochester's mad wife is exposed and Jane finds herself in despair, with a depressed "rayless mind," as rayless, one takes it, as the previous night's shut-up moon.

Furthermore, not only the moon itself but the triple colors which are symbols of the three stages of the moon's cycle become signs of internal states in Jane Eyre. The text's images of the "red" room serve as a primary example. In The White Goddess, Robert Graves reiterated in detail the traditional symbolic meanings of the moon's triple colors: white for the new moon of birth and growth, red for the full moon of war and passion, and black for the waning moon of death and divination.[10]

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10. This imagery appears throughout Western literature, especially in Book of Revelation. Parallel images in the texts of Jane Eyre and St. John's prophecy abound. For instance, the moon becomes as "blood" as a sign of the coming apocalypse and the Scarlet Whore drinks blood. Similarly, Bertha Mason is a "vampire" (270) who drinks "blood" (200), and her appearances at Thornfield are always "threatening a revelation" of Satan and evil (198).

The good apocaplyse in Revelation is heralded by the women with a glistening white moon beneath her feet, and so Jane Eyre frequently heralds a positive and radiant "revelation" to Rochester (206). St. John's woman with the moon beneath is feet is the opposite pole to the Scarlet Whote, just as Eyre and Mason are the female "antipodes" of Bronte's novel (296).

In general, this Christian schemata infiltrates Western literature. In Spenser's The Fairie Queene, the powers of white chastity are harbored in Una and those of scarlet sin in Fidessa (Smith 282-83).

Briffault notes the above Christian schemata is a later split the once unified nature of the pagan Triple Goddess. One side duplicated her wayward and maleficent

Bronte repeatedly employs images of a red moon to forebode emotional warring and conflagration, and a sampling of these images support the discussion below on the symbolic significance between the "red" room and the moon in Jane Eyre. First, on the night before the false marriage ceremony, Eyre runs through a night of rain, wind, and broken trees: "As I looked up at them, the moon appeared momentarily in that part of the sky which filled their fissure; her disc was blood-red and half overcast; she seemed to throw on me one bewildered, dreary glance, and buried herself again instantly in the deep drift of cloud" (262-3). Or, Rochester describes the night on which he was tempted by an infernal version of regeneration, consisting of flight from the burning tropics and his "lunatic" wife:

> The moon was setting in the waves, broad and red, like a hot cannon ball--she threw her last bloody glance over a world quivering with the ferment of tempest. I was physically influenced by the atmosphere and scene, and my ears were filled with the curses the maniac still shrieked out (293).

(Footnote 10 continued from previous page)
aspects, ascribed to such Biblical types like The Scarlet Whore or literary types like Morgan Le Fay, and the other side embodied her amiable and beneficent aspects, associated with such types as St. John's woman standing on top of the moon or Malory's "The Lady in the Lake." Thus, two

The eyes of Bertha, once she descends irrevocably into madness, are "red balls" and "fiery."

Bronte's red moon, then, embodies lunatic passions and nightmares. In this context, the significance of Jane Eyre and her "madness" in the "red" room becomes clearer and deeper, for it is all the inherited passion of the moon goddess. Moreover, this context frames not only the red streak in Eyre's lunatic nature, but it provides a key to grasping the meaning of the other moon imagery--gleams of light, white thrones, and bewitching spirits--flooding that scene.

Ten-year-old Eyre turns to the "dimly gleaming mirror" in the red room, for example, and there her mind is first troubled:

> ...my fascinated glance involuntarily explored the depth (the mirror) revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit (7-11).

The moon, and her goddess, have traditionally, and extensively, been associated with mirrors also. Lunar

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(Footnote 10 continued from previous page)
types--once assimilated--ended divided (III: 436).

goddesses traditionally hold or wear mirrors in myth, art, and literature because the moon's uniformity and lustre had from the first led earthlings to consider her the "finest and clearest of all mirrors"; the shadows of her face were even thought to be reflections of the earth's great oceans:

> Or swell of ocean surging opposite
> Be mirrored in that looking-glass of flame.

When the moon goddess gloriously appears to Apuleius, in the climax of The Golden Ass, " ... in the middle of her forehead was a plain circlet in fashion of a mirror, or rather resembling the moon by the light that it gave forth" (543). And, in the "pomps and processions" of her festivities, "Others carried shining mirrors behind them which were turned towards the goddess as she came, to shew to her those which came after as though they would meet her" (555).

Especially, in medieval and Renaissance literature, when the moon goddess Diana functioned as a type of Luna-Ecclesia, her link with mirrors had critical importance, for she reflected the Light and Truth of her brother Apollo to her heroic worshippers and poets. As Smith notes, for instance, in Dante's The Divine Comedy, "To see with the light which Beatrice represents in the allegory is to see by reflection, hence the stress on mirrors and mirror images throughout that part of the journey for which she is guide" (221).

Bronte commits a revolution in literary tradition, then, when Jane Eyre, looking into the mirror, sees a reflection of herself. Her "mirror" no longer serves its former purpose to reflect visions to a heroic lover. The moon's mirror now guides its own heroine in her beginning outburst, rebellion, and subsequent wanderings. The red room's mirror provides Eyre with a vision of her own rebellious spirit.[11]

Moreover, a mirror in modern literature can embody even deeper symbolic value. Certain modern novelists, under the influence of the Romantic poets and their Greek Revival, explored select neoplatonic ideas. Plato had believed that the creation of images in a mirror stemmed from the communion of internal and external fires in its bright and smooth surface; on this surface, the fires undergo numerous transformation (Timaeus 28). A mirror, in sum, was thought to capture and create visions of fires, lunar or otherwise.

This neoplatonic idea of the mirror adds significance to the repeated images of the moon "mirror" in Dante's Paradiso. Dante himself declares that to believe the reflected images are "merely mirrorings" is to be misled into emptiness (III: 19-20; 28-30). On the other

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11. Bronte repeats and reinforces this imagery elsewhere in the novel. Before Eyre's false marriage to Rochester, for example, the sign of warning consists the reflection, in her "dark oblong glass," of Rochester's real

hand, to appreciate the visions of lunar fires in mirrors is to plumb visions of creations and transformations. It is this type of an awesome vision that overwhelms the young Eyre into Dantean terror. She plumbs a vision of her future powers and passions that will fire up, create her fate, be transformed, and, ultimately, be disciplined as the novel progresses.

The moon as the source of the symbols of Eyre's fiery nature, exposed in the red room, may have a revealing analogue in Shakespeare as well. For example, in the tyrannical atmosphere of Gateshead, ruled by a Sarah Reed who demands "perfect submission and stillness" (11), Eyre's capacity for love, imagination, and poetry is repressed. When Sarah Reed locks up the passionate Jane Eyre in the chilly red room, there is only the bare gleam of a lantern. Terror overwhelms Eyre at the vision that the gleam of a lantern heralded (11). In literature, the lantern in Shakespeare's moon-bathed A Midsummer Night's Dream is the symbol for inadequate imagination (xxxvi). The clown who bears a lantern to fake "Moonshine" in the enactment of Pyramus and Thisbe is a symbol of the clowns' general farce of the lovers (V.i.136), much as Gateshead presents a fake home and a farce of the imagination to Jane Eyre.

In the end, it is only when Eyre leaves Gateshead,

(Footnote 11 continued from previous page)
wife, Bertha Mason, wearing Eyre's bridal veil (269-70).

with its chilly red room and bare gleams of lanterns, that she can begin her journey to freedom and self-realization. At that moment, true moonbeams start to permeate her life. And on the long journey she has begun, the "sole ornament" she bears is her "pearl brooch" (159), the pearl being the primary stone symbolic of the moon.

On the first night we met Eyre, a "newly risen crescent" had foreshadowed her rebellion (2). When her subsequent exile from Gateshead continued until she met Rochester, that image re-appeared. Eyre declared in hitherto unknown happiness: "...my thin-crescent destiny seemed to enlarge" (137). When we meet Eyre at the end of her wanderings, she is happily married at Ferndean and basking in June moonshine. The lovers had acheived their "long-awaited dream" of a "union of paradise" (242-44). And for all its rawness, Ferndean is a wonderfully Dianesque paradise, for it is "natural" and "slyvan," with "brilliantly green" fields, a "sparkingly blue" sky, and a "wet and wild wood" into which Eyre leads her refound Rochester by hand (412; 421).[12]

Thus, Eyre's vision expands during the novel from a

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12. This end in a "sylvan" setting evokes images of other literary works on the search for paradise, from that quest in Keats's Endymion to Milton's Paradise Lost. Jane Eyre says of she and Rochester, "We entered the wood, and wended homeward" (429). Keats says of Peona, "Peona went/ Home through the gloomy wood in wonderment" (IV: 1003). Milton says of Adam and Eve, "They, hand in hand, with wandering steps and slow/ Through Eden took their solitary

lantern in winter at Gateshead to moonbeams in "Midsummer" at Ferndean (234).[13] Her quest will end when she has completely joined the ranks of Shakespeare, Keats, Dante, and Apuleius as a lunatic, lover, and poet. As discussed below, she will assume totally the literary role given to the hero.

III: The Modern Hero: She who "make"s.

Diana is goddess of the moon, the planet which rhythmically enacts a monthly cycle of waxing and waning, of natural deconstruction and reconstruction--of the making of new life. Herein lies the potential for the Diana-type to become the Diana-hero.

The cycle of birth, death, and re-birth of the moon gives to the Diana-type her powers to be reborn and to be fatal. For instance, true to her nature, Jane Eyre even in minor moments engages in the act of making, of giving birth

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way" (XII: 649).

13. Bronte repeats this theme in Villette with, literally, France's moon-soaked midsummer festival, to which Lucy Snowe wanders at the moon's bidding (431-442). The French name of the midsummer festival makes clearer its origins: in Limousin, for instance, the fest is "La Lunade," or at Vallon de la Suille it is "Bois de la Lune," and these begin not at sunrise but at moonrise (Briffault

to and re-shaping ideas, feelings, visions, and homes. She sits before the clear embers of a dying fire, from whose flames there was "...a fiery mosiac I had been piecing together and scattering, too..." (110). Or, she happily renovates the shut-up Moor House: "...it was delightful to invoke order from the chaos ourselves had made" (374). Importantly, Eyre herself "constructs" the novel, for she is the "author" of the tale, her autobiography. She is also--like Charlotte Bronte herself--a graphic artist who sketches the scenes, the life, and the characters around her. In short, Eyre constantly commits acts of "making", and that act belongs to her, as the Diana-hero.

The idea of a Diana-hero as "maker" has natural poetic applications, too. Words and ideas are parallel items in most myths and religions. In Christianity, God is logos, his word, and he creates by speaking, "Let there be...." This creative power of The Word led Tasso to claim that none merited the title of creator but God and poets; it also led Shelley to claim that the poet was the unacknowledged legislator of the world.[14]

(Footnote 13 continued from previous page)
III: 72).

14. The intimate connection between a word and its manifestation is responsible for many taboos, such as the power that comes with knowing or speaking a man's "name" in ancient cultures. Usually a man's true name was hidden and not the one used publicly, for his real "name" was the key to his soul. To possess knowledge of this word was to possess the power to destroy his soul, and therefore man

Jane Eyre fulfills this heroically poetic role in the novel. Just as in Layamon's Brut, where the goddess Diana issues the prophecy of Albion to the hero Brutus, so in Jane Eyre can the heroic Eyre can "read" Rochester like a "witch" (267). In sum, the Diana-hero Jane Eyre partakes of the prophetical nature of the sorceress and her magical words.[15]

Diana-types, then, specially harbor the power to "make." In fact, this power Jane Eyre asserts as her own when she first meets Rochester, and through it she enables Rochester to come "know" her spirit. She introduces him to her soul through her personal art.

In their introductory scene, Rochester asks Jane Eyre if, in her Lowood "convent," she and the other females

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(Briffault I: 4-13).

15. Bronte repeats similar details on prophecy and witchery throughout the novel. First, on meeting Jane Eyre, Rochester says that she "bewitched" him and his horse (113). During the initial bed burning scene at Thornfield, Rochester springs awake and cries to Jane Eyre, "What have you done with me, witch, sorceress?" (139). He later says her love is a "witchery beyond any triumph I can win" (247). The servants say that Rochester was "bewitched" by Eyre (408). Bronte links the powers of bewitching to prophecy in scenes such as that with the sibyl in the fortune telling episode at Thornfield. Like the real Sibyl, priestess and prophetess of the goddess Diana in Vergil's The Aeneid and elsewhere, Bronte's sibyl is a "true sorceress" and a "geniune witch" (180-182).

This scene has roots in Richardson's Pamela also, whose chaste Diana-heroine receives a prophecy from a sibylesque figure. The heroic Pamela is an influence on Jane Eyre as much as she was for Cooper's Elizabeth Temple; in the text, Eyre is acquainted with Richardson's novel

worshipped their "priest" Brocklehurst. To this Jane Eyre strongly objects and criticizes Brocklehurst. Rochester adds that Adele showed him some of Eyre's sketches, which Eyre must have done with a "master." This also pricks Eyre's pride to the quick, eliciting "No, indeed!"[16]

Rochester's baiting leads Eyre to inform the reader that her subjects she has seen with her own "spiritual eye," and each sketch is a "pale portrait of the thing I had conceived." She is using her own powers as a Diana-hero, and not the powers of some "master," to be an artist, one who sees and who makes. The sketches are brilliant colors and tints of ships sinking, of a rising woman's shape reflected in the moonlight, and of a pale crescent of white flame--all reflections of her own moon-inspired spirit.

In the end, Rochester declares, "And who taught you to paint wind?" He does not yet realize that the wind is Eyre's own soul (114-118). He does so because he is not yet released from his own will to be a "master"; he has just begun to make the journey with Eyre toward redemption.

The ability to create, to journey, to redeem oneself, and to be heroic all lie in the chastity of the

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from her youth (3).

16. This scene echoes the argument at Gateshead when Eyre rebels against her "master" John Reed (for which he and his mother physically punish her) (16).

Diana-type. She retains her poetic powers as long as she maintains her pure and celestial chastity, as opposed to sinking into a devolved and earthly state of lust or greed. This virginity of the moon goddesses, including Diana, Mary, or the Bride of the Canticles, empowers them to conceive and to make.

The philosphy behind this literary idea of "virginity" is far different from the idea behind the term used in ordinary discourse. "Virginity" was the Christian name for the moon goddess's energy, not sterility; it was their name for her potential to conceive, to be fecund.[17] Northrop Frye explains why in A Natural Perspective: the notion behind Christian "chastity" is that of contained natural energy. To be chaste is to discipline natural powers. Frye goes on to apply this concept to Western literature.

For instance, Perdita's "chastity" in A Winter's Tale represents not the purity of nature but nature as a pulsating power, contained within proper and natural rhythms which allow expression in the miracle of springtime renewal. Similarly, Miranda's chastity in The Tempest is a controlled energy that develops from an immature, teenagish

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17. This Christian notion of "chastity" should be defined against the pagan one. In pagan times, a period of abstinence preceded an orgiastic outburst. A worshipper was storing up sexual energy for a coming outburst of it. In Christian times, however, the two realms--of abstinence and orgy--became sharply separated under the labels of "good" and "evil", just as in the Bible's Book of Revelation the orgiastic Scarlet Whore of Babylon serves as antipode to

virginity into adult, blessed marriage by observing the proper rhythms of time and of ritual. Chastity is important because if natural energy is not disciplined and controlled, the whole order of nature will erupt and go out of alignment (151-3).[18]

Some Diana-types can possess the strict "chastity" of eternal maidenhood, as does Vergil's Camilla, but her physical chastity serves mainly as symbol of her enormously heroic energy and spiritual chastity that makes her such a fierce warrior.[19] But many Diana-types naturally pass into

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(Footnote 17 continued from previous page)
the purer women with the moon beneath her feet.

18. The tapestries in the Metropolitan Museum of "Lady and the Unicorn" depict the immensely fertile powers which chastity must harness. The Lady holds in her left hand a banner emblazoned with multiple crescents of the pure, new moon, and under her right a unicorn, another symbol of virginity. Both the unicorn, and a lion, bear shields lined with crescents. Juxtaposed against this, the entire background of the tapestry is laden with images of fecundity: fruit-laden trees, flowers in the height of bloom, and lively animals.

There are three tapestries in this series, each adding a variation on the theme. In another, the Lady stands before a tent with the epiteth, "Mon Seul Desir" and takes, from a maid-servant, priceless gems. Both the tent's motto and the gems indicate the priceless and and the desirable nature of the rich beauty harnessed in her chaste state.

19. The powers contained with "chastity" also led poets to frequently liken Queen Elizabeth to Diana moreso than any other goddess. Elizabeth's "virginity" indicated that she could never be subjected, possessed, or conquered. She was autonomous; she was preeminent, independent, and alone (Warner 48). Shakespeare describes Queen Elizabeth's moony and invincible chastity:

> That very time I saw, but thou couldst not,
> Flying between the cold moon and the earth,

the approved form of "chaste marriage", a common literary epiteth. The Shakeapearean heroines listed above do so, as does Jane Eyre, and so new and pure life can be born from then. The opposite of "chastity" is not sterility; it is the grossly "unchaste" state of marriage entered into by that absolute mockery of a heroine, Bertha Mason (291), or it is the illegitimate offspring, Adele Varens, of an unblessed and unsanctioned union. The "chaste marriage" of Eyre is meant to redeem Rochester from past "unchaste" liaisons and offspring and to create legitimate heirs.

(Footnote 19 continued from previous page)

> Cupid all armed. A certain aim he took
> At a fair vestal throned by the west,
> And loosed his love shaft smartly from his bow,
> As it should pierce a hundred thousand hearts.
> But I might see young Cupid's fiery shaft
> Quenched in the chaste beams of the wat'ry moon,
> And the imperial vot'ress passed on,
> In maiden meditation, fancy-free
> (A Midsummer Night's Dream, II.i.155-164).

Spenser's prologue to Book III of The Faeirie Queene provides another example of the four heroic "mirror"s of Chastity: Elizabeth Queen of England, Glorian Queen of Faery Land, Britomart the virgin queen of Artegall, and their Queen of the Sky, Cynthia. Spenser's description of Palladine, a female knight, sums in a few lines the interrelation between chastity, heroism, and the quest:

> But that bold knight, whom ye pursuing saw
> That Geauntesse, is not such, as she seemed,
> But a faire virgin, that in martiall law,
> And deeds of armes aboue all Dames is deemed,
> And aboue many knights is eke esteemed,
> For her great worth; she Palladine is hight;
> She you from death, you me from dread redeemed.
> Ne any may that Monster match in fight,
> But she, or such as she, that is so chaste a knight.
> Her well beseemes that Quest (quoth Satyrane)....
> (Book III, Canto VII: 52-53)

With this in mind, one intuits that the moon goddess's "chastity," her contained fecundity, was an important source of the Christian Mary vibrancy and heroic potential.[20] In Jane Eyre, Bronte prefers the pagan Diana's chastity over the Christian Mary's, however, perhaps because the former's was the original and more energetic. For instance, Bronte praises the life force of Diana Rivers, whose first name indicates her origins, over the lesser vitality of Mary Rivers and, within a certain context, of Jane Eyre, who is cousin to and a hybrid of the natures of both Diana and Mary Rivers:

> If in our [Rivers] trio there was a superior and a leader, it was Diana. Physically, she far excelled me: she was handsome: she was vigourous. In her animal spirits there was an affluence of life and certainy of flow, such as excited my wonder, while it baffled my comprehension (334).

A more detailed exegisis on Eyre's hybrid nature follows, but one more example clarifies and reinforces this idea of pagan versus Christian "chastity" in Bronte's text.

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20. Christianity even assimilated the virtue of virginity to its heroes. The early religious saints typically pass through "trials of chastity," and a martial hero ultimately becomes a "maiden" knight, which proves him worthy to engage in the mystic quest for the Holy Grail (Briffault III: 458). The description fits the "maiden" Percevalin Malory's Morte d'Arthur. He succeeds in his quest while his father Lancelot fails because of Lancelot's

Bronte believed the figure of Mary, if separated from her Greek progenitor, would in her exclusively Christian form pathetically lack Diana's old pagan fecundity. A purely pagan Diana may lack the Christian Mary's gentle grace, but at least, in Bronte's mind, she has some life to her. Bronte contrasts the description of Blanche Ingram, whose first name indicates her roots in the white moon goddess,[21] with that of her sister "Mary: Ingram:

> Mary had a milder and more open countenance than Blanche; softer features too, and a skin some shades fairer (Miss Ingram was dark as a Spaniard)---but Mary was deficient in life: her face lacked expression, her eye lustre; she had nothing to say, and having once taken her seat, remained fixed like a statute in its niche (162).[22]

IV. The Solitary Wanderer.

(Footnote 20 continued from previous page)
unchaste liaison with Guinevere.

21. This topic I discuss later, in the appropriate section of this chapter.

22. Minister and scholar Gustafson similarly notes, "...the Church seems more conscious of and concerned with the light side of Mary; so, as in the case of Demeter, the light side has ascended the throne, but Mary's dark Persephone side is deemed insignificant. While the light side is governed by a Christian Trinity, the black side is left an enigma. In the end, Mary is accepted into the Godhead and raised up, but her identity seems limited by her predominantly patriarchal setting. Her dark side, like Persephone, remains in the underworld...." (98).

The Diana-type's invincible power to "make" her world combined with another factor in the myth of the moon goddess to increase the desirability of and need for a Diana-hero in modern times.

Diana is the goddess of those who wander, for so does her planet wander through the heavens.[23] Diana is thus the natural protector of travellers. In fact, he is titled Trivia, or Goddess of the Crossways, because in Rome Trivium indicated the place where roads met, i.e. a public square, and trivia was "that which comes from the street", i.e. strangers and wayfarers.[24]

This role of Diana appeals to many moderns because they have the dark vision of Celine, who conceived of our life as a gloomy night through which one must journey,

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23. The Egyptian moon goddess, Isis, had a boat to navigate the upper and nether waters in her rhythmic pilgrimmages through the heavens and beneath the earth (Briffault III: 65-66).

24. Spenser further describes Diana's beneficence to travellers:

> As when faire Cynthia, in darkesome night,
> Is in a moyous cloud enueloped,
> Where she may find the substaunce thin and light
> Breakes forth her siluer beames, and her bright hed
> Discouers to the world discomfited;
> Of the poore traueller, that went astray,
> With thousand blessings she is heried
> (FQ, III: I, 43)

And Shakespeare's Oberon proclaims:

> Then, my Queen, in silence sad,
> Trip we after night's shade.
> We the globe can compass soon,
> Swifter than the wand'ring moon

alone. In a new world which has more rushing cars than living faith, moderns are archetypally isolated and rootless wayfarers. The disposition of Diana-types to be simultaneously derived from the goddess who protected travellers and to be themselves wanderers laces their lives with both hope and tragedy. This renders them well-suited heroines to grapple and struggle for order and direction in the confused modern world. Jane Eyre's roots lie in the all-too-human and wandering Diana-types who were the seeds of modern heroines: the amazed Peona of Keats, the fortitudinous Pamela of Sidney, and the enduring Pamela of Richardson.

Jane Eyre follows a pattern of Dianesque wayfaring on her "long journey" (18).[25] In her crisis, she finds herself at a Cross-ways, one which is the same color of the moon: "Whitcross is no town, nor even a hamlet; it is but a

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(MND, IV.i.98-101).

25. Jane Eyre is titled a "wanderer" many times. Bessie dubs her "a little roving, solitary thing" (32) and sings ballads about "...the path of the poor orphan child" (15), for instance. Rochester calls her "bonny wanderer," (128), a term Eyre often repeats to herself, without the "bonny," in moments of crisis (215). Rochester asks her to stay her "little wandering feet" at Thornfield. The Rivers sympathize with her "hardships" as a "poor, emaciated, pallid wanderer!" (323).

Rochester, as Eyre's bridegroom, is similarly labelled. He is dubbed her "traveller" (111; 180), and he seeks "a wanderer's repose" (206). While recanting his history on the continent, he proclaims, "I pursued wanderings as wild as those of the March spirit!" (295).

stone pillar set up where four roads meet ..." (307).[26] When she arrives in the regions of the Rivers' Moor House, where she shall find haven, she thinks, "I had, by cross-ways and bypaths, once more drawn near the tract of moorland ..." (314). She announces herself to the Rivers, "I am a stranger" (319) and later tells them, "I will tell you as much of the history of the wanderer you have harboured..." (330).[27]

Other signs in Jane Eyre expand and support this wayfarer motif. The text is replete with nautical imagery. From ancient times, the goddess Diana was frequently depicted as steering her boat through the starry waters of the night sky in her monthly pilgrimmages through heaven and hell (Briffault III: 65-66). Furthermore, sailors used the stars to navigate. The two factors combined to strengthen the ship imagery linked to Diana.[28]

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26. The "cross" image, with a circle representing the moon on top, is the source of the "mirror" symbol for women. The circle could represent the head of any deity in Egyptian myth, but the cross was particularly the symbol of the moon goddess because it indicated her infinite extensions in all directions and, by analogy, with eternal life (Briffault II: 749-54).

27. Bronte explored the theme of female wanderers in her other works. Lucy Snow, the wandering spirit of Villette, embarks in March storms, and there are many wanderers in moon-cloaked nights in Bronte's juvenalia, such as "When Thou Sleepest" or "The Evening Walk."

28. Imagery of the moon and navigation is common enough in Western literature. For instance, Dante, upon reaching the Sphere of the Moon, exhorts his readers to consider whether they are prepared to follow his ship, steered

Jane Eyre opens with moon and ship imagery. The novel begins on the night when a newly-risen crescent heralds Eyre's rebellion, but her hopes are still as frozen as she currently is at the wintry Gateshead. Fittingly, Eyre is entranced by pictures in a book of a ship wrecked and sinking in the freezing, white artic, beneath a cold and ghastly moon (1-2)--a perfect emblem of her state. Later, when Sarah Reed is about to leave this earth for lower regions, Jane Eyre sketches in her mind's eye a full moon, with a ship crossing its disc (220). Or, Eyre introduces her questing spirit to Rochester with three sketches, one of a pale woman in the moonlight, one of a pale crescent of white flame, and another of a sinking ship in a world in eclipse (116-117).[29]

Taken together, the images of ships adrift and lost wanderers heighten the idea of Eyre as an afflicted

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through the spheres by the radiant Beatrice (315).

29. In Bronte's Villette, such imagery resonates with Dantean overtones. Dante, upon reaching the sphere of the moon, exhorts his readers to consider whether they are prepared to follow his ship, steered through the heavens by Beatrice, his guide across the deep seas of theological and philosophical experience (315). The only other living man who completed the journey to paradise previous to Dante's quest was St. Paul (315). In the last chapter of Villette, images of a journeying Paul, a chaste heroine, and nautical voyages culminate not in medieval visions of paradise but in modern disaster. The heroine Lucy Snow loses forever her bridegroom, Paul Emmanuel, in an earthly tempest which wrecks his ship, the "Virginie" That chapter opens with Snow's modern cry, "Man cannot prophecy" (471-474)--any longer.

stranger afloat in the rootless modern world. Her quest is a difficult one, and the journey to the "cross-ways" of Whitcross is no less than a three-day trial of near death from starvation, cold, and rain. Eyre meets resurrection at the threshhold of St. John Rivers--an allusion, I take it, to the St. John who authored the world's resurrection in Revelations. Likewise, Eyre's bridegroom Rochester has so far wasted his life in fruitless and sordid wanderings, and he too experiences a much-needed "death" by fire, one which enables his later rebirth. In line with the hardships of wandering heroes, from Ulysses to Dante, Eyre and Rochester have struggled. The modern difference is that Eyre not only quests more actively than the male hero for her salvation, but she creates him, and his redemption, with her authorial pen.

Finally, at the same time the archetype of Diana as the wandering moon goddess provides authors an image to explore the lonely quests of modern heroines, it also links those modern heroines with the grand and everlating tragedy of human sorrow and isolation.[30] For example, the goddess Diana is the Greek descendant of the Egyptian moon goddess Isis, who was another grand wanderer. The ancient Greeks, including Herodotus, Plato, Apuleius and Plutarch, noted

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30. Rochester echoes this thought: "It is always the way of events in this life...no sooner have you got settled in a pleasant restingplace, than a voice calls out to you to rise ad move on, for the hour of repose is expired"

the kinship between Diana and Isis. Plutarch even devoted an entire tract to analyzing the relationship between these similar Greek and Egyptian deities, and in his description of Isis and her husband in De Iside et Osiride, one can recognize immediately the seeds which blossomed into Jane Eyre and the story of her toils with Rochester:

> The sister and wife of Osiris, however, as his helper quenched and stopped Typohn's mad frenzy, nor did she allow the contests and struggles which she had undertaken, her wanderings and her many deeds of wisdom and bravery, to be engulfed in oblivion and silence, but into the most sacred rites she infused images, suggestions and representations of her experiences at that time, and so she consecrated at once a pattern of piety and an encouragement to men and women overtaking by similar misfortunes (159).

In total, the combination of Diana's eternal wanderings and her invincible chastity combine to create unequalled heroic power, whether it be in the Egyptian's Isis, Bronte's Jane Eyre, or Shakespeare's Isabella. Spenser's chaste Una even outdoes Ulysses in her grand wandering:

> With paines farre passing that long wandring

(Footnote 30 continued from previous page)
(237).

Greeke,

That for his love refused deitie;
Such were the labours of this Lady meeke,
Still seeking him, that from her still did flie,
Then furthest from her hope, when most she weened
nie

(III: 21).

Northrop Frye once noted that the "invincible chastity" of these steely heroines may seem inhuman. Moderns react unsympathetically to it. But, the woman's militant chastity is the "condition of her quest," and more complaisant heroines could never accomplish her quest (NP 64). In the Book One of the Faerie Queene, Spenser relates this well-selected anecdote about Diana:

Whose bubbling waue did euer freshly well,
Ne euer would through feruent sommer fade:
The sacred Nymph, which therein wont to dwell,
Was out of Dianes fauour, as it then befell.

The cause was this: one day when Phoebe fayre
With all her band was following the chace,
This Nymph, quite tyr'd with heat of scorching ayre
Sat downe to rest in middest of the race:
The goddesse wroth gan fowly her disgrace,
And bad the waters, which from her did flow,
Be such as she her self was then in place.

> Thenceforth her waters waxed dull and slow,
> And all that drunke thereof, did faint and feeble grow
>
> (VI: 4-5)

For the Diana-hero, there is no faintest, no feebleness, of heart. Hers shall be heroism, not disgrace.[31]

V. The "Woman" Jane Eyre

The Queen Moon was above all "heterogenous," and one more factor of her myth combined with another modern need to increase the Diana-type's appeal to some modern authors. The revolution in gender ideology widened the appeal of Die Vernon prototypes. The women's movement fuelled new interpretations of all goddesses, and of the revived pagans, Diana was the most independent, free-spirited, and dynamic; there was a singleness of being to her. She was a maverick, and authors such as Charlotte Bronte chose her as a model for original characters. A fresh and energetic Diana-type could rebel against and regenerate a limited and stagnant lifestyle. Evidence that

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31. The abandonment of chastity leads to the fall and suicide of a female ruler, such as Vergil's Dido. In contrast, the unyielding chastity of Vergil's Camilla, a hero literally nurtured by Diana, allows her to die in a nobler death. The triumph of Camilla, like that of Isabella, may less touch our hearts than the suicide of the passionate Dido, but most literary masters rate Camilla as Dante did: He placed her in the highest circle of his Inferno--far

Bronte admired an unconventional spirit above other kinds comes in her preface to the second edition of Jane Eyre. She pays homage to Thackery as the "first social regenerator of the day" (viii), and she cries against those who attacked her novels: "Conventionality is not morality!" In the text, Bronte has Rochester praise the Diana-hero Jane Eyre for being one "cast in a different mould to the majority" (126). St John Rivers repeats this praise: "You are original!" (358).[32]

Moreover, from ancient times, Diana assumed the role of protector of women in labor and of innocent nymphs and maidens. She is the goddess most beneficial to other females (Plutarch Moralia XII: 167-9). Modern authors can evaluate the positive or negative character of the different types of women through their stance toward this

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(Footnote 31 continued from previous page)
above Dido.

32. Frequently, authors will have in their work a type of Demeter, Venus, or Persephone who contrasts to the Diana-type. This topic is developed more in chapter five, but I give the brief instance of Diana of the Crossways. Its shining heroine is "the brilliant Diana of her nominal luminary issuing from the cloud" (324), and she is praised because she "has no dolly-dolly compliance, and muses on actual life, and fatigues with the exercise of brains, and is in sooth an alien--a princess of her kind and time, but a foreign one, speaking a language distinct from the mercantile, trafficking in ideas--that is the problem" (326). On the other hand, one of her antagonists is the flesh-ruled and adulterous Mrs. Amabel Fryar Gunnett, "daughter of Demeter in the field to behold, of Aphrodite in her rosy incendiarism for the many of men" (325) and "a Venus jumped slap out of the waves, and the devil for sire--that you learn--running about, sowing her lies. She's a yellow

type of beneficial Diana-heroine.[33] Although the exploration is most often done with an eye to the pathetic futility of female friendships in patriarchal societies, a few Diana-types do serve as heroic examples of women who shelter, care, and provide for young girls, much as Jane Eyre tries to guide and provide for Rochester's ward, Adele Varens.[34]

The Diana-type's strong sense of womanhood frequently precipitates her heroic rebellion.[35] Eyre's first

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(Footnote 32 continued from previous page)
witch" (341).

33. For example, the rejection of Diana-heroine Lily Bart by the other females in Edith Wharton's The House of Mirth is one of the most vicious acts (see Chapter Eight).

34. Even many of these positive heroines find their efforts thwarted by men. In Henry James's Portrait of a Lady, Diana-type Isabel Archer is fond of her stepdaughter Pansy Osmond, as is Diana-type Edith Dombey fond of her stepdaughter Florence Dombey in Charles Dickens' Dombey and Son. But both Archer and Dombey are obstructed in those bonds by their tyrannical husbands, Gilbert Osmond and Mr. Dombey. Gilbert Osmond punishes his wife and daughter by ordering Pansy back into her convent school, the realm of secluded women. And, Lily Bart can only aid the Girl Scouts with funds provided, dishonestly, by the lustful businessman Gus Trenor. Bart's debt to Trenor eventually precipitates her suicide.

35. Spenser provides a [illegible] Diana-hero Britomart and, indirectly, to Queen Elizabeth:

> Where is the Antique glory now become,
> That whilome wont in women to appeare?
> Where be the braue atchieuements doen by some?
> Where be the battels, where the shield and speare,
> And all the conquests, which them high did reare,
> That matter made for famous Poets verse,
> And boastfull men so oft abasht to heare?

rebellion, heralded by the crescent moon in the night sky, is against her "master" John Reed (16). Later, Rochester pricks her pride when he asks if she learned her art under a "master." And, St. John Rivers strives to acheive mastery over Jane Eyre. She shivers against St. John's will, which is a torrent that threatens to engulf her just as Rochester's will threatened (401). Using that word "master" again, Eyre labels St. John him an "exacting master" who wants to deprive her of "liberty of mind" (380).

In this crisis, she admires Diana Rivers for her strength and independent self:

> ...she was not painfully controlled by his will; for hers, in another way, was as strong (380).

In this theme of "masters" is a key to another reason which reinforced Bronte's choice of female charact-

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(Footnote 35 continued from previous page)

> Bene they all dead, and laid in dolefull herse?
> Or doen they onely sleepe, and shall against reuerse?
>
> If they be dead, then woe is me therefore:
> But if they sleepe, O let them soone awake:
> For all too long I burne with entry sore,
> To heare the warlike feates, which Homere spake
> Of bold Penthesilee,*** which made a lake
> Of Greekish bloud so oft in Troian plaine;
> But when I read, how stout Debora strake
> Proud Sisera, and how Camill'* hath slaine
> The huge Orsilochus, I swell with great disdaine.
> (Book III: Canto IIII: 1-2)

*Both the crescent-shielded and maiden warriors Penthesilea and Camilla are identified and discussed as Diana-heros during this chapter.

ers modelled on goddesses per se. The Christian God, as St. John Rivers states, is the "Master" of our society (433). For a model of "Mistress," then, women must turn elsewhere than God, and Diana, the moon goddess, possesses in literature a tradition of being, uniquely, the shining equal of her brother and the sun god, Apollo.[36]

For example, Dante used the symbols of the moon and sun as naturally and spiritually egalitarian. He opens canto XXIX with an elaborate simile in which "Latona's children," Diana and Apollo, acheive "perfect equilibrium" in the sky, like the pans of a balance (1-6; 416). The image fulfills his idea of spiritual equality for men and women, and Dante's vision of the saved again stresses the idea. He sees the moon radiant Mary, with the female angels beneath her, and sun-glowing John, with the males. His pairs are always equal; Anna sits opposite Peter, and Lucia to Adam (XXXII).[37]

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36. Interesting is minister Fred Gustafson's theories on the Judeo-Christianity of the Western world and its "...a trinitarian masculine godhead [that] in effect excluded the feminine principle." The result of this, Gustafson claims, is an "injury" to the individual psyche and organized religion, resulting in our "culture's overreliance on the big, the powerful, the dominant, on excess," which "forces a dangerous conpensation" (88;113). This description is not unaccurate when applied to the figures of the tyrant John Reed, the harsh Reverend Brocklehurst, or the unredeemed Rochester, all potentially cruel masters.

37. Marina Warner notes that for all the Christian Fathers created a Christ who was King of Heaven, and underpinned their religion with misogyny, they also offered a brotherhood to men and women in a manner unknown to the

Likewise, Charlotte Bronte has Jane Eyre flare up in the full moonlight and declare herself the equal of the fiery Rochester at that exact moment when "sunset is thus as meeting with moonrise" (236). Rochester, in precise and poetic terms, responds that he has found his "equal" and his "likeness" (241), and he needed her desperately for his life was as a "sun...in an eclipse" (206). Once he found balance and harmony with Jane Eyre, the "sunshine" of his presence radiates again (233).[38]

In sum, under the aegis of the moon, the spirit of woman which cries "My daughter, flee temptation" (304), Jane Eyre finds the strength to leave the oppressive homes of Gateshead with its master John Reed, to flee Thornfield when Rochester tries to master her into being his mistress, and to remain independent at Moor House when St. John also tries to bend her will to his so that she may end "grilled alive in Calcutta" with him (397). She endures to the end when she can rightly and proudly becomes Rochester's

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(Footnote 37 continued from previous page)
world of late antiquity; the early Church considered women socially subject to the male, but it also granted them an identical immortal soul. Women were therefore equal in religion as long as the Christian code was accepted (72).

38. This paradigm has other precedents in literature besides Dante. Spenser, for example, sings this hymn of brother and sister creating together:

> Great father he of generation
> Is rightly cald, th'author of life and light;
> And his faire sister for creation
> Ministreth matter fit, which tempred right
> With heate and humour, breedes the liuing wight.

legitimate wife and equal.

Thus, Jane Eyre's insistent will to live on fair terms, coupled with her invincible chastity, proves the redeeming force of the novel. Rochester, having survived purgatorial fires, finds a new life, love, future, and family with her. Just as Isis restored vision to the "blinded" Apuleius, and as the moony Beatrice illuminates Dante, so Jane Eyre's radiant presence restores light to Rochester's wounded eyes.[39] His first new sight is, significantly, of Jane Eyre in her pale blue dress and bearing a golden timepiece (432)--emblematic of the virgin goddess and her eternal life.

VI. Revelations.

All of the above factors--Eyre as questor, poet, maverick, and woman--combined to make her a hero, and one grand enough to challenge and re-make her world. In fact, in the hands of Charlotte Bronte, the heterogenously-natured Jane Eyre attains such an heroic synthesis of her powers that she becomes an apocalyptic force.

Bronte was aware, however, that the arena of the

(Footnote 38 continued from previous page)
(Book III: Canto VI: 9)

39. In Keat's Endymion, the hero is also likened to a

modern world was frustrating to the degree that it could threaten to fragment even such a strong nature as Eyre's, destroying hopes of heroism and salvation. Bronte presents this battle through a multitude of other Diana-types in the novel who do not measure up to the apocalyptic task. Indeed, so strong is Bronte's theme of Diana-figures and desired regeneration that nearly every female character in Jane Eyre is a type of Diana. A comparison of these mirrors with the central Diana-hero Jane Eyre emphasizes and clarifies the unique status of Eyre's victory.

The deciding factor of a Diana-type's victory or failure in her quest for renewal lies in the same source as the idea of apocalypse itself: religion. Jane Eyre is a Diana-hybrid who successfully incorporates the myriad forces of the varying configurations of the moon goddess, from the pagan Diana to the Christian Mary.[40] The other Diana-types in the text each have a nature which sharply embodies one, segregated force of the myriad-natured moon goddesses, especially those of the pagan Diana versus the Christian Mary.

During the Italian Renaissance, the figure of the

(Footnote 39 continued from previous page)
blind Orion being guided by Diana (II: 198).

40. Briffault gives detailed information on the mythical and historical associations between Mary and the moon in The Mothers (cf. III: 184-84), as does Marina Warner in Alone of All Her Sex: The Myth and the Cult of the Virgin Mary.

pagan Diana had specially regained some of her past symbolic strength because Christian artists interfused her light with that of the Blessed Virgin's radiance. The goddess Diana prefigured, echoed, and reinforced the figure of the Virgin. In Boccaccio's Nymphs of Fiesole, for example, the "Blessed Lady" Diana embraces one of the highest of Christian values, awe-inspiring virginity. Or, in Dante's Purgatorio, Mary reigns supreme in the skies as Holy Chastity while Diana reflects Mary's virtue on earth, reigning nicely as Natural Chastity.

This literary heritage is critical to understanding Jane Eyre on the symbolic level. Consider the "Rivers" sisters of the novel (327). Mary Rivers is a quiet and gentle heroine whose pale brown locks are parted and braided smoothly while Diana Rivers is a vivacious and robust heroine whose darker tresses cover her neck in thick, natural curls.[41] The soft-spoken Mary Rivers marries a clergyman, a man devoted to the heavenly sphere, while the active Diana Rivers marries a gallant officer, a man seeking earthly conquests (319; 433). The descriptions and marriages of the Rivers' sisters conform to roles of the

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41. "Fair-tressed" was an epiteth frequently applied to the moon goddess, for the moon's soft rays conjured up images of flowing locks. Bronte must have been employing this symbolism on some level, for descriptions of hair and the reactions of varying characters to free-flowing curls is always significant in Jane Eyre. For example, the cruelty of "master" Brocklehurst takes the particular form of cutting off the curls of all the young girls; he destests

Christian Mary and the pagan Diana, to holy versus natural chastity, in such works as Dante's Purgatorio.

Jane Eyre, on the other hand, a hybrid, possesses the best elements of both Mary and Diana. She represents a union, not a segregation, of holy and natural chastity, of body and soul. "Eyre" may link her with airy sphere of the moon and paradisical realms, but elements within of the natural Diana make Eyre a hero of life-on-earth also. The text constantly surrounds Eyre with dual imagery, of both the heavenly and the natural moon goddess with. When she comes to Rochester at the end of the novel, she proclaims to him that she comes "in Mary's stead" (418). Nevertheless, Rochester when physically entwines her, she also proclaims, "You touch me, sir--you hold me, and fast enough: I am not cold like a corpse, nor vacant like air, am I?" (415). And, Jane admires both her cousins Diana and Mary Rivers, to whom she is equally related.

One reason I classify Jane Eyre as a Diana-hero, though, is that she favors a little more the countenance of Diana. It is more natural countenance, and Bronte gives it a bit more vivacious description, for Diana's natural energy and chastity are more critical to Eyre's identity as a hero on earth. Eyre's feelings toward the two sisters similarly favor Diana:

(Footnote 41 continued from previous page)
any evidence of the abundant "nature" of women (56).

> Diana had a voice toned, to my ear, like the cooing of a dove. She possessed eyes whose gaze I delighted to encounter. Her whole face seemed to me full of charm. Mary's countenance was equally intelligent--her features equally pretty; but her expression was more reserved, and her manners, though gentle, more distant (328).[42]

Bronte creates a "distant" Mary figure, then, and one can deduce from this that if the Blessed Virgin would function as the exclusive model for human women, her ideal would render their lives sterile, for it would deprive them of natural vivacity, of earthly loves. Neither Mary Rivers nor Mary Ingram can compete with the liveliness and likability of their sisters Diana Rivers or Blanche Ingram.

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42. This dialectic of earthly versus heavenly spheres appears elsewhere in Bronte's writings. Her poem "Apostasy," for example, centers on this theme and favors earthly choice. The Virgin Mary represents an ideal that is unnatural for a human woman:

> This last denial of my faith,
> Thou, solemn Priest, has heard;
> And, though upon my bed of death,
> I call not back a word.
> Point not to thy Madonna, Priest,--
> Thy sightless saint of stone;
> She cannot, from this burning breast,
> Wring one reprentant moan.
>
> Thou say'st that, when a sinless child,
> I duly bent the knee,
> And prayed to what in marble smiled
> Cold, lifeless, mute one me.
> I did. But listen! Children spring
> Full soon to riper youth;
> And, for Love's vow and Wedlock's ring,
> I sold my early truth....

Bronte presents Mary as a gentle ideal, too, one equal to Diana in most aspects, but she is "distant" and "reserved." The best figure in the end, however, is neither Diana Rivers or Mary Rivers, but it is the Diana-hybrid Jane Eyre, who is both gentle and warm and who can bring heavenly ideals down to earth and realize them there.

For the sake of correctness, I must identify one more apocalyptic figure of whom Eyre's hybrid nature strongly partakes. "Jane" is the feminine of "John," a significant detail in a novel where names reveal so much of the character's symbolic role. Further, Eyre declares her "brother" and "namesake" to be St. John Rivers (366-67), and his first name directly identifies him with St. John. Even more intricately, St. John's own success or failure in his quest for apocalypse rests of his relationship with the Diana-hero Jane Eyre.

First, the most extreme militant chastity in the novel belongs to St. John Rivers. Like his namesake, St. John Rivers sets out to regenerate the human race with the Christian creed. He is armed with a pure and steely will, and Bronte rewards his noble nature and quest by having his apocalyptic cry end her novel:

> "My Master," he says, "has forewarned me. Daily he announced more distinctly, "Surely I come

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(Footnote 42 continued from previous page)
(Bronte, Complete Poems 58-59).

quickly!" and hourly I more eagerly response, "Amen; even so, come, Lord Jesus!"

The last words are a direct quote of the last words of St. John's Book of Revelations. That work, which concerns the realization of paradise on earth, is the exclusive work by which St. John Rivers lives, and for this he determines to remain unearthily chaste. Is St. John, then, a more apocalyptic hero than Jane Eyre?

When his cousin Jane Eyre seeks earthly happiness in her marriage to her bridegroom, Rochester, St. John Rivers urges that she, too, forsake this mortal bliss and become instead a fellow missionary with him in the grueling scene of India. But she decides to realize comedy on this earth. For this, "Jane" assumes St. John's name and his authorial powers, and there are subtle textual indications that this is right for hers is the more heroic choice. Bronte rewards St. John Rivers with the final cry in the novel, but it is the cry of a dying man. His call to apocalypse is admirable, but it is a call to an apocalypse never realized. Certain details indicate that St. John's inability to realize his desired apocalypse derive partly from his flaws, not his strength, from his lack of Jane's true heroism, which is better suited for the realities of a modern world.

The cause for St. John Rivers's failures may lie in his own hybrid nature. Both pagan and Christian elements

comprise his portrait. He is, Eyre's "adopted brother." She is a Diana-hero, and this makes St. John on one level an "Apollo ... tall, fair, blue-eyed and with a Grecian profile" (422). The text repeats this identification. Eyre from the first is struck that St. John has such "a Greek face, very pure in outline: quite a straight, classic nose; quite an Athenian mouth and chin...an antique model", rather than an "English" face (328). At one point, Jane Eyre even indicts him as a "mere pagan philosopher" (358).

Rivers replies that she "missed the epithet" and that he is a Christian philosopher. In truth, he is just that--a philosopher. Here is the key to St. John's human flaw. Like that other grand Christian philosopher, Dante, Rivers commits the earthly sin is Pride (358).

Unlike Dante, however, St. John does not admit this and meekly offer himself to love and to worship the light of Beatrice. Instead, St. John Rivers lets Reason only--<u>not feeling</u>--be his guide (358). When he gives priority to reason, he is favoring the pagan Vergil, the philosophical guide, over the Christian Beatrice, the guide of true feeling, redeeming love. Especially, any soul needs a bride: Apuleius woos Isis, Dante swoons for Beatrice, the Red Crosse Knight weds Una, and Rochester calls for Jane Eyre.

It is no coincidence, therefore, that both brides, Beatrice and Jane Eyre, have the same luminous green eyes

of hope and fertility, glistening symbols of the rebirth that their "bridegroom"s will find in them. But whereas previous poetic heroes followed the radiance of their Beatrice, or Una, or Cynthia, St. John tries to coerce Jane Eyre to follow him and be "grilled alive in Calcutta" (397).

Ironially, and generously, Jane Eyre, St. John's potential victim, refuses to diminish his heroic nature, and the manner in which she does so reveals more about Charlotte Bronte's beliefs on the conflict between earthly and heavenly ideals. Jane Eyre states that St. John is "a good man ... the material from which nature hews her heroes--Christian and pagan." However, the "hard" and "cold" chastity that gives him heroic potential also renders him a bad husband, one who would be "at the fireside, too often a cold cumbrous column, gloomy and out of place" (375). Eyre understands, clearly, that he does not have her acceptance of earthly life. In fact, she realizes that his unbearable demands on her life indicate that he is unable to even accept her own humanity:

> The thing was as impossible as to mould my irregular features to his correct and classic pattern, to give to my changeable green eyes the sea-blue tint and solemn lustre of his own (381).

The tragedy of St. John Rivers's inadequacy is echoed in his relationship with yet another Diana-bride in

the text, Rosamund Oliver. A very natural Diana-type, Oliver almost becomes the earthly bride of St. John Rivers, until, upon his rejection, she marries, more appropriately, a soldier, just as the natural Diana Rivers does.

Her first name, as symbolic as all others in the novel, reveals that she is a Diana-hybrid, a figure whose roots lay in both Diana and Venus. "Rosamund" means the "rose of this world," and St. John perceives that "She is well named the Rose of the Word, indeed!" (359). This associates her with the red rose of Venus, perhaps, but it does not dissociate her from the Diana who was queen of chastity in the natural world. Indeed, the natural, lovely, vain, and coquettish Rosamond delightfully canters about this earth on her pony. She sports an "Amazon" cap from which the "wild grace" of her chestnut curls cascade, as flow the curls of Diana Rivers (350-2). She is Bronte's delightfully mild and mildly mocking version of Vergil's Diana-heroes, the maiden warriors Penthesilea and Camilla.

Rosamund Oliver must share other traits with the Diana-hero Jane Eyre. Both are not only destined to be "radiant" Diana-brides (351), but they are potential brides of the same man, St. John Rivers. Jane Eyre feels a sympathy for Rosamund, too, and she takes an especial "artist-delight" in sketching this "radiant" model with "natural" curls in a "dark-blue silk dress" (352), the latter details a repetition of her associations with

fair-tressed goddesses of the sky. Nearly ever description, however brief, reinforces Rosamund's links with the pearly moon goddess. Her voice is a "silver bell," she appears at moments dressed all in white, and like Eyre she is "fairy-like" (346; 349).

The critical distinction between Rosamund Oliver and Jane Eyre is that that Diana-hybrid Eyre's nature partakes much more of the Christian Mary and St. John. Jane Eyre, for instance, divides her monetary inheritance equally with Mary, Diana, and St. John Rivers, the three people with whom she shares the closest ties of kinship, literally and figurative. However, Rosamund Oliver is a solitary possessor of monetary wealth and inheritance. ROsamund, as a silvery and nymph-like Diana-type cantering about on her pony, is as pretty as a natural flower, but she has also as passing and tiny a spirit as that flower. The Diana-hero Eyre perceives quickly that Oliver is radiant but not profoundly interesting. mind. Rosamund is that which her names implies--a quick bloom of this earth exclusively.

In the novel's scheme, then, Oliver is the Diana-hybrid who represents most the <u>natural</u> realm, and John Rivers is right when he recognizes that to embrace her would be to lose heaven. Oliver entices him prettily as a lure of earthly wealth and natural desires. When Jane Eyre draws him to speak out on his affection for Rosamond, St.

John astutely says that she is a "fever of the flesh." As a mortal, St. John wages a fierce battle against the charm of Rosamund Oliver. On the topic of his desire, he confesses to Eyre: "So much has religion done for me: turning the original materials to the best account; pruning and training nature. But she could not eradicate nature; nor will it be eradicated 'till this mortal shall put on immortality" (358-9).

The alternate destinations of St. John Rivers and Edward Rochester reinforce this theme of earthly comforts versus heavenly sacrifices. The missionary Rivers destines himself for India and the Ganges. The Ganges is, in Dante's Paradiso, the home of the sun god and of the Cherubim, who embody knowledge. Dante's Cherumbim co-exist with the Seraphim, who embody ardent love.[43] Together, the two two highest angelic orders in Christianity, and they are titled the "two princes" (XI: 31-58; 350). St. John Rivers chooses the role of the Cherubim, who love knowledge, while Edward Rochester chooses the fate of the Seraphim, who love ardently, and together they are make Eyre's two princes, especially as they are her two possible bridegrooms, with whom she can acheive a "union of paradise."

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43. The symbolic kinship between India and ardent emotion is present elsewhere in English literature. In Keats' Endymion, the Diana-type who embodies earthly ardor is the Indian maid, from the Ganges. And in Jane Eyre itself, this idea is echoed in certain details, such as the passionate Rochester's description of his fleshly wife

Eyre is right, while on earth, to choose the Seraphim "Edward," whose first name indicates that he is the guardian of the home. And the Cherubim St. John, guardian of knowledge, is right in his own choice to set off and spread the Word.

In the figures of these two princes, and Eyre's relation to each, Charlotte Bronte explores the two alternate paths for humans as Dante did:

> Ineffable Providence has thus designed two ends to be contemplated of men: first, the happiness of this life, which consists in the activity of his natural powers, and is prefigured by the Earthly Paradise; and then the blessedness of life everlasting .... which may be symbolized by the Celestial Paradise (xv).

In the clearly distinct choices of Eyre, Rochester, and St. John, Bronte sketches a portrait in which there is no unified path, or answer, to human life. There are two roads, in her world as in Dante's, with no reconciliation of the conflict between the earth and the celestial, the real and the ideal. Each character must make a difficult decision.

On one level, then, Bronte's philosophy centers in Jane Eyre on the dialectic between the earthly and the

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(Footnote 43 continued from previous page)
Bertha Mason as his "Indian Melissina" (296).

heavenly, the natural and the holy, the pagan and the Christian, the real and the ideal--and the unending strife these create in human life.

Finally, the heroic Jane Eyre's concluding statement on St. John echoes Bronte's philosophy on this dialectic of earthly life, but adds a poignant touch:

> How much of him was saint, how much mortal, I could not heretofore tell.... I understood that, sitting there where I did, on the bank of heath, and with that handsome form before me, I sat at the feet of a man, erring as I. The veil fell from his hardness and despotism (388).

In the light of the May moon, St. John's beautiful voice had read to Jane Eyre the Book of Revelation of God in the unselfish hope that Eyre, too, would answer God's summons (398).[44] But Eyre had another kind of "mysterious summons" issued to her that same night, a seraphic revelation in that moonlight, which came with the voice of Rochester crying, "Jane! Jane ! Jane!" (401-402).

Ironically, for St. John, the mortal part of him is flawed, perhaps. But the saintly part of him restored Jane

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44. This theme is parodied in the later, and more tragic, work Villette. In Jane Eyre St. John's voice rings clearly the words of Revelation, of "the city to which the kings of the earth bring their glory and honour; which has no need of sun or moon to shine in it, because the glory of God lighten it, and the Lamb is the light thereof" (399), and in Villette the Lunade festival is a sadly earth-bound version of St. John's vision of a New Jerusalem.

Eyre to life when she was on the threshold of death (320)--so that she might leave him and embrace ardent love with another bridegroom.

VII. A Symphony of Revelation.

The choreography of brides, bridegrooms, and personal reawakenings in Jane Eyre is even more intricate. Every single female in the novel is to some extent a variant type of Diana. This includes Mrs. Sarah Reed, her two daughters Georgiana and Eliza, the Reed's maid Bessie, Eyre's teacher Miss Temple and her schoolmate Helen Burns, Rochester's first wife Bertha Mason, Mason's guardian Grace Poole, Jane Eyre's rival Blanche Ingram and her sister Mary....

To understand the nature of each of these Diana-types is to understand how each functions within the novel's dialectic of the sacred and the profane. Moreover, it is to grasp the full breadth and depth of that dialectic within the novel.

Jane Eyre possesses a "symphonic structure" of characters and themes, a structure derived from such works as Dante's Divine Comedy and Vergil's Aeneid. A concise analysis of the Diana-types within these structures, of The Divine Comedy and The Aeneid, clarifies the grace, bril-

liance, and complexity of Bronte's text and Diana-heroes.[45]

First, The Aeneid of Vergil inspired Dante. He sang to his "Master":

> Eternal glory of that Latin race,
> through whom our tongue made all its greatness clear!
> Of my own land the deathless pride and praise!
> (VII: 14-18).

Given this homage and the close study of The Aeneid by Dante, it is no coincidence that the structures of The Divine Comedy and The Aeneid both incorporate Diana-types as the female heroes, and that these female heroes bear many similarities. For example, at the opening and ending

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45. John Ciardi, poet and translator of Purgatorio, conducts a masterful analysis of its "symphonic structure" in "How to Read Dante" (339-350). Ciardi's Purgatoria, along with Allen Mandelbaum's Paradiso rank among the best in their endnotes detailing canto by canto the intricate and fine notes comprising Dante's symphony.

In addition, The Aeneid would have been equally important as Dante's Divine Comedy to Charlotte Bronte, for there is "kinship" between Vergil's Aeneas and England's Brutus. The exiled Trojan Brutus founded "New Troy," Lincoln in England, beginning a grand and heroic tradition in British literature:

> Whenas the noble Britomart heard tell
> Of Troian warres, and Priams Citie sackt,
> The ruefell story of Sir Paridell,
> She was empassiond at that piteous act,
> With zelous enuy of Greekes cruell fact,
> Against the nation, from whose race of old
> She heard, that she was lineally extract:
> For noble Britons sprong from Troians bold,
> And Troynouant was built of old Troyes ashes cold.
> (Faerie Queene, Book III: Canto IX: 38)

(For a fuller hymn to this "ancestry," see stanzas 39-58 of Canto IX also and stanza 13 of Canto X.)

of The Aeneid are the tragic falls of Diana-queens. Before Dido falls prey to veneral passions, she is a noble, chaste, and powerful queen; she is the first grand and tragic queen of the epic. Aeneas first sees Dido right after he has studied a mural of the war-like queen Penthesilea and her chaste Amazons with their "moon-like" shields, and Dianesque imagery carries over into Aeneas's vision of Dido:

> ...Picture Diana dancing beside the Eurotas
> Or on the slopes of Cynthus with a thousand
> Oreads gathered from every place--and picture
> Quiver on her shoulder how she towers above them,
> A goddess of goddesses and Latona's breast
> Beats silently with joy. So it was as Dido
> Bore herself in triumph through the throng,
> The key to the creation of her state.
>
> (Book I)

The final grand and tragic female hero of the epic is Camilla, and she is both a high-priestess of Diana and surrounded by identical imagery of the Amazon Penthesilea and the moon:

> But through the midst of slaughter ramped Camilla
> Her quiver on her back like an Amazon,
> On breast laid bare for ease in fight--now see her
> Volleying showers of javelins with all her strength
> Or wielding a heavy two-edged ax in a hand

Nothing could weary; and vibrant on her shoulders
A golden bow, the armament of Diana....
[like] warlike Penthesilea
When she drives back in her chariot surrounded
By leaping yelling crowds of women warriors
Exulting as they shake their crescent shields.

(Book XI)

Moreover, in The Aeneid another Diana-hero exists who bears relevance to the Diana-figures of both Dante and Bronte. This is the titled Deiphobe. She rules in the "sacred groves of Diana/And the golden temple," and she is a priestress of "the Triple One" as much as she is of Apollo (Book VI). The importance of Vergil's Sibyl and her prophecy of a coming messiah to later Christians has long been established. Domenico Comparetti details this in Vergil in the Middle Ages, and he notes that medieval Christians in particular searched The Aeneid's Book VI to find latent and hidden meanings more than any other book of the epic. Sibyl's role in Christianity, then, rendered her one of the first Diana-hybrids, a figure of pagan and Christian relevance. And, Dante, who had chosen Vergil as his master, became strongly influential in conveying this image of Sibyl into English literature. She is present briefly but pointedly in both the Inferno and the gipsy scene of Jane Eyre.

An overall symphony of Diana-figures surfaces in

Dante's The Divine Comedy as well. Not only do a host of chaste females radiate--Mary, Beatrice, Matilda, and many minor types such as Lucina, Leah, and Rachel-- throughout the text, but the pure Diana-types in The Divine Comedy consistently earn the highest honors. For example, in The Inferno, Dante first encounters Vergil, who speaks to him of the "resurrection and new day for that sad Italy" (I:99-101), then cites various Italian heroes. Of these, Camilla, the pure Diana-type, is the only female, and she is singled out for her singular great gallantry. Along his journey Dante sees Camilla and the "Queen Amazon" Penthesilea among the pagan heros in limbo (IV: 124-5).[46]

These two women may be taken as antecedent to Dante's grand Christian and heroic females, such as Mary and Beatrice, for Dante consistently and purposefully absorbed pagan heros, heroines, and themes into his Catholicism (Inferno 39). So, the females in The Divine Comedy spring from the germinal seed of the moon goddess.

One last factor in medieval times promoted the

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46. Dante encounters Dido, the woman who fell from her Dianesque queenliness into venereal passion, below Camilla and Penthesilea. Dido's placement in the lower Second Cirle supports Northrop Frye's theories on the not-so-likable but nevertheless primary role of chastity for a true heroine, the militantly chaste Camilla stands above Dido. Further, Dante's description of Dido is critical. He indites her as being "faithless to the ashes" of her husband Sichaeus, and however much she "killed herself for love," he places Dido next to the "sense-drugged" Cleopatra and to Helen "from whom such ill arose" (V: 61-5). This is strong condemnation, an element entirely absent in Dante's portraits of

blossoming of a Christianized Diana, the hybrid who would begin to permeate Western literature. By the middle ages, the Church started to place great pressure on the troubadour poets to constrain their sensual lyrics. This pressure ranged from censorship of "indecent" works to censorship of the authors in the form of burning faggots. Such methods succeeded well in transforming Provencal poetry from graceful lyrics full of over eroticism for real women into graceful lyrics full of sublimated eroticism to the Blessed Virgin (Briffault III: 184). Diana, as the pagan goddess of the moon, was kin to Mary, the "Moon of the Church," and she often became more and more an acceptable alternative subject for the censored troubadour poets.[47]

If one adds to this literary history a reminder of the scholarly works like Briffault's The Mothers, Mariner Warner's Alone of All Her Sex: The Myth and the Cult of the

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(Footnote 46 continued from previous page)
Camilla and Penthesilea.

47. A multitude of troubadour poetry exists to illustrate this. Petrarch's Canzoniere sing gloriously of the Madonna and Platonic love, at times employing Diana imagery. Consider LII:

> The pleasure of Actaeon was no greater
> when chance revealed in all her nakedness
> Diana bathing in the icy water,
>
> than mine at the raw mountain shepherdess
> washing the airy veil she binds to save
> her golden tresses from the wind's distress;
>
> so, even now, when heaven burns above,

Virgin Mary, M. Esther Harding's Woman's Mysteries, Robert Graves's The White Goddess, or Sir James Frazer's The Golden Bough, all of which document the mythical similarities of the virgin moon goddesses of all lands and eras, from Isis to Diana to Mary, then one begins to grasp why all the women in Jane Eyre are Diana-types in that they are all modelled on the archetypal moon goddess, be she in Egyptian, Greek, or Roman form.

The text supports, and proffers, repeated evidence to this conclusion. Allusions throughout refer to the "unity of source" of humans and the "germs" and "seeds" from which spring all natures, however varying on the surface.[48] Eyre observes many times the "strange recurrence of one image" (208) which shapes and re-shapes itself in myriad forms in the "ever-shifting kaleidescope of imagination" (220). Sketches of even the most minor female characters are imbued with thematically unifying allusions to the moon. Bronte describes the women of Rochester's party at Thornfield:

(Footnote 47 continued from previous page)
it makes me shiver in a frost of love.

48. The idea strikes one as rooted in neoplatonism. For instance, images of seeds, gardening, and germination imbue the descriptions of the live of the young girls at Lowood. Plato, in Timaeus, discoursed on the universal, unalterable, and primary nature which the Creator shaped as the human "marrow"; in this marrow, which is the universal "seed" of the whole race of mankind, the Creator enclosed souls. This original distribution gave to the marrow as many various forms as the different kinds of souls were

> There were but eight; yet, somehow, as they flocked in, they gave the impression of a much larger number. Some of them were tall; many were dressed in white; and all had a sweeping amplitude of array that seemed to magnify their persons as a mist magnifies the moon (160).[49]

Or, the name of "Bessie" joined with her old ballads and tales of elves and fairy lands hints that she belongs to the realm of Elizabethan Diana-types, exemplified in Shakespeare's A Midsummer Night's Dream. Shakespeare's Queen in that drama was "Titania," an epiteth of "Diana" made popular in that day with George Sandys's translation of Ovid's Metamorphosis (III: 169-211), where, Sandys claims, "Titanea" derives from Diana's descent from her Titan grandmother, Titaea. In Elizabethan times, a naturalesque Titania-Diana often figured as queen of moonlit woodlands, or faery land, as she is painted in A Midsummer Night's Dream, or The Faerie Queene and else-

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(Footnote 48 continued from previous page)
thenafter to receive (56).

49. Bronte's other texts do this also. In Villette, for instance, the name of Lucy Snow conjures an image of the cold moonlight and white chastity of Diana; Madame Beck's first name is "Celeste"; Miss Fanshawe is "Genevieve," the "White Spirit"; Miss Home is "Paulina Mary," a type of Mary, the Moon of the Church, just as Miss Marchmont is "Maria", and Paul Emmanuel's first love is "Justine Marie"....

where.[50]

Charlotte Bronte laces Jane Eyre with images of this Elizabethan Diana, the queen of the fairies. "Bessie" not only figures in this role, but she is Eyre's first nursemaid of sorts, and as such an influence on her in person and through her fairy tales. And, from the very first time Rochester meets the Diana-hero Eyre, he says he thought of "fairy tales" and that it was the "proper moonlight evening" for her and fairy creatures (113). He says he even believed her to be a "fairy" come from the "moon" (254).

One more analogue between Dante's masterpiece and Bronte's Jane Eyre enhances the understanding of the latter's symphonic structure, and the place of the moon goddess in it. Throughout The Divine Comedy, Dante used an extensive and complicated scheme of the moon and the sun derived from medieval astronomy. Dante, for instance, launches his journey when the sun is at the vernal equinox, the moon is full, and it is dawn of the Easter season, and "the three compound into a massive symbol of rebirth. All

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50. Diana also occurs as the "lady of fairies" in Reginald Scot's The Discoverie of Witchcraft (1584), which supplied Shakespeare with a lot of information on witchery, fairies, and transformation (128). Puck gives a sample announcement of his relation to Diana:

> And we fairies, that do run
> By the triple Hecate's team,
> From the presence of the sun,
> Following darkness like a dream,
> Now are frolic

things are at their regenerative peak" (Purgatorio 340). Dante repeats this image of the sun and moon, in perfect equilibrium, and in specific reference to Diana and Apollo, when he reaches Paradise, too (XXIX:1-6). And, he applies this sun and moon imagery to the heroes and heroines of his Comedy, as when he identifies the fiery Beatrice with the moon goddess Diana (X: 67) and God with sun god Helios (XIV: 96).

Bronte employs similiarly this image of the moon and sun in perfect equilibrium. Not only are her female characters derived from the moon goddess, but the males are surrounded by sun imagery, and the union of the two, of the sun and the moon, is a symbol of regenerative love and marriage. As a brief illustration, on the night when Jane Eyre and Rochester first declare their passion for one another, Rochester entices her to remain in the garden with him, for "no one can wish to go to bed while sunset is thus at meeting with moonrise" (237).

It has been said that Dante's Divine Comedy is a work in which all figures are variations on the same theme, with each one standing in meaningful relation to one another and acquiring kaleidescopic dimensions that each would not have as isolated figures, and it has been further said that the development of such structural correspon-

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(Footnote 50 continued from previous page)
(V.i.385-89).

dences is an enlarging source of power in The Divine Comedy (Purgatorio 349-50). Given the correspondences delinated above between the structures of The Divine Comedy and Jane Eyre, then it can also be said of Charlotte Bronte's text it also resonates with variations of moon goddesses and sun gods, each of whom contribute to the larger power of the novel's entire "symphonic structure."[51]

With this symphonic structure, Charlotte Bronte deepens the positive or negative aspects of each character through their juxtapositions to one another. The worst aspects of a purely classical Diana-type, for example, are the false brides such as Rosamund, or, worse, Blanche Ingram,[52] and, worst, Georgiana Reed.[53] All three stand in a

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51. Jane Eyre's symphonic structure, with characters and scenes echoing and re-echoing each other into kaleidescopic dimensions, places in proper perspective the novel's "fairy tale" structure. The characters are meant to comprise a complex symphony, not the "fairy tale" which critics have labelled it. Jane Eyre herself indites such a phenomenum. She is critical of the easy description by Rochester of their first marriage, which will prove false, and his terming her a "girl-bride" whom he thinks he can enchain with diamonds and trinkets:

> It can never be, sir; it does not sound likely. Human beings never enjoy complete happiness in this world. I was not born for a different destiny to the rest of my species: to imagine such a lot befalling me is a fairy-tale--a day dream (245).

52. Diana-types such as "Blanche" Ingram are, in their cold whiteness, cousins to Mary-types, so frequently they are be laced, like the hybrid Jane Eyre, with imagery of both. Blanche is clearly and repeatedly titled "Diana" from her first appearance (162) and on, but there is one brief allusion to her as "Mary" (168).

stark contrast beside the true bride Jane Eyre. The similar vein in each of the three false brides, moreover, reinforces and clarifies Bronte's reason for rejecting them. Each of these three purely classical Diana-types also share a strong streak of the goddess Diana's love of being a huntress. Armed with lethal bow and arrow, in the green forests, and accompanied by her sleek bloodhouds, Diana possesses a haughty and deadly will to hunt. Exactly, we find Blanche Imgram labelled the haughty huntress of Rochester's heart,[54] and the vain coquette Georgiana Reed is

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53. The royal name "Georgiana" for a Diana-type stems from aristocratic sources. The goddess Diana, of the natural forests, was in the 17th and 18th century cast in the role of protrectress of the grounds of the aristocracy, where they conducted the favorite sport of Diana--hunting.

The tradition began with Francois I (1515-47), whose Italian painters La Primatrice and Il Rosso decorated his chateau at Fontainebleau with images of the classical Diana as Huntress. The theme exploded with Francois I's successor, Henri II (1547-59) because his mistress, Diane de Poitiers, nourished the myth to extraordinary lengths.

A large capital "D" crowns the grand door of the Louvre today, for Henri II was also an original benefactor of the Louvre, and he honored his mistress Diana de Poitiers on its entrance.

The history of Diane de Poitiers is, perhaps, more strongly imprinted on minds across the Atlantic. As illustration, D.H. Lawrence, with easy assurance, refers to Diane de Poitiers as the archetype of sex appeal in his essay, "Sex versus Loveliness" (Selected Essays 17). He gives no explanation of her identity, assuming it is not needed.

54. This type of Diana appears in Charlotte Bronte's other works. In Villette, for instance, she is the shallow debutante Genevieve ("White Spirit") Fanshawe, whose first name is, in essence, the same as "Blanche" Ingram's, just as they share the same nature as coquettes.

Genevieve Fanshawe and Blance Ingram are also the sisters, symbolically, of Diana-types in other texts. A

a silly huntress of any heart.[55]

Oliver, Ingram, and Reed share not only a love of hunting but of material wealth, which further links them to the past figure of the classical, and worldly, Diana in English literature.[56] In fact, just as they stand as false brides in relation to Eyre, so they harbor false loves compared to her.

Every image associated with Eyre is, in the end,

(Footnote 54 continued from previous page)
case example would be the flirtatious and worldly Cynthia Kirkpatrick in the Wives and Daughters of Elizabeth Gaskell, who was an avid reader, a friend, and the biographer of Charlotte Bronte.

55. An important precursor of Charlotte Bronte's cold and aristocrat Diana-types, whether Blanche Ingram, Georgiana Reed, or Ginevra Fanshawe, may be Lord Byron's Lady Adeline, the "perfect Diana" of Don Juan. Lady Adeline is an egotistical and haughty Lady who hunts Don Juan. Byron's heavy influence on the Brontes Helene Moglen has already documented in her biography on the sisters. Other authors also reincarnated Byron's intriguing Lady Adeline; for example, in Henry James's The Bostonians, she is the vain aristophile Adeline Luna.

56. This Diana-type is not an isolated feature of Jane Eyre. She is in Henry James's The Golden Bowl Charlotte Stant, named for Charles, the name of both the infamously beheaded king and his son who governed following the Restoration. In Thackeray's Henry Esmond, she is Beatrix Esmond, named after the Restoration's Queen, whom Thackeray also associates with Charles in his novel.

In fact, Thackeray not only knew of Diana's place in the aristocratic tradition, but he satirizes it in his portrait of that selish and decrepit aristocrat, the Viscount Dowager, who is Henry Esmond's wicked stepmother:

> Harry laughed at recognising in the parlour the well-remembered old piece of Sir Peter Lely, wherein his father's widow was represented as a virgin huntress, armed with a gilt bow and arrow, and encumbered only with that small quantity of drapery which it would seem the virgins in King

somehow reflected and deflected in these other Diana-types. For example, Charlotte Bronte has Georgiana Reed spend much time before mirrors, wherein she vainly admires her own reflection; Jane Eyre spends important moments looking into mirrors, as in the red room, but her more powerful spirit experiences awesome visions. Further, all the mirrors in the tiny nursery at Gateshead belong to the childish Georgiana, whereas the gleaming mirrors which belong to Eyre are located in the grand red room and her bedchamber at Thornfield. And, as Jane Eyre wanders lonely and noble through the raw countryside in search of true love, the degenerated Georgiana Reed roves continually, in search of change, excitement, and a series of foppish loves, in the worn-out world of fashion (223).

More importantly, this subtle pattern of similar imagery differentiated with a twist between two characters points to a more important pattern. Georgiana Reed represents a temporal, devolved Diana-type, concerned with fashions, superficiality. Might she thus represent the earth configuration of Diana Triformis, who rules earth, and heaven, and hell? Jane Eyre's last name affiliates her with the airy sphere of the Triple goddess and her first name affiliates her with Revelations, further support in its contrast to the aristocratic name of "Georgiana" and

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(Footnote 56 continued from previous page)
Charles's day were accustomed to wear (142).

the temporal element to "Reed."

A similar contrast between Blanche Ingram and Jane Eyre lends more substance to the idea that Charlotte Bronte was constructing Diana-types representative of one of the Triformis's three realms. When Eyre first meets Ingram, for example, she declares, "...Blanche was moulded like a Diana. I regarded her, of course, with special interest" (162). This "Diana" Ingram spends her time futiley shooting "arrows" which glance off Rochester's breast, and she vainly fancies that each of her shafts hits the mark (175). Eyre, however, knows that arrows shot by a surer hand would have quivered keenly in Rochester's heart. This "silent conquest" Eyre herself shall win. Once again, the world of noise, vanity, and fashion belongs to Blanche Ingram, a woman of who seeks to rule in this world, as opposed to the the silent and invisible realm of Jane Eyre.

Even stronger, symbolic connections exist between these two types, and a third Diana-type. Just as Jane Eyre sketches Rosamund Oliver, the rival bride for St. John Rivers, she also sketches Blanche Ingram, the "golden rose" and rival bride for Rochester (148-50).[57]

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57. "Ingram" means "Angel-Raven," linking Blanche with the ebony Bride and Bridegroom of the Canticles. Proof that Bronte must have been conscious of the name's meaning comes with name of the malevolent goddess of Villette, Madame Walravens. The raven is not only black, but it also functions as the bird of dying moon, hell, and "Hekate." On the other hand, the nightingale is symbol of the waxing moon, heaven, and "Lucina," and Bronte must have known of the

Eyre chalks her own portrait for comparison (150), too, and in total this makes her the artist of potential brides--herself, Blanche Ingram, or Rosamund Oliver. In addition, Eyre makes the portraits of the false brides Ingram and Oliver when she herself is on the brink of making a false step in marrying, first to the unredeemed Rochester, then to the cold philospher St. John Rivers. The identities of these types--Jane Eyre, Blanche Ingram, Rosamund Oliver, Georgiana Reed--are thus intimately connected, however diverse they may appear to be on the surface.

Finally, all three of the vain Diana-types, Georgiana Reed, Blanche Ingram, and Rosamund Oliver, occur at the three places which Eyre must leave behind in her quest: Gateshead, Thornfield, and Marsh End. At each of these places, Eyre also meets and rejects a male character allied to not only to herself but to the false Diana-type as well. At Gateshead, the child Jane Eyre rebels against the tyrannical John Reed, the brother of Georgiana Reed, and all the Reeds are Eyre's first cousins. At Thornfield,

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(Footnote 57 continued from previous page)
general assocations of birds and the moon, for in her poetry she wrote:

> And to the moon the desert-bird
> Shall make her thrilling moan.
> ("The Fairies' Farewell")

Ingram as "Angel-Raven," therefore, is another indication that Bronte was deliberately assigning her Diana-types to one of the three specific realms of the Triformis.

Eyre flees from Rochester, a potential bridegroom to Ingram. At Marsh End, Eyre refuses to give her hand to St. John Rivers's, who almost joins his hand with Rosamund Oliver's.

Considered in the light of this scheme, Georgiana Reed, Blanche Ingram, and Rosamund Oliver do more than merely represent the earth-bound manifestation of the Triformis. They form a triangle within the text, indicating the novel has an increasingly intriguing symphonic structure.

VIII. The Conflagration.

The last sphere of the Triple Dian, the underworld, is potent with black magic. A Diana-type embodying the dark mysteries of this realm would complete the text's triple-layering of Diana-types to represent the three kingdoms of the Triformis: earth, heaven, and hell.

Bertha Mason is a Diana-type harboring the darkly pulsing powers of the underworld.[58] The title for this configuration of the moon goddess is most frequently

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58. Hekate was queen of the waning moon, and until modern times the waning moon was believed to be in the "under"world:

> For now three Moones haue changed thrice their hew,
> And haue beene thrice hid underneath the ground,
> (FQ, I: VII, 38)
> Now hath faire Phoebe with her siluer face
> Thrise seen the shadowes of the neather world,

"Hekate," meaning "inspired madness." Mad is a fit word to apply to the dark queen of Jane Eyre, Bertha Mason. Further, "Bertha" indicates in general the character's origins in the goddess Diana, for it means "bright," "white," or "to shine." This name only allies her to other Diana-types with similar names, such as "Blanche" Ingram, or "Ginevra" Fanshawe in Villette, and the share meaning of these names supports the theory that Bertha Mason but one more Diana-type in the text's symphony of Diana-figures.[59]

As the mad and underworld Diana-type, Bertha Mason's identity parallels that of Hekate. Hekate is the dark and hidden side of the moon, for instance, and Bertha Mason is, literally, the dark and hiden lunatic of the novel. When Jane Eyre first meets Bertha Mason, she perceptively calls her "the lunatic" (281), as does Rochester label her his "lunatic" wife (277-90).

The most critical link between the darkly glowering nature of Bertha Mason and Jane Eyre's comes with the fires that engulf Rochester's bed and, eventually, Thornfield. Mason sets those fires, but from the beginning of the text, fire imagery is associated with the moon and Jane Eyre. Rochester, for instance, wants to travel with Jane Eyre to

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(Footnote 58 continued from previous page)
(FQ, II: II, 44)

59. Bertha Mason shares many other details with the Diana-types. For instance, she and Jane Eyre have the same potent nature of a "witch" (408).

the moon and its beautifully flaming mountains. Jane Eyre proves to be heroic because she, through the force of her steelily chaste will, disciplines her mad outburts, while Bertha Mason's fires continue to rage out of control, engulfing her in lunacy.[60]

The intimacy between Jane Eyre and Bertha Mason is revealed through another symbol of the moon goddess, the mirror. Eyre first saw her own rebellious spirit in the mirror of the red room, and she first sees Mason, Rochester's first bride, in a mirror. The fiery Mason is one more reflection and revelation for Eyre of her own heterogenous

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60. Moonbeams, which inspire lunacy, are inspiring in general, and Bronte carries out this theme in other works. The inspiration of visions for the Diana-hero Lucy Snow comes in Villette with the Lunade festival, whose name indicates it is a celebration in honor of the moon. On this night, Snow's "Imagination" comes to life as she lies drugged, but the moon spirit awakens her own:

> "Rise! ... Look forth and view the night!" was her cry; and when I lifted the heavy blind from the casement close at hand--with her own royal gesture, she showed me a moon supreme, in an element deep and splendid.
>
> To my gasping senses she made the glimmering gloom, the narrow limits, the oppressive heat of the dormitory, intolerable. She lured me to leave this den and follow her forth in dew, coolness, and glory.
>
> She brought upon me a strange vision of Villette at midnight (431-2).

This theme surfaces in many other works besides Bronte's. The glittering moon is one source of the visions of that grey-bearded old loon, the Ancient Mariner, and he is ultimately transfigured in the rays of the moon. This occurs after he has harrowed the hell of Hekate, the literal Night-Mare and Life-in-Death in Coleridege's poem (Graves 25-6). Another such figure in Coleridge's poetry would be Geraldine, who appears in the moonlit woods of darkness and mystery, in Christabel.

nature as she proceeds along her quest. That side of Eyre's nature may be dark and hidden, as the underworld configuration of the moon goddess is, but that side is potent nonetheless.

The cloaked, dark powers of the Bride, furthermore, give to her the black magic of love and fertility, and her glistening ebony curls and eyes. It is appropriate, then, that the future Bride Jane Eyre sees Mason in a dark mirror, and that Mason, a Bride from the past, dons eerily the bridal veil which Eyre herself will don in the false wedding ceremony with Rochester:

> ...I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud I cannot tell ... she threw (the veil) over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass (269).

The Herculean task Jane Eyre then faces on her quest is flee the false union with Rochester, one based at the time on maddening passion. Eyre's inner passions had first burst out from her at Gateshead in the red room, the color of fire and the flaming moon, and the most arduous task of Eyre's quest is to contain and channel the sparks of this inner energy, which continually threaten to explode and engulf Eyre with madness, too. On the brink of madness,

Eyre had collapsed in the red room. The energy of her fires give her much strength, however, and she braces herself for the task, facing possible death from exposure and starvation as she leaves Thornfield.

Apuleius's description of the Triformis in The Golden Ass reveals another connection between Bertha Mason, as a Hekate-type, and Jane Eyre. Apuleius beseeches the moon goddess Isis under her myriad titles:

> ...or whether Thou be called terrible Proserpine, by reason of the deadly howlings which Thou yieldest, that hast power with triple face to stop and put away the invasion of hags and ghosts which appear unto men, and to keep them down in the closures of the Earth, which dost wander in sundry groves and art worshipped in divers manners; (541).

That description has both wonderfully positive and negative implications for the Diana-types of Jane Eyre. Negatively, Eyre first knows Mason by her own "deadly howlings" which rend in twain the night (193-4). The moon goddess, as she who rules birth and death, heaven and hell, has been given two opposting title, one for her blessed powers of joining together and one for her hellish will to dividd asunder. Eyre, who uses her poetic powers as a blessing, would be Diana "Ilithyia," she who joins, while Mason, who uses her fierce energies to howl and curse, would be Diana "Artemis," she who hunts, sunders, and de-

stroys (Plutarch Mor. XII: 221). In short, she who rends the night, the bridal veil, and life in general in twain.

Positively, however, Jane Eyre, as the celestial configuration of Diana, possesses and eventually assumes her powers to reign over all subsidiary Diana-types in the text, from the worldly Blanche Ingram to the howling Bertha Mason. Only Eyre has the fiery will--harnessed through militant chastity--that is needed to quench and put away forever the invasion of the hell hag Mason.[61]

Eyre's reign over Hekate's world of the dead surfaces elsewhere in the novel. Rochester says upon Eyre's return from the deathbed of Sarah Reed, for example, that "She comes from the other world--from the abode of people who are dead!" (232). Only Jane Eyre is capable, as Rochester also says, of confronting the deadly Mason's fires and standing "so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon" (279). This theme is critical, for it leads to the most profound point of kinship between Eyre and Mason, and of identifying the symbolic level of the entire novel's course of action.

In De Iside and Osiride, Plutarch analyzed the

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61. By the time Charlotte Bronte penned Villette, she refined this theme. The main Diana-hero Lucy Snow single harbors within herself all the main powers and configurations of the moon goddess. She possesses the saving powers of "Lucina," and she internalizes "what is below the earth and invisible" in "la bas coeur," the name of the city in which her trials takes place, and in which she chooses to live.

symbolic relationship between the bright configuration of the Egyptian moon goddess, Isis, and the chthonic, dark counterpart, Nephthys: Nephthys is what is below the earth and invisible, while Isis is what is above the earth and manifest (DIO 189). When the light shines of Isis and her husband Osiris, whom she saves, the entire earth is cloaked in their radiance; however, Isis and Osiris are rhythmically wounded and eclipsed by the dark side of the moon's powers--Nephthys and her husband Typhon. Then, the world is benighted, and Isis's task is to quench Typhon's mad frenzy (159).[62]

This rhythmical wound and eclipse was a critical transition from life to death then rebirth, identical with the monthly rhythms from the dying moon to the new moon each month. The rhythms and rituals of such critical transitions are embodied in the symbols surrounding the worship of Diana, such as the "crossroads" central to her. Worshippers of the moon goddess held their ceremonies at a crossroads during the time of month when she "crossed" from death to re-brith. LIkewise, Jane Eyre, the comedic Diana-hero, passes through Whitcross on her journeys from

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62. Eyre's task is, in this, identical. Both she and Isis must "quench" the mad fires and frenzy of their dark nemeses.

The ancient Egyptians symbolized that the two were one in the sistrum. Shaken during the ceremonies honoring the moon goddess, it was engraved with the portraits of Isis and Nephtys on opposite sides, the former being creation and the latter death (Plutarch DIO 219).

and back to Thornfield, the haunted domain of Bertha Mason. Moreover, Hekate in particular chose crossroads as her place to haunt and circle wolfishly, in the manner of wild dogs (Kerenyi 33). At Thornfield, that is precisely the act of Bertha Mason; she wildly howls and grovels on all fours (278). From this domain, Eyre must come, rescue, and redeem Rochester, just as the Egyptian Isis ritually rescues her bridegroom and quenches the fiery thirst of Nephtys.

The rhythmic cycle of death and rebirth which Isis and Nephthys enact is a rhythmic apocalypse. So is the rhythmic cycle of death and rebirth at Thornfield a ritual apocalypse between the past and dark Bride, Bertha Mason, and the future and radiant Bride, Jane Eyre. The intimate connection between Jane Eyre and her dark doppleganger, then, is one of the most critical in the novel, for it is one center of Eyre's quest.

From this point arises a distinction made in the text between the pagan moon goddess of the apocalypse and the Christian version.

"Bertha" Mason, who shines darkly and embodies all that which can sunder and destroy the world about her, conjures through her name images of the most famous Bertha, the mother of the Roman Emperor Charlemagne.[63] Although

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63. Briffault actually noted a mythical element to these names. The lunar myth had its goddess of the underworld, the Queen of the Dead, and she was fundamental to all Celtic and Teutonic heroes and historical characters,

Christian Rome later became the glory of the Church, pagan Rome under the Emperors was the Church's murderous persecutor. Bronte raises this theme in the opening pages of Jane Eyre. When Eyre rebels against the tyrannical John Reed, for instance, she dubs him a "murderer ... like the Roman emperors" (5).

During her quest, then, Eyres leaves behind the Roman figures of both John Reed and Bertha Mason. She must, then, be journeying on one level from pagan passions to Christian discipline. Her redemption comes with her progressing from the old Rome to the new Rome.[64] Eyre's nature as a Diana-hybrid suits her particularly for this journey. The goddess of Old Rome was the pagan moon goddess Diana, to whom Horace in his "Centennial Hymn" sang "Rome is your handiwork," and the goddess of New Rome is Mary, the Moon of the Church.[65] Appropriately, at the end of the

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(Footnote 63 continued from previous page)
for they had to endure a stay in her domains. The father of Charlemagne had, like Tannhauser, a love affair with this goddess, named "Bertha," just as Charlemagne himself, Arthur, Cuchulainn, Bran, and others had love affairs with fairy-mistresses (III: 434).

64. This is deliberate on Bronte's part. The theme structures some of her earliest poetry, such as "Pilate's Wife's Dream":

> The world advances; Greek or Roman rite
> Suffices not the inquiring mind to stay;
> The searching soul demands a purer light
> To guide it on its upward, onward way.

65. In Alone of All Her Sex: The Cult of the Virgin Mary, Marina Warner notes that the first image of the Virgin Mary is on the wall of a sixth century church of S.

novel, Eyre at last arrives "in Mary's stead" to be the Bride of Rochester (418).[66]

Reference to an ancient Italian epic, which influenced Bronte, reveals more on this theme. In Vergil's The Aeneid, Dido, a majestic Diana-queen, eventually falls prey to a fiery passion and ends consumes in her own flames: "...her chastity melted in a furnace of desire" (76). However, before Dido perishes, she curses the hero Aeneas. The curses she utters are prophetic, of bold foes plaguing Aeneas and of his friends dying useless deaths. And, Dido prays specifically to Hekate to grant her prophecies (91).[67] Her curses come all-too-true for Aeneas before he succeeds in quest to wed his Bride Lavinia and

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(Footnote 65 continued from previous page)
Maria Antigua, the oldest building in the Roman Forum. The picture depicts the Virgin Queen seated in majesty on a throne, and in essence it is a continuum of the classical tradition of goddesses personifying cities and their institutions (104).

66. The name "Rochester" also has Roman roots. It likely derives from "Hrofoecoestre," a compound of "hrofoe" for roof and "coestre" for Roman fort, derived from the Latin "castra."

67. Much has already been penned on the connections between Diana and prophecy, a theme developed more in chapter six. As noted before, the moon goddess was the inspiration for prophets and priestesses to utter magical words which "made" the ideas they embodied.

In The Aeneid, the central prophecy comes from the priestess of Diana and Apollo, the Sibyl. From this scene, Sir James Frazer took the title of his famous work, The Golden Bough, which explores this phenomenum in the Diana cult. The reader can also refer to Briffault's The Mothers for details as well as The Golden Bough. In sum, the lunar fires that inspire madness also inspire poetry, to the

found the new Rome.

Mason's life parallels Dido's, notably. When Rochester first met Bertha, she was physically royal, moulded like the other beautiful Diana-types of the novel. Rochester describes her as "...in the style of Blanche Ingram, tall, dark, and majestic" (290).[68] Then, similar to the oneset of Dido's madness, Mason's passions begin to grow uncontrollably, and her chastity melts in a furnace, too. In the end, Mason's fires are unleashed as Dido's were, along with a string of curses on the hero Rochester. She creates, literally, a flaming and fiendish "hell" at Thornfield, similar to the fiery tropics whence she derives (285).

Moreover, curses echo thematically around Mason's figure throughout the text. When Rochester reveals his cursed and cursing bride to Jane Eyre, for example, the vision conjures up an inner voice in Eyre, which warns her of the Biblical curse, "You shall yourself pluck out your right eye; yourself cut off your right hand; your heart shall be the victim...." (282). That curse, exactly, comes true to the letter on Rochester, before he is redeemed with marriage to his new Bride, Jane Eyre, at their new home.

(Footnote 67 continued from previous page)
making of the "Word," of prophecy.

68. Blanche Ingram, another false bride of Rochester, is also dubbed "Roman" (161). The allusion is repeated over and over.

Ironically, however, Rochester is not actively engaged in this quest. It is Eyre, in the main, who carries out the Aenean journey from old Rome to the new Rome. It is the new Bride Jane Eyre who quests and redeems herself and her bridegroom from the curses and fires of the old Bride Bertha Mason. Rochester's spirit may parallel hers in the movement from his "infernal union" with the "unchaste" Bertha Mason to his new marriage with the chaste and redemptive Eyre (289-91). However, the actual questing of the novel belongs to Eyre. The action belonged to Aeneas in Vergil's epic, but it now belongs to Jane Eyre in Bronte's novel. Eyre is the modern hero, indeed.

One more intimate tie exists between Bertha Mason and Jane Eyre. Bronte identifies and heralds every one of Mason's appearances with very select lunar imagery. Mason's fiery red eyes, for instance, are associated with fiery West Indian nights and its moon "broad and red, like a hot cannon ball" (293). Or, on one of the first nights Eyre has gone to Thornfield, the moon's powerful beams call Eyre out from peaceful sleep and herald Mason's demonic howling:

> ...when the moon, which was full and bright (for the night was fine), came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me. Awakening in the dead night, I opened my eyes on her disc--silver-white

> and crystal clear. It was beautiful, but too solmen: I half rose, and stretched my arm to draw the curtain.
>
> Good God! What a cry!
>
> The night--its silence--its rest, was rent in twain by a savage, a sharp, a shrilly sound that ran from end to end of Thornfield Hall (194).

Moreover, on that strange night when Eyre, half sleeping and half awake, sees Mason for the first time, imagery of the lunar goddess is subtle but horrific. "Horrific" is the key word for Mason's apparition this time. The triune moon goddess in her benevolent "Diana" configuration was the protrector of new life and child-birth, the mother of the nine muses, and the sender of dreams of bridegrooms to young maids.[69] However, in her malevolent "Hekate" aspect, she was destroyer of new life and children, and the mother of the nine-fold terrors. She is, literally, the "Night-Mare" of many, such as Shake-speare:

> Swithol footed thrice the wold
> He met the Night-Mare and her nine-fold,
> Bid her alight and her troth plight,
> And aroynt thee, witch, aroynt thee!

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69. The dreams of Keats's Madeleine in Eve of St. Agnes are one illustration.

(Graves 25-26)[70]

This "Night-Mare"'s hostility toward new life, especially children, had constantly to be appeased, especially by the old Romans. They propritiated her with torches of hawthorn, her sacred plant, at weddings so that she would not pay a demoniacal visits to a newlywed's, bringing death and curses with her (Graves 69-71).[71] In this light, when the doomed bridegroom, Rochester, explains Bertha Mason's hidden laughs and acts as "the nightmare" (195), he is hitting a bull's eye. Jane Eyre, who will find herself a doomed Bride, speaks of Bertha Mason's midnight visits, "Yes, that was ever the hour of fatality at Thornfield" (407).[72]

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70. Imagery of the moon and dreams informs other of Shakespeare's dramas, too. In A Midsummer Night's Dream, "moon" and "night" occur five times and "dream" three times on the first exchange between Theseus and Hippolyta (xxxii). Indeed, the whole magical world of the forest and Titania is but a moonlit "dream."

71. A hyponotizing depiction of the Hekate as this Queen of the Dead is Jose Ribera's Hecate and Her Train. The ghastly Queen clutches dead children and live changelings, destined to become an ingredient in the salve of her cursed cauldron.

72. Thornfield, and Bertha Mason, comprise a particularly Shakespearean nightmare. Rochester explains his "destiny" which presides over Thornfield:

> She stood there by that beech trunk--a hag like one of those who appeared to Macbeth on the hearth at Forres (133).

The "hag" is, of course, embodied in Bertha Mason (286).

And, during bleak times at Thornfield, Eyre echoes the opening lines of the witches of Macbeth: "I know not whether the day was fair or foul" (272).

This background is extremely important to grasping the meaning of Eyre's "Night-mare" of Thornfield as an Underworld full of bats and owls. In her dream, it is a "moonlight night." Eyre clutches a wailing changeling and frantically searches for Rochester, "a speck on a white track, lessening every moment." This pale "nightmare" serves as a mere "preface" to the real-life nightmare of Bertha Mason, a "foul ... spectre" who rents the wedding veil of Eyre in twain, much as she rent the night in twain at Thornfield when Jane Eyre arrived (268-71).[73]

The dream echos Jane Eyre's current inability, as a Bride, to marry her Bridegroom and give birth to new life,

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The element of a haunting moon surfaces again and again in descriptions of Thornfield in the moonlight:

> ...pointing to Thornfield Hall, on which the moon cast a hoary gleam, bringing it out distinct and pale from the woods, that, by contrast with the western sky, now seemed one mass of shadow (105).

Thornfield ruled by Bertha Mason is as nightmarish a world as that in MacBeth, a drama that presents a flip side to the Shakesperian visions such as A Midsummer Night's Dream, a world ruled by beneficent fairies like Jane Eyre.

73. Through the text, similarly peculiar and prophetic dreams haunt Eyre: "I used to rush into strange dreams at night: dreams many-coloured, agitated, full of the ideal, the stirring, the stormy--dreams where, admist unusual scenes, charged with adventure, with agitating risk and romantic chance, I still again and again met Mr. Rochester, always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and check, loving him, being loved by him--the hope of passing a lifetime at his side, would be renewed, with all its first force and fire" (350). That is, finally, and precisely, how the novel will end.

who will be, eventually, her son with sparkling black eyes.[74] But at the time of the dream, Eyre's quest and union with her bridegroom is frustrating, and in the nightmare, Rochester rides farther and farther away from her. This also parodies the mythical sources of Eyre's quest, like the Canticles, where the bride serenades and pursues her groom precisely as they are united (Gustafson 100).

The central dream of Jane Eyre, which has so long puzzled critics, is actually of a well-known literary tradition: a demonic parody. It is a nightmare when Endimion flees his savior Diana, Apuleius flees his savior

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74. Images of an infant and changeling have troubled Jane Eyre before. It may seem ironic, for Diana is goddess of childbirth, but Hekate has demonic charge of changelings. Eyre's quest is a struggle to contain the latter's powers within her and realize her nature with the former to the fullest.

In Jane Eyre, Eyre dreams of one infant "for seven successive nights" and is profoundly disturbed by "this iteration of one idea--this recurrence of one image." Interestingly, it is "from companionship with this baby phantom" that Eyre is roused by Mason's first horrific cry that rents the night in twain. This effect is repeated when, on the day after the seven nights' dream, Eyre receives word her cousin John Reed is dead and his mother on the verge of death (208).

Thus, this "baby phantom" is a manifestation of the underworld element in Eyre's spirit. She herself was even a "changeling" at Gateshead in the beginning, and she is still the "changeling" of Rochester at the end (260; 417). The servants at Thornfield describe Eyre as a small thing "...almost like a child" (408). On the night before her false marriage, the child Adele clings to Eyre just as the baby phantom does in Eyre's dream. Eyre, upon leaving Adele, kisses her and cries with "strange emotion," and states of Adele, an orphan girl as Eyre was, "She seemed the emblem of my past life" (272).

The infant, in nightmares or real life, is emblem of Eyre's life as a Diana-hero, as an embodiment of the

Isis, or the Bridegroom of the Canticles flees his savior Mary.

Furthermore, Rochester's first marriage echoes this dream as demonic parody. Both he and Bertha possess the jet-black hair and eyes of the Bride and Bridegroom of the Canticles, but Bertha and Rochester are joined in an "infernal union."[75] Rochester nearly makes a second fatal union with the false Bride Blanche Ingram, another possessor of black hair and black eyes. "Ingram," or "Angel-Raven," places Blanche in the demonic realm, especially as the "night-raven" is the traditional guardian of Hekate and hell.[76]

This demonic parody has even deeper levels of meaning. Jane Eyre's nightmarish, futile pursuit of Rochester, the Bridegroom, who flees her on horseback along a moony-

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Queen of earth, and heaven, and hell.

75. Spenser was a master of demonic parodies, and Bronte admired and studied his poetry from her childhood, even writing poems to "The Red Crosse Knight" in her Juvenalia. The structure of The Faeirie Queene pivots on two opposites, heavenly truth versus demonic frauds. Myriad figures and words portray this conflict. The lady Merth of the Idle Lake parodies the words of the Bible when she bids Sir Guyon take ease as the lillies of the field do, Archimago as an "Architect" of evil is, like Satan, a pathetic parody of God, Despayre's enchanted rimes that bid knights to death are a demonic parody of true poetry, the wicked books of the Enchanters and Witches are parodies of the Good Book, the twin monsters Ollyphant and Argante are parodies of the twin heroines Belphoebe and Amoretta...the list is as long as the poem itself.

76. Cf. Spenser's Fairie Queene, Book II, Canto XII:

white track, is a direct parody of their first romantic meeting, so full of promise. A dream which mocks waking life is, in essence and in literary heritage, neoplatonic. In Theaetetus, Plato explained that the features of the two states of sleeping and waking "correspond exactly, like counterparts" (26).

Plato also knew that the realm of sleeping belonged to Diana, and he generally admired, even identified, her. For example, he developed his idea "Socratic midwifery" by analogy to Artemis and her charges (12). An ancient midwife's chief duty was to make prayers and offerings to the moon goddess (Harding 23-4), thus both Artemis and Socrates were concerned with the bringing forth the fruits. Socrates repeatedly boasts in Theaetetus of his mother's fame as a midwife, from whom he learned his own skill. Eyre, Theaetetus deals with questions of dreams and madness; knowledge and judgement; true and false birth; misperceptions, ignorance, and education, and its author considered Diana as symbol of his philosophical role. Plato's idea and the goddess Diana, then, were from the beginning intimately blended.

Neoplatonism was specially influential on Bronte's direct precursors, the Romantics, and it further fits that Bronte imbues Eyre's neoplatonic dreams and nightmares with

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36.

Keatsian imagery and reference to Diana.

Eyre asks herself "Did I wake or sleep?" in the surrealistic sibyl episode with Rochester (183-90).[77] The allusion is repeated in the surrealistic episode with Bertha Mason, when Rochester excuses Eyre's vision by falsely blaming Grace Poole:

> It was half-dream, half reality .... In a state between sleeping and waking, you noticed her entrance and her actions; but feverish, almost delirious as you were, you ascribed to her a goblin appearance different from her own: the long dishevelled hair, the swelled black face, the exaggerated stature, were figments of imagination, results of nightmare: the spiteful tearing of the veil was real, and it is like her (271).

Rochester, of course, is lying, and he will soon be exposed for the unredeemed Bridegroom he currently is by the very forces he lies about, his demonic Bride and her family.

Bronte, with her creation of Bertha Mason, transformed the stereotypical "madwoman in the attic" of

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77. This famous epiteth, from Keat's "Ode to a Nightingale," refers to the spell cast over the poet in the night reigned by the "Queen Moon" on her throne. The nightingale's music is an emanation of the Moon's gentle side--her harmonious airs and music. Graves notes that the nightingale is one traditional symbol of the transformative of the moon goddess (398; 436). It would be a symbolic opposite of the raven guarding Hekate's realm.

her Victorian society into the moon goddess in all her raving lunacy, her unquenchable thirst for human blood, her dark and hidden passions, her demonic nightmares and parodies--which haunt the novel.

IX. The Rose

Lastly, the heterogenous nature of the Myriad-Named Goddess opens in Jane Eyre to include the mystery Diana shared with her earthly sister, the legitimate Venus. Diana is often titled the Celestial Rose. Mary, the later, chaste Moon of the Church, retaineed this title, She is the Rosa Mystica, and on her rosary one meditates on the sacred mysteries while reciting Hail Marys. Venus is titled after her sphere. She is the Earthly Rose. All three bear a rose as their symbol, and that is a hint to the symbolic import of their sisterhood in myth, and in Jane Eyre. Many of the novel's female characters are associated with rose imagery, and many variations on the theme of each character's relation to Diana and Venus surfaces again and again in the text.[78]

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78. In Alone of All Her Sex: The Cult of the Virgin Mary, Marina Warner elaborates the interrelationship among these three goddesses. She notes, for instance, they also share the same star, as well as rose, imagery. Mary is Christianity's stella matutina, the morning star--who previously had been none other than Venue (236). Cf. "The Moon and the Stars" (255-269) for Warner's exegesis on the Diana-Mary-Venus triune in Christian theology.

Either the conflation or segregation of the figures of Diana and Venus serves to determine the comedic--or tragic--end of the Diana-hero and other Diana-types in Jane Eyre. Traditionally in literature, there are two ways in which a character's relation to Diana or Venus defines their lives as comedic or tragic.

In the first, tragedy springs from a pathological insistence on an exclusive devotion to either Diana or Venus that goes so far as to deny any homage to the other goddess. Euripides's Hippolytus illustrates this tragic fault. Its hero, despite the advice of wise elders, refuses to pay homage at the altar of Venus. He will only honor Diana, and his flawed judgement is echoed in reverse when his stepdame Phaedra also fails to acheive a balance between the two goddesses. She is the slave of Venus and knows no chastity. Hippolytus's fanatical devotion to Diana is contrary to the procreative function demanded by society, and Phaedra's fanatical enslavement to Venus is contrary to the stable existence of family demanded by society (Trachey 105).

Striking a balance between Diana and Venus, then, would create comedy for the individual and society. Where Hippolytus and Phaedra met tragic ends, Eyre meets a comedic one because she balances the powerful forces of two within her nature. She uses her chaste will to discipline the mad fires within. Her nemesis Bertha Mason perishes

like Phaedra, and Dido, too, and Mason's fall reinforces the hard-fought rise of Eyre.

This theme has many other precedents in literature. Aeneas is a comedic hero, for instance, and he, like Eyre, successfully wrestles with the forces of both of Diana and Venus, of both chaste love and earthly passion. On his quest in The Aeneid, Aeneas comes to term with his descent through this device: he meets his mother, the goddess Venus, disguised in the garb of a mortal Diana-type.[79] This idea is echoed in reverse when he meets the tragic Dido.

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79. The scene echos the actual conception of Aeneas, for in myth Venus usually appeared as an earthly huntress of Diana's train to Anchises, who became Aeneas's father.

In fact, the garb of Diana seems to be one of Venus's favorite disguises, and this also has many precedents in literature. In Drayton's "Muses of Elizium," Venus assumes this guise so that she can wreak mischief among the nymphs of Diana. Or, in George Sandys's Ovid's Metamorphosis..., Venus thus woos Adonis:

> Now like Diana she her self attires;
> And trips o'er hils and rocks, through brakes and briers:
> Hollowes the hound; pursuing beasts of chace,
> Bucks, high-hornd Harts, and hares, who fly apace:
> (X: 526-64/pp. 468)

In Spenser's Faerie Queene, not only Venus but also her son Cupid delights in the assuming the garb of Diana and going among her nymphs so that he may create havoc. When Venus comes one day to search among Diana's company for her son, she says:

> And tell me, if that ye my sonne haue heard,
> To lurke emongst your Nymphes in secret wize;
> Or keeepe their cabines: much I am affeard,
> Least he like one of them him self disguize,
> And turne his arrowes to their exercize:
> So may he long himself full easie hide:
> For he is faire and fresh in face and guize,
> As any Nymph (let not it be enuyed.)
> So saying euery Nymph full narrowly she eyde.
> (Book III: Canto VI: 23)

She is a mortal Diana-type, one who appears chaste, but she is ultimately consumed by the goddess Venus within. Moreover, Dido falls venereally while in Diana's garb and on a hunt.

For Aeneas, these two females, the goddess Venus appearing in Diana's train and the Diana-queen Dido harboring a Venus within, comprise his first two feminine encounters. Together, they suggest that the hero is resolving the relationship between Diana and Venus within himself. Especially, both these encounters anticipate his third feminine encounter, which is with Sibyl, priestess of Diana's wood, who guides him in his heroic journey to the Underworld (Smith 46-47).

The comedic progress of Aeneas is not unlike Dante's. Dante follows Beatrice, who turns out to be a Diana beneath a Venus-exterior. Dante's transformation evolves from his worship of the pagan Lord of love, represented by his troubadour's devotion to the mortal Beatrice. At this point, he perceives Beatrice perceived as a kind of Venus. However, his love of her beauty is an earthly glimpse of a greater Love, and it leads to Dante's eventual worship of God, who is Love. Then, he devotes his heart to a celestial Beatrice, now perceived as a kind of Diana (Smith 63).

This is a second relation between Diana and Venus in literature, however, that can determine a character's

fate. Earthly comedy is by a different twist to the relationship of Diana and Venus. Dante obtained spiritual salvation by progressing from a Venus-type Beatrice to a Diana-type Beatrice, but earthly happiness can be acheived by the reverse. For a mortal woman, for instance, a comedic life arrives when she completes a journey from the maiden chastity of Diana to the womanly love of Venus.

As an example, in Chaucer's "The Knight's Tale," Emily prays at the altar of Diana to remain free and single, but she is fated to pass into a full life and marriage with Palomon, who prays at the altar of Venus to win Emily as his wife. The goddess Diana may care for maidens up to and after the central event of their earthly life: marriage. Indeed, before marriage, maidens find protection in a goddess Diana who is much like a surrogate mother or guardian.[80]

But, upon marriage the maid must be passed, within limits, unto the domain of Venus, who embodies and allows for earthly passions within the frame of "chaste" mar-

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80. In this mode of thought, "chastity" becomes the thorns which protect the rose, as in the following description of Spenser's virgin Britomart:

> As he, that hath espide a vermeill Rose,
> To which sharpe thornes and breres the way forstall,
> Dare not for dread his hardy hand expose,
> But wishing it far off, his idle wish doth lose
> (III: I, 46)

riage.[81] After marriage, the woman, once again, turns to Diana, patroness of childbirth and partuition (Trachey 124), and a chaste ideal, for single or married women.

No earthly woman's life would be fruitful without allowing for the above element of Venus (ibid). That is why Spenser's Britomart falls in love with Artegall through the device of Venus's mirror. With this, she may marry and give birth to a line of heroic progeny (III: II):

> Most famous fruits of matrimoniall bowre
>
> (III: II, 3).[82]

One crown of this idea of acheiving a balance

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81. For this reason, many nubile females honored not only Diana before their weddings but Aphrodite, the complementary "nuptial Goddess of young girls." In this area, Aphrodite shares with Diana the role of a "maternal protrectress" of young girls, an example being in The Odyssey, when Penelope in desperate prayers observes that Aphrodite wanted to bring about the fulfillment, i.e. marriage, of the orphaned daughters of Pandareos (Kerenyi 57).

82. This idea also permeates Shakespeare's A Midsummer Night's Dream. King Theseus directs Hermia:

> You can endure the livery of a nun,
> For aye to be in shady cloister mewed,
> To live a barren sister all your life,
> Chanting faint hymns to the cold fruitless moon,
> Thrice-blessed they that master so their blood,
> To undergo such maiden pilgrimage;
> But earthlier happy is the rose distiled,
> That that which, withering on the virgin thorn,
> Crows, lives, and dies in single blessedness
> (I.i.70-78).

And when the players in the drama finally acheive "the concord of this discord" (V.i.60), they do so through reconciling the elements of Diana and Venus, of chastity used to cool and discipline mad passions:

> Dian's bud o'er Cupid's flower
> Hath such force and blessed power
> (IV.i.76-77).

between the powers of Diana and Venus to realize earthly happiness is the Arcadia of Sir Philip Sidney. That work, which planted the seed of the modern heroine in the intellectual Pamela, not only shaped her as a Diana-type, but gave her a sister who is a contrasting Venus-type.

The Princess Pamela is the reigning heroine of the Arcadia because she possesses the "noble" mind which has such higher value than the "outward gloss, entitled beauty." That is a trifle, belonging to beasts, stones, and trees as much as mortals (485). Pamela might be a Diana-hybrid who is touched by the earthly beauty and love of Venus, but her purity and nobility are superior to that. The "height of her heart" holds in disdain and controls mortal passion, and even in the midst of her worst tortures and imprisonment by Cecropia, Pamela sits calmly embroidering a purse. Fittingly, she is creating a motif of roses and lillies, of love and purity, for in her beauty and chasteness reign, in balance and mutual containment (483).

Her sister, Philoclea, however, has a "loving" mind. She is, therefore, the character who experiences internal conflict from earthly passions. Unlike the majestic Pamela, the frailer Philoclea struggles against a "fall" from the Venus within (241). In her, a "skirmish betwixt Reason and passion" is waged (407). In doleful ache and folly, Philoclea appeals to the moon, to its chastity and immortal realm, to save her "virgin" life from any

earthly "stain" (240-41). Philoclea's is the conflict between the forces of Diana and Venus so that she may reach the "marriage place of love and virtue." She prays to overcome that passions which are the most forceful in her nature, for she wants to be, like her nobler sister Pamela, "a Diana apparelled in the garments of Venus." Thus, like Pamela, may she reach the "highest point...the holiness of marriage" chaste and sanctioned (352; 692).

Pamela, as the Diana-hero, experiences no conflict, but because Philoclea, as the lesser sister, does struggle, the imagery presenting the interesting clash between the forces of Diana and Venus surrounds her most. Philoclea possesses a "whiter beauty" like the moon's (287), and she is very much a "chaste nymph" (239). However, she falls in earthly love with another chaste Diana-hero, the buskinned "Amazon" Zelmane, who even claims to be descended from the prototypical Diana-hero, the great, chaste warrior Penthesilea (145). Philoclea's conflict as a Diana-nymph is heightened when she is likened to one specific nymph of Diana, Arethusa. She was pursued, tempted by the love of Alpheus, and transformed into water for this transgression (176).

So begin Philoclea's emotional woe. She has now drunk of "the cup of poison"--earthly love (213). Here also the "miseries" of Venus begin for the Amazon Zelmane, too (634). Appropriately, he cries that the "tyrant" of

Venereal love possesses hold of his life and "reason" (450-51).

The resolution of their struggle is depicted in the dream of Amphialus, who also loves Philoclea. In his dream, "two ladies" appear from the skies: Diana, and Venus who has "obey'd" Diana's summons (477). Diana tells Venus that she has invited her to her "moony sphere" to address "what discord long hath reign'd/ Betwist us two" (478). Diana bids for a resolution to ease the conflict of nymphs and maidens:

> Let us a perfect peace between us to resolve;
> Which, lest the ruinous want of government
> dissolve,
> Let the princess be, to her the other yield;
> For vain equality is but contention's field.
> And let her have the gifts that should in both
> remain;
> In her let beauty both and chasteness fully reign
> (479).

In the striking of this balance and harmony between the powers of Diana Venus come earthly comedy, emblemed in a song celebrating marriage:

> From holy marriage, sweet and surest mean
> Our foolish lust in honest rules to stay
> (709-10).

In this harmony lies the key to Eyre's heroic

acheivement of harmony between the earthly passion she feels for Rochester and the chaste ideal she harbors for herself and their union. As this kind of comedic hero, Eyre is a hybrid laced with imagery of both Diana and Venus.[83]

Eyre possesses vividly green eyes, symbol of Diana's hope and of Venus's fertility. When Eyre refuses the proposal of St. John, a column of high and icy chastity, for a sterile marriage on earth, she complains that he "would give to my changeable green eyes the sea-blue tint and solemn lustre of his own" (381). Eyre leaves behind St. John Rivers, her blue-eyed "Apollo" of the skies, for Rochester, her dusky "Vulcan...brown, broad-shouldered" of this world (422-23). Especially, Vulcan is the husband of Venus, and by marrying a Vulcan--type Rochester, Eyre is passing into Venus's realm. She does so on her "honeymoon" (431-32).[84] Nearly all of the more human characters of Jane Eyre pass into their

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83. This theme is, once again, echoed in Villette. Before Lucy "Snowe" can express earthly love with Paul Emmanuel, she has an apocalyptic vision at La Lunade festival, then returns home to shred the image of a cold nun that she finds on her bed.

84. In the integration of the forces of Diana and Venus, Bronte acheives a limited but critical re-integration of the moon goddess's split personality in Christianity. The Triformis had devolved into the pure and white Mary, the woman with the moon beneath her feet, in Revelation, and its Scarlet Whore, on whom, as Briffault notes, female sexuality had been transferred and represented as an "obnoxious stumbling block, responsible for sin in the world...the devil's tool." In that scheme, women were only favored in the image of the Blessed Virgin (III:466), who

honeymoon phase. Only St. John remains icily single:

> St. John is unmarried; he never will marry now (433).

St. John Rivers's fate is singular because Venus is the Earthly Rose, and, as Jane Eyre knows, humans are "sublunary things" (79).[85] Rochester, astutely, intuits that she has two natures: "fairy-born and human-bred!" (419). As such, Eyre and Rochester acheive comedy within this world's frame. She very specifically tells Rochester, "To be your wife is, for me, to be as happy as I can be on earth" (426) (italics mine).[86]

In sum, a heroic woman can aspire to the Celestial Rose and the Rosa Mystica, but to aspire to them alone is not to arrive at earthly comedy but to arrive at the earthly tragedy of Helen Burns. She literally consumes herself and dies with ardor for the spiritual world. One must accept this life "on earth" to find balance, harmony,

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(Footnote 84 continued from previous page)
was an inadequate model for human females.

85. Bronte repeats this imagery as Venus as the Earthly Rose in Eyre's "mirror"s, i.e. the other Diana-types in the novel who add to Eyre's portrait. The naturally beautiful Rosamund Oliver is dubbed an "earthly angel" (373). Blanche Ingram, another Earthly Rose, is dubbed a "golden rose," she appears at Thornfield wearing an "amber-coloured flower" (148), and as the bride in the pantomime she wears "a wreath of roses round her brow" (171).

86. It is exactly Jane Eyre's "woman's heart" and desire for earthly love that sets the "natures" of herself and the saintly St. John Rivers "at variance" (390).

and happiness here.[87] Just as the ancient moon goddess Isis, through her potent love, gave rebirth to her dead husband Osiris in the image of their son Seth, so Jane Eyre, through her potent love for Rochester, brings him a new life and son.

The hybrid Jane Eyre, within whom blooms the roses of Diana, Mary, and Venus, brings comedy and marriage to earth.

X. The Conception and the Crown

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87. Myriad other details in the novel reinforce this theme of finding the point of harmony between the forces of Diana and Venus. Jane Eyre, in her outbursts of earthly passion, is "a picture of passion," "a mad cat," "a wild cat," and so on (5, 6, 20), just as Bertha Mason is "a tigress" (201). Eyre forces herself to discipline her passion, with her steely Dana-will.

However, it is also true that Eyre's passion within renders her capable of necessary rebellion, and her consequent success as a fully realized hero. Bronte further condemns the idea of depriving women completely of their passion in the portrait of the warped Brocklehurst. He is a man disturbed by the sight of female curls. The natural "red curls" of Julia brings out his sadism toward females.

Moreover, Bronte sketches damnably negative portraits of chracters who do not integrate the forces within of Diana, Mary, or Venus. She says of the huntress Diana-type Georgiana Reed and the nun Mary-type Eliza Reed:

> Feeling without judgement is a washy draught indeed; but judgement untempered by feeling is too bitter and husky a morsel for human deglutition (224).

She repeats this sentiment pointedly:

> Then I thought of Eliza and Georgiana; I beheld one the cynosure of a ballroom, the other the inmate of a convent cell (229).

Only in a balance of feeling and reason, of passion and discipline, of fire and ice, does one arrive at comedy.

In this final segment on Jane Eyre, one can finish the weave of the myriad threads identified in the above analysis. The novel is an intricate pattern of moon goddesses, and their sun gods. Jane Eyre is the central Triformis Diana who reigns over and subsumes into her nature all the other Diana-types; Bertha Mason is a Hekate-type, the hag from hell; Blanche Ingram, Georgiana Reed, Rosamund Oliver, and even Diana Rivers derive from the earthly configuration of the goddess, the Diana of the natural world. Bessie is an Elizabeth Diana-type. The list could go on, but the main point is that the idea of the Triformis is a structuring principle of the novel.

The Triformis not only determines the identity of the various female characters in the novel, but each of them is clearly and closely interrelated to one another through a pattern of cousinship or marriage. Diana Rivers, Jane Eyre, and Georgiana Reed are a triangle of cousins, for example, just as Bertha Mason, Jane Eyre, and Blanche Ingram are a triangle of brides at Thornfield.[88] And, in another triangle, Rosamund Oliver is a potential bride to St. John, as is Jane Eyre. St. John's true bride, however,

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88. Similarly, Keats's anguished Endymion is caught in a web of Diana-types. For instance, in Book IV: 95, he finds himself wavering between a triangle of Diana-brides, first the visionary love of his dreams, second the Cynthia of marble temples, and third the bewailing and human Indian maiden. Endymion cries out, "I have a triple soul!" (177).

is the invisible and heavenly one.

Once this pattern has been made evident, one can discern many other important strands in it. Grace Poole, another Diana-type in Jane Eyre, has associations with St. John and through this "Jane" Eyre and the novel's theme of revelations. "Grace" is an echo of John, "the grace of God." The Christian implications of this echo throughout the novel. For instance, Dante specifically and symbolically expounds upon the meaning of "Grace" in Paradiso (XII: 79-81), the book where all is revealed to him. Dante also surrounds the radiant Beatrice, his guide, with "pool" imagery because she is the center of the circle of glorious souls, just as the moon is the center of a glowing halo. The waves of this kind of "pool" can move from rim to center or center to rim (360).

In exactly such a manner does Grace Poole's suprahuman laughter radiate outward through Thornfield and disturb its inmates, inversely guiding their thoughts inward to the secret chambers she guards. Grace Poole is a "mystery of mysteries" (191) in the text, and Jane Eyre, her nemesis Bertha Mason, and Mason's guardian Grace Poole form another triad, another mystery to be fathomed and revealed.

Moreover, Bessie is an early and earthy surrogate mother to Jane Eyre, or she is at least the closest that lonely orphan ever came to such a figure at Gateshead.

Bessie, the Elizabethan Diana-type, forms part of yet another triad in the novel. Sarah Reed is stepmother to Jane Eyre at Gateshead. Reed's cold grey eye "glimmers" (29) and identifies her, with other images, as a Hekate-type. She is mistress of a particular hell. That is also the place to which she is doomed to go because, like all the damned souls in Dante, Reed dies unconfessed.[89] Jane Eyre's third surrogate mother, Maria Temple, is a Diana-hybrid, her first name, and last, indicating her affiliations with the Christian Moon of the Church, Mary, and the heavenly sphere. The best surrogate mother of the novel, Bronte heralds Maria Temple's entrance with beneficent moon imagery:

> We had not sat long thus, when another person came in. Some heavy clouds, swept from the sky by a rising wind, had left the moon bare; and her light, streaming in through a window near, shone full both on us and the approaching figure, which we at once recognized as Miss Temple (62).

The Triformis not only patterns the Diana-types and Diana-hybrids in Jane Eyre, it patterns those female characters who are more exclusively Mary-types, too. Mary Rivers is a positive configuration of Mary in this natural

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89. The cold eye and barren heart of Sarah Reed is shared by another fatal Diana-type, Blanche Ingram (174), the "Angel-Raven" that guards the gates of hell. All Diana-types must, to a certain extent, have visionary

world. The vain Mary Ingram[90] is a silly earthly devolution of Mary. The cold nun Eliza Reed is a vindictive, hellish distortion of Mary.[91]

This identification of Mary-types leads to another pattern, the sisterhood of Diana- and Mary-types throughout Jane Eyre. Diana and Mary Rivers, Blanche and Mary Ingram, Georgiana and Eliza Reed are all Diana- and Mary-sisters. And, those types in the novel who are not literal sisters turn out to be symbolic sisters. For instance Helen Burns, an otherworldly Mary-type, is a kind of surrogate sister to Jane Eyre at Lowood.[92] Moreover, as "Burns" indicates

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(Footnote 89 continued from previous page)
powers, and as such even Eyre's eyes "glitter" (265).

90. Blanche and Mary Ingram are symbolic as well as literal sisters, the latter being mainly a hint to the former. Just as the Rivers's sisters, Diana and Mary, are described with imagistic language, so are Blanche and Mary from their first appearance surrounded with pointedly identical imagery. For a brief example:

> Both sisters were attired in spotless white (162).

"Spotless white," of course, has always been the vestment of the moon goddess and her virginity (Apuleius GA 553-5).

91. As Mary-types, Mary Rivers and Maria Temple marry clergymen while Eliza Reed enters the world of the clergy permanently. The fate of Mary Ingram, an exceedingly minor character, is never specified.

92. Moon imagery surrounds Helen Burns, too. She is "radiant," and the light of the moon guides Jane Eyre to Helen's deathbed (65; 72). Jane Eyre describes Miss Scatcherd's inability to appreciate Helen's true nature through a radiant, otherworldly image:

> Such is the imperfect nature of man! Such spots are there on the disc of the clearest planet; and eyes like Miss Scatcherd's can only see those

Helen's ability to consume herself with her own feverish visions, she is also symbolic sister to the flaming lunatic, Bertha Mason, whose madness consumes her. "Helen" itself reinforces this idea because "Helen," a local variant for Diana, has the root swel, to shine. The suffixed swel-ena, from which Selene and Helene spring, means "Torch." "Helen" is a torch of the night, like Bertha Mason and the moon.

The pattern of triplicates, rooted in the idea of the Triformis, groups and re-groups itself like a kaleidescope through Jane Eyre. At the hellish Gateshead, Eyre lives with a trinity of cousins. John Reed is a tyrant who uses his power to abuse the helpless, so he is a mockery of the truly redemptive St. John. Georgiana Reed is a dilettante who uses her beauty to hunt a foppish husband in the world of fashion, so she is a mockery of the chaste Diana. Eliza Reed is a cold nun who uses her power to judge others, so she is a mockery of the gentle dame du ciel Mary. These three form a hellish trinity, and eventually the Reeds expluse Eyre from Gateshead into Lowood, a bed of death.

After her expulsion, and near the end of her quest, Eyre finds a home, Marsh End. This gives her new life through a heavenly trinity. At Marsh End is the truly

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minute defects, and are blind to the full bright-

redemptive St. John (Rivers), who raises Eyre from the threshhold of death. He welcomes her in his home with his warm-hearted and open-armed sisters, Diana and Mary. Eyre has completed an hegira, therefore, from Gateshead and its demonic trinity to Marsh End and its heavenly trinity. This reinforces the theory that Jane Eyre's quest is, on one level, patterned after the change from old Rome to new Rome, from pagan to Christian values and beyond.[93]

The relation Eyre bears to each family--the Reeds and the Rivers--is equally symbolic of her identity and her quest. Eyre is related to the Rivers's on the side of her father, the poor clergyman. From them, she receives new life and spiritual guidance. Eyre is related to the Reeds' on the side of her mother, the materially wealthy bride. Eyre is a hero of this world as well as the other, and as such, when Eyre has completes her quest to realize her spiritual wealth, she then receives and proportions her inheritance of material wealth. She can finally declare to her "master" St. John Rivers, "I told you I am independent,

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(Footnote 92 continued from previous page)
ness of the orb (60).

93. Bronte began experimenting with the concept of trinities in her early poems. The structure of "LXXII" consists of a trinity of martyrs of faith, patriotism, and philosophy (193). Within Jane Eyre, the Diana-hero from the start begins to draw "parallels" between characters and times (5).

sir, as well as rich: I am my own mistress" (416).[94]

Eyre herself discerns the pattern of her tale, and she proclaims:

> Circumstances knit themselves, fitted themselves, shot into order: the chain that had been lying hitherto a formless lump of links was drawn out straight--every ring was perfect (367).

As the central Diana-hero, around whose life every ring falls into perfect order, Jane "Eyre" is the novel's "heir." That phonetic variant of her name indicates and reminds the reader that Eyre is the inheritor of the text's multitude of natures and ideas and legacies, of which she divides the latter equally with the family whose three persons most fully comprise her identity, the Rivers, Diana, Mary, and St. John. Bronte's Jane Eyre is once again like Spenser's Una, who was her father's "onely daughter, and his onely heyre" because Eyre is the hero who receives as her birthright no less than Eden, in the form of the raw but "sylvan" paradise and "perfect concord" of Ferndean (412; 432).

From the literature of ancient Egypt through modern times, the girland-crowned Triformis reigns harmoniously

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94. Jane Eyre receives this inheritance from a wealthy uncle, the maker of rich wines in the hot country of Madeira. These details reinforce her kinship with the fiery Bertha Mason of the tropics and the "Spanish" Blanche Ingram (162) as well as the Rivers's family, givers of grace and communion.

over all:

> There also the image of Diana, wrought in white marble, stood in the midst of all, holding all in balance, which was a marvelous sight to see...[95]

Precis: The American Transformation.

Hester Prynne's Scarlet Letter: "A" is for "A"merican, "A"rtist, and "A"pocalypse.

Diana-types are always complex, composites derived from the many elements found, and united, in the myth of the moon goddess. Hester Prynne is, like Jane Eyre, a hybrid of the moon goddess's configurations in two cultures, the Christian and Classical. In The Scarlet Letter, Nathaniel Hawthorne associates Prynne with both "Divine Maternity," or Mary (1698), the radiant Moon of the Church, and with the "Witch of the moonlit forest," or Diana, the glimmering goddess of the pagan woodlands, lakes, and night magic. Like Bronte, Hawthorne also laces his Diana-hybrid with imagery of Venus. In Pyrnne's youth, she was fond of gazing at her own physical beauty in

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95. Apuleius so describes the marvelous statue of Diana in the wise Byrrhaena's house (The Golden Ass 53).

earthly mirrors.

It would be hard to overestimate the importance of Pyrnne's character in American literature. "In The Scarlet Letter a woman was drawn as a full and living figure for the first time in American literature" (Rourke 60). Further, The Scarlet Letter is American's first major novel, so Prynne is, arguably, America's first major hero. She is the novel's actor, shaper, and illuminator of this world. In the final scenes, the act of poesis belongs to Pyrnne. She envisions the New World because she is a human type of the angel of the apocalypse, and Hawthorne proclaims that the angel of the coming revelation "must be a woman, indeed ..." (1804).

And, I consider it a significant fact that the child whom the visionary Prynne gives birth to is not a male saviour, the traditional Christ-type of her Puritan community, but Pearl. She is, like Bronte's Eyre and Spenser's Una, the heiress of the novel's world, and her name derives from the perfectly round, white, and opaline stone symbolic of the moon.

I. Symbols and Labyrinthes: Romance, The Scarlet Letter, and Jane Eyre.

The Scarlet Letter is America's first symbolic novel, and most critics claim that its allegory comprises

one of the richest and most enigmatic levels of the novel (1564-65). Words like "type" and "symbol" recur frequently: Hester is a "type of sin," weeds that grow in a grave "typify some hideous secret," the rosebush at the prison door "may symbolize some sweet moral blossom," and Pearl is "herself a symbol" (1668). Pastor Wilson sees Pearl as the "figure" of "little bird of scarlet plumage," much like the "golden and crimson images" cast by the richly painted windows of the English church (1724). From her birth, Pearl is a "forcible type, in [her] little frame, of the moral agony" of her mother (1705). She is an "emblem and product of sin" (1716). The scarlet letter is the "token" Hester Prynne is doomed to wear upon her bosom, and Pearl is developed as "the scarlet letter endowed with life" (1720). In a novel so infused with symbolism, the symbolic nature and role of Prynne, its heroic center, warrants close analysis.

Hawthorne himself stated that his allegory was conscious. In "The Custom-House" preface to The Scarlet Letter, he calls the faded scarlet letter, discovered among a pile of old relics, a "mystic symbol" harboring a "deep meaning ... most worthy of interpretation." In its secret meaning, "treasure would here be brought to light" (1684-

85).[96] The letter is a "scarlet symbol" of a "singular woman" (1686). Then, in the first scene of the novel, Hester wears her fiery letter and stands as the "general symbol" at which the preacher and public point. She is the "image" of woman's frailty and sin, and a "type" of shame (1709). The townspeople come to believe that this "symbol" is not of letter cloth but "red-hot with infernal fire," and its glows as Hester Prynne walks abroad in the night-time (1714).

So potent a "mystic symbol" is the scarlet letter that it wards off the press of spectators and sailors in the final scenes of the novel (1795), and the grandest "revelation" of Dimmesdale, in that scene, is the exposure of that "type", the "red stigma" seared on his inmost heart (1800). Hawthorne further surrounds Dimmesdale's life with suggestions that it be a "parable" (1802). Ultimately, on the last page of The Scarlet Letter, Hester Prynne and her letter have been metamorphosed from stigmas to "type"s of sorrow, awe, and reverence (1804).

Moreover, the story-telling form of "parable" deepens its symbolic weave. That form is the Romantic. The

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96. Hawthorne consistently applies this terminology to the novel's other characters and objects. For instance, he speaks of the "manifold emblematic devices of sable cloth and snowy lawn" that signify sorrow at funerals (1711). Or, he speaks of his fellow man at the Custon-House as a "type" of some character (1676).

text is basked in Dianesque moonlight.[97] Hawthorne titled his masterpiece, The Scarlet Letter: A Romance, and in his work, like Romantic poetry, the "vision turns inward upon the mysterious realities of the human soul" (1668). Like the wandering and erring Red Crosse Knight of Spenser, the struggling Endymion of Keats, or the questing Jane Eyre of Charlotte Bronte, the figures in Hawthorne's landscape are on a difficult romantic quest.

The novel's language, too, is that of the Romantic quest and questor: "the inmost Me behind the veil" (1670) or "there was some deep meaning ... streamed forth from the mystic symbol, subtly communicating itself to my sensibilities" (1685). Hawthorne proclaimed, in general, that he wanted, like Keats, to lift Moneta's veil and see "the deeper mysteries of revelation" (Jacobson 5).

Like all romantic quests, the goal is paradise, the lost green Eden. From the preface of The Scarlet Letter on, there are constant allusions to this: "...as if the natal spot were an earthly paradise" or "Neither the front nor the back entrance of the Custom-House opens the road to Paradise" (1685). The announced intentions of the Puritan fathers of Boston is to found a "Utopia" (1693). Hawthorne's comments are modernly ironic, however. Not only

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97. There are many "divergent strains" of art of Hawthorne's writings (Jacobson 2; 4) besides the Romantic. His allegorical methods, derived from Coleridge, Spenser, Milton, and others, allow him to acheive a romantic multeity-

will the entrance of the Custom-House never lead to a real paradise, but its governor is a bestial man, one "so earthly and sensuous" that he has "no soul, no heart, no mind; nothing" (1677). The attempts at a New Jerusalem in the olde Boston likewise dry up in the hands of the Puritan fathers.

What comfort will there be in the novel?

In its one real, and human, "angel"--Hester Prynne (1686).

She is the center of earthly solace in this "Romance" bathed in moonlight. Hawthorne announced his intention that Prynne's figure, and others, be so framed:

> Moonlight, in a familiar room, falling so white upon the carpet, and showing all its figures so distinctly,--making every object so minutely visible, yet so unlike a morning or noontide visibility,--is a medium the most suitable for a romance-writer to get acquainted with his illusive gusts (1687).

Or,

> Glancing at the looking-glass, we beheld,--deep within its haunted verge--the smouldering glow of the half-extinguished anthracite, the white moonbeams on the floor, and a

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in-unity in his works.

> repetition of all the gleam and shadow of the picture, with one remove farther from the actual, and nearer to the imaginative. Then, at such an hour, and with this scene before him, if a man, sitting all alone, cannot dream strange things, and make them look like truth, he need never try to write romances (1688).

The moon reigns in the domain of "fairy-land", of the "Imaginary," and her beams mingle with "the real world" of the "Actual" so that the two may imbue each with the "nature of the other" (1688).[98] In this context, then, should the analysis of Prynne's figure begin.

Furthermore, Hawthorne, like the Romantics, invested his romance with humanitarian forms and figures. The "magic moonshine" inspires his romance, but it also embodies a "cold spirituality" that needs to mingle with

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98. Hawthorne's images of moonlight derive from his Romantic "idealized interpretations of Greek myth" as well as the poetry of Spenser and others (MacPherson 6). For instance, in Hawthorne's tale of Perseus, the hero is lured by the bright, silvery, and ideal beauty of the moon, personified by moon goddesses like Minerva and moon gods like Quicksilver. Perseus is won back to earth, however, by the sight of his mother's home, and he realizes that the "moon, for all its beauty, is cold and inhumanly remote; but its qualities are incorporated in nature--in silvery rivers, snow, and marble--with great beauty" (125-26).

Therefore, Hawthorne's Greek moon is traditional in its lending to earth hints of silvery ideals, and the host of images Hawthorne links with this moon--spirits, moonlit imagination, water, mirrors, Mercury, magic, coldness, artistic detachment, Medusa--are also the traditional ones (214-15). But, he places this tradition

the "warmer light" of earth. This will the moon's "snow-images of men and women" into forms of "human tenderness" with pulsing hearts (1688).

Importantly, Hawthorne's images of haunted glasses, moon spirits, and mortal warmth bring to mind images of Jane Eyre in the red room. In the end, Hawthorne's novel and its heroic woman share the Romantic roots and imagery of Bronte's work and the heroic Jane Eyre.

Thus, the tales of Jane Eyre and Hester Prynne are, on one level, similarly structure. The two are mortal and passionate women, erring and wandering, guided by cold spirituality, glass reflections, and inner fires. At the center of each heroic woman's struggle is the goal of all inward romantic quests: to realize the potential of the soul, the heart, the spirit.

Hawthorne identifies the human heart as the grail for the questors of The Scarlet Letter from its first pages. In the "Custom-House," Hawthorne notes that the "singular woman" Hester Prynne was sought after in olde Boston for advice in matters "of the heart" (1686). The minister praises Hester in the opening scene: "Wondrous strength and generosity of a woman's heart!" (1704). And, Hawthorne infuses the text with imagery of the fiery tongues of Pentecost that speak the "heart's native

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in a clearly modern context.

language" (1742). Prynne's heart, however, in the grey landscape of olde Boston, grows "sick and morbid" (1709), and thus the novel centers on the internal healing and regeneration of her sadly "tomb-like" heart (1762) and Dimmesdale's.[99]

Even the diabolical figure of the text, Roger Chillingsworth, seeks no other treasure than the heart and its secrets: "He dug now into the poor clergyman's heart, like a miner searching for gold; or, rather, like a sexton delving into a grace, possibly in quest of a jewel that had been buried on the dead man's bosom..." (1735). This is the "revelation," the illumination, the gold of the physician's "quest." Hawthorne acknowledges that there exists a "heart-knowledge" between the physician and the minister (1802). The difference, however, is that evil poisons Chillingworth's quest. Appropriately, he explains to the heart-sore Dimmesdale the black weeds on certain Puritan graves are sprung from the "heart" and its unknown crimes (1736). When Chillingworth's black heart is exposed, Dimmesdale declares he is the greatest sinner of all in his cold-blooded violation of "the sanctity of a human heart" (1770).

In addition, Chillingsworth is an alchemist, and through him the theme of alchemy imbues The Scarlet Letter. Hawthorne's interest in alchemy also has roots in Romantic

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99. Like Keats's Diana, Hester is "frozen" in "marble quietude" (1785). Her heart and womanhood seek a re-

symbolism. Articles like Charles Swann's "Alchemy and Hawthorne's Elixir of Life Manuscripts," Luther H. Martin's "Hawthorne's The Scarlet Letter: A if ro Alchemy?" and Itala Vivan's "An eye into the occult of Hawthorne's text: The Scar in the Letter" document Hawthorne's fascination with alchemy and the presence of that science, symbolically, in many of his texts.[100] Swann astutely assesses that Hawthorne's hero Septimus in Elixir of Life, as an alchemist seeking to interpret ancient manuscripts in order to obtain the golden secret of immortality, is in essence a meditation of Hawthorne over the Romantic quest, especially as discussed by Abrams in Natural Supernaturlism (372).

Abrams explained the significance for a Romantic questor of the links between mystical theology and alchemy: "the inherent tendency to return to the one origin is expedited by the Philosopher's Stone, the principle of transformation and unification which it is the task of the alchemist to disengage and purify. In the ultimate transformation, man will be transfigured and will circle back to his point of departure" (159). Both the alchemist and the Romantic hero acheive original unity, the lost

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(Footnote 99 continued from previous page)
awakening.

100. Swann's article focuses on "The Birth Mark" and the Elixir of Life Manuscripts. Vivan's article centers on the alchemical and heraldic imagery in The Scarlet Letter. Martin's article is a concise explanation of Hawthorne's familiarity with alchemical literature and his use of that

harmony of Eden. Swann also notes that the Romantics liked Boehme, who made considerable use of the vocabularly of alchemy in a spiritual and symbolic sense (385-85).

Alchemy is emblem of The Scarlet Letter because, in the end, both afford "us a veritable treasure-house of symbols" (Jung MC xviii). The Romantics like Keats had as their own roots medieval, Renaissance, and Greek poetry. The medieval questors especially preferred and perfected alchemy, for they were in "a highly peculiar state of mind in which Christianity and alchemy" interpenetrated (xv). The themes of both alchemy and Christianity--how to redeem the blackness of original sin, the divine revelation of a golden truth, and so on--ran parallel, and this had made alchemy become "a very great deal to people like Albertus Magnus and Roger Bacon, and also to St. Thomas Aquinas" (xvi).

Thus, the quests of Chillingsworth, Prynne, and Dimmesdale are simultaneously alchemic, Romantic, symbolic. All seek transformation.[101] More important, the alchemy--Romantic-Puritan triangle of The Scarlet Letter eventually becomes an emblem of Hawthorne's own quest as an artist.

(Footnote 100 continued from previous page)
medieval science as a metaphor for art and transformation.

101. Swann notes that the Puritan Septimus's quest, to interpret secret words and their mystery, is Hawthorne's unique way to mix American Puritan concerns and the problems of the Romantic poet. It is an original linkage of Puritan mysticism and Romantic fervor (383).

In "The Custom-House: Introductory to The Scarlet Letter," Hawthorne comments that his Puritan ancestor would label him an "idler" and proclaim, "A writer of story-books! What kind of a business in life,--what mode of glorifying God, or being serviceable to mankind in his day and generation,--may that be? Why, the degenerate fellow might as well have been a fiddler!" (1673). These same labels are applied to the questing, alchemical hero Septimus, then parallels are drawn between Septimus's task and the artist's:

> So it is ever with what seems an idle tale, that, too slight as it is, wreathes its tendrils about human knowledge, belief, superstitions, hopes, efforts, and, being taken only for a flower growing wild on a hill side, with a fragrance of its own, we find that we have life and death, and burdens, and all the questions that men ever argued about, twining with its tendrils, so that here, too, we have hold of the moral universe.
>
> I find myself dealing with solemn and awful subjects, which I but partly succeed in putting aside (Swann 381).

And, Hawthorne in general, and repeatedly, stressed the analogy between the struggle of the artist to construct his work and the alchemist's search for the golden elixir of immortality. Both he and Septimus are engaged in "a

geniune and persevering search" for the truth (376).

The artist's truth, at least Hawthorne's, lies in the romantic mystery of the human heart, as noted. In The Scarlet Letter's, the chapter which begins the analysis of Dimmesdale's tragedy is "The Interior of a Heart" (1740). Both the "heart"s of the minister and Pyrnne have been sorely grieved and panged (1695), and the "maze"s and "labyrinthe"s of misery through which they struggle are those of their own hearts (1779; 1795). After seven years of hardship, the two encounter each other once more in the forest, and the imagery is centers again on their hearts: "They were awe-stricken likewise at themselves; because the crisis flung back to them their consciousness, and revealed to each heart its history and experience, as life never does, except at such breathless epochs" (1767). The heroism of the text, therefore, must lie here as well, and in this direction the exegesis of the heart of the Diana-hero, Prynne, will proceed below.

One last important point relating to this theme in The Scarlet Letter needs to be identified. In the text, language is linked inextricably with itself. The Pentecostal tongues of flame are those which can, like Hawthorne's tale, address the whole human brotherhood and bespeak its sympathies (1742). Toward the truth and height of this language Dimmesdale aspires (1768) because it is the language of the heart. To grasp the mystery of the

tongues, therefore, of words, is to grasp the mystery of the heart, and that is also to realize the quest.

For example, in the final scenes of the novel, when Dimmesdale returns from his critical encounter with Hester in the forest, and the mutual revelation of their hearts to each other, he finds on his table the Bible. Inspired by "its rich old Hebrew, with Moses and the Prophets speaking to him," he sits down to write the vivid and eloquent truth of his final Election Sermon (1784), the crown of his career and life as a minister.[102]

On the day that Sermon is preached, Mistress Hibbins claims that the minister came out of his study "chewing a Hebrew text of Scripture in his mouth" (1793). Hibbins, a character with the diabolical streak of Chillingworth, wishes for the evil realization of his quest. But, the minister is finally revealing his heart to all, so his speech becomes "music" that breathes "passion and pathos, and emotions high or tender, in a tongue native to the human heart, wherever educated" (1794). The tone becomes apocalyptic.

The atmosphere of Puritan Boston is metamorphosed

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102. The potential music and joy in the minister's heart is hinted at in the midnight scaffold scene. His grotesque peal of laughter is responded to, and balanced by, the "light, airy, childish laugh, in which, with a thrill of heart,--but he knew not whether of exquisite pain, or pleasure as acute,--he recognized the tones of little Pearl" (1747). She is his own daughter, and he finally recognizes her publicly on the day of the Election Sermon.

into "words of flame" by its preacher, "burdened with the rich fragrance of his thought": "According to their united testimony, never had man spoken in so wise, so high, and so holy a spirit, as he that spake this day; nor had inspiration ever breathed through mortal lips more evidently than it did through his.... And, as he drew toward the close, a spirit of prophecy had come upon him..." (1796).

Dimmesdale then dies, however, leaving behind as his inheritors Prynne and Pearl. Prynne is the survivor, who heroically lives on to envision the apocalypse in the New World, and guide others toward it.

II. The Roots of Transformation: Alchemy and the Colorful Bride and Bridegroom.

On one level, the transformative quest, of Prynne, Dimmesdale, and Chillingworth, is embodied in symbolism of black, red, and white. Those colors are, archetypally, derived from the Triple Goddess's monthly rhythms birth, death, and re-birth. Further, both Jung's Mysterium Coniuntionis and Fred Gustafson's Black Madonna offer skilled and detailed explorations of the manner in which the ritual passage of the moon, from its waning black

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(Footnote 102 continued from previous page)
It is the end of his quest to heal his own heart.

crescent to its new white crescent, with the reddish gold lustre of the full moon in between, was a highly important symbol to alchemists. Especially, they sought to transmute black dross, through a process of white purity, into gold.[103] From this heritage, kept alive from medieval through Romantic times, comes The Scarlet Letter's intricate imagery of the moon, of black, red, and white, of alchemy, and of transformative quests.

Black, for instance, is part of the ritual of mortification and rebirth in the novel, for it is emblem not only of sin and evil but also birth. On the opening pages, the prison is labelled the "black flower of civilized society"--an ambivalent image of darkness and blossoming (1693). That image is reinforced throughout the novel: "Let the black flower blossom as it may!" (1759). The physically striking Prynne has "deep black eyes"--an image of beauty, and one directly reminiscent of the fertile and dark Bride of the Canticles (1696). And, Chillingworth tells Dimmesdale that the "black weeds have sprung up out of a buried heart" on a grave--again an image simultaneously of mortifying "sin" and growing "nature"

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103. Jung's study traces the psychological meanings of the medieval alchemical process, whereby the moon goddess is transformed into the radiant bride of the sun god, and Gustafson applies Jung's theories to the Black Madonna of Einsedeln, she being one spontaneous manifestation of Mary reclaiming to her configuration the black, Hekatic aspects of which patriarchal Christianity strives so strongly to deprive her.

(1736).

Especially, the Puritan clergy reproach Hester Pyrnne for the "blackness" of her sin of adultery (1702), but that sin leads to the birth of the beautiful Pearl, and, ultimately, to Prynne's and Dimmesdale's spiritual growth. Their sin sprang from being "possessed" by the "Black Man" of the forest--the novel's repository and grand symbol of dark but teeming nature (1705; 1729; 1765).[104] Their black sin, like their "large dark eyes", point toward future re-birth (1727).

As the "Black Man" of The Scarlet Letter, Chillingworth must have a key transformative role.[105] Throughout the novel, he stays by the side of Dimmesdale who, along with Prynne, committed the black sin which shall lead to their spiritual maturity. The seal of the Black Man and his covenant is the scarlet letter, and that burns on Dimmesdale's breast. Vivan notes that Dimmesdale's "Geneva cloak" is "an inky wall behind which the sainted minister disguises himself as the Black Man." Also, the infamous black

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104. Upon his first visit to Hester, Chillingsworth reminds her that she and hers "belong" to him, and he is the character who emerges from the black forest in the novel. Hester links him directly to the "Black Man that haunts the forest round about us." He "enticed" her into a "bond"--no less than marriage--which proved the ruin, but subsequent deepening, of her soul (1708).

105. Prynne first identifies Chillingworth as the "Black Man," and Pearl seconds her. Upon seeing the physician in the company of Dimmesdale, Pearl cries, "Come away, mother! Come away, or yonder old Black Man will catch you! He hath

glove in which Dimmesdale drops upon the scaffold at midnight, in the presence of Chillingworth and others under his "seal," covers the hand which hides the mark on his breast. Thus, "it is a means of concealment, of making things occult" (73; 82). The result is that the black imagery intertwines Dimmesdale's being with Chillingworth's.

The alchemical symbolism associated black deepens the interrelation between Dimmesdale and Chillingworth. Jung notes there is typically an innocent young lover and evil old man in alchemy, a motif derived from the myth of the moon goddess. His description of the young lover and old man fits Dimmesdale and Chillingworth well: "Ostensibly it is the wicked thief that hinders the youth in his love for the chaste Diana, but in reality the evil is already lurking in the ideal youth and...his chief fear is that he might discover himself in the role of common sulphur. This role is so shocking that the noble-minded youth cannot see himself in it and puts the blame on the wiles of the enemy" (168). Chillingsworth, the "Devil" can claim "a portion" Dimmesdale because that "portion" is in Dimmesdale already, and it comes from the Black Man; it is the alchemist's subtile "poison" (1769).

Thus, Chillingworth, as the diabolic and cold

(Footnote 105 continued from previous page)
got hold of the minister already!" (1738).

sinner, is the alchemist who comes from the black forest upon the public advent of Prynne and Dimmesdale's sin. This is timely, for the purpose of the alchemist is "to root out the original sin" (Jung MC 34; 416). Chillingworth immediately identifies himself as an alchemist (1705), and, true to his role as an an alchemist, who is the embodiment of mystery and concealment, Chillingworth conceals his real name (Swann 378). He then announces his quest in the novel: "I shall seek this man, as I have sought truth in books; as I have sought gold in alchemy" (1707). The quest of a great secret is the ritual quest of alchemist--a fact Hawthorne knew (Swann 371). He is the perfect figure to quest after the black sinner, for the black inside Prynne and Dimmesdale belongs to him.

And Chillingworth, "desirous only of truth", does divine the truth. He arrives at the "gold" of his "quest" (1735).[106] Because Chilingworth is human and liable to error, just like Prynne and Dimmesdale, he works only "a dark transfiguration" of Dimmesdale (1769). However, his ideal was, always, to be "illuminated by revelation" (1735). That

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106. Through the text, truth is the golden grail at the end of the quest. Hester's heroism results from the scarlet letter which has "discipined to truth" her nature (1758). "Truth" is the "one virtue of the novel, whose moral is that "a lie is never good" (1769) and whose motto is, "Be true! Be true! Be true!" (1802). Dimmesdale arises reborn from his encounter in the forest with Hester because she is the only human being with whom he can be "true!" (1770). Further, the riches and "sterling attributes" of Pearl's character derive from her geniune scorn of anything that "might have the taint of falsehood" (1762).

he goes far astray from this simply deepens his brotherhood with the entire cast of human sinners in the novel.

Chillingworth's alchemical role is important, moreover, because alchemy sought no less than the marriage of the moon goddess and sun god.[107] This hints at the symbolic identifies of Prynne and Dimmesdale. In the text, Prynne is a bewitching figure, which links her to the moon goddess, and Arthur Dimmesdale is a glorious soul who gives off sun-like spiritual rays to his community. As the Sun/ Bridegroom of alchemy, Dimmesdale must pass through the transformative phase from Sol niger, the "black sun," to its later, more glorious manifestation (Jung MC 95). During this time, his life, along with the lives of his natural family Prynne and Pearl, is haunted by Black Man, the

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107. The text is laced with many other alchemical themes and iamges, which deserve brief mention and support this theme. The moon is traditionally associated with silver, for instance, and the sun with gold. Thus, the alchemist Chillingworth concocts an "Elixir of Life," which is a golden liquid sought by medieval alchemists. Hawthorne employed this theme in "The Birthmark" and "Dr. Heidegger's Experiment" also (1730).

Importantly, alchemy is the study of the coniunctio of opposites, the progression from dualism to unity. The traditional opposites of alchemy are present in The Scarlet Letter. For example, there is (1) manifestum versus occultum (the hidden "A" of Dimmesdale versus the open "A" of Prynne); (2) oriens versus occidens (the "Oriental" nature of womanly Prynne [1711] versus the Western law of the Puritan fathers); Sol versus Luna (Dimmesdale in the sunlit community versus Hester/Hibbins in the moonlit woods); superiora versus inferiora (Dimmesdale's struggle from the "depths" to celestial heights of "triumph" [1735]) (Jung 3).

The novel's rigorous construction in twenty-four chapters, in concise halves of twelve chapters (1744), may partly spring partly from the "twelve gates" of passage in an alchemical quest, a fact with which Hawthorne was acquainted (Swann 371).

alchemist Chillingworth.[108]

Chillingsworth identifies exactly for Dimmesdale the reason why he fails in his quest, and he does so in alchemical terms. He chides Dimmesdale for the separation of the elements of his nature, specifically that he has only laid open the "outward" evil and not the inward one. As an alchemist, Chillingworth knows that only a state of coniunctio can herald gold. He goes on to admonish Dimmesdale that he can be heroic precisely because of this possibility: "You, Sir, of all men whom I have known, are he whose body is the closest conjoined, and imbued, and identified, so to speak, with the spirit whereof it is the instrument" (1739). Appropriately, Hawthorne's alchemist is

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108. Chillingsworth's consistent presence, with Hester, Pearl, and Dimmesdale, forms a continual quaternity in the text. The quaternity could be another allusion to alchemy, along with other numbers signalled out repeatedly in the text. The quaternity is the basis on which that science rests. The "opposites" which had to be metamophosed into the "one united substance" (Jung 16) were the four elements--fire, air, earth, and water (89).

Of the four elements, one can speculate the infernal Chillingsworth belongs to the domain of fire, the womanly beauty of Prynne to the earth, the white soul of Dimmesdale to the air, and the childish laughter like musical brooks, which frequently capture her image, belong to Pearl. While all four main characters possess these elements, they are only harmoniously united and balanced in Pearl, who herself unifies the quaternity. She is the daughter of Prynne, the natural daughter of Dimmesdale, and the stepdaughter of Chillingsworth.

Other numbers linked to alchemy surface in the text. The seven years during which the events of The Scarlet Letter take place, for instance, could allude simultaneously to the "hidden magical Septenary" of alchemy, itself derived from the "seven stars" of Rev. 1:16 (12; 332).

unavoidably drawn to the man in whom exists "A strange sympathy betwixt soul and body!" (1740).

Both the alchemist Chillingworth and the minister Dimmesdale are engaged in an artist's "geniune and persevering search" for truth, Chillingworth for the dark, earthly secret of Dimmesdale and Dimmesdale for the bright, heavenly New Jerusalem, and this explains further their strange sympathy and "heart-knowledge" (1802). The dark Chillingworth seems emblematic of the material world and its black forest while the gloriously souled Dimmesdale craves stronger connections with the celestial sphere. The extent to which Hawthorne must have been intrigued by this duality and sympathy is evidenced in his last work, Elixir of Life. Its hero Septimus, engaged in an alchemical search, initially intended to be a minister, this combination, "in effect, secularizing the Puritan tradition" (Swann 375).

Lastly, the forest is the natural embodiment of black magic and its powers, both literal and spiritual. For example, the forests's inhabitants, the Indians, fittingly have "snake-like black eyes"--an image both satanic and beautiful (1796). Or, Hawthorne says that the forest "so black and dense" is a "mystery ... primeval" emblematic of the "moral wilderness" through which Prynne and Dimmesdale and Chillingsworth wander and struggle (1763).

A natural version of the alchemical coniunctionis

takes places in the depths of its blackness. The natural sunshine floods and gladdens "each green leaf, transmuting the yellow fallen ones to gold." This beautiful transfiguration prefigures Hester Prynne's own trasmutation, moments later. In the "wood's heart of mystery, which had become a mystery of joy", the love of Prynne and Dimmesdale arises from "deathlike slumber" of their entombed hearts. In the "sympathy of Nature" can the "radiance" of their hearts shine amidst the "great black forest--stern as it showed itself to those who brought the guilt and troubles of the world into its bosom " (1774). The latter is a dual imagery of sin and beauty, typical of the alchemist's goal of co-joining and transforming opposites.

Especially, the work of minister and scholar Custafson notes that Jung demonstrated that alchemy is a highly developed psychological metaphor, a theme well applied to The Scarlet Letter. Blackness, called "The Raven" or "nigredo" [blackening in alchemical Latin], is the critical starting point, of individuation, for it indicates a human's expectation, sacrifice, and confrontation of the depths...the start of the process which leads up toward the heights." So, to "nourish the raven," as Chillngworth, Prynne, and Dimmesdale do, for seven years, is to "nourish the contents from the dark experiences of one's psyche and life, to keep them alive and constantly in mind. The chthonic secrets of life represented by the

ravens can thus be understood as the source of...later wisdom, insight, and holiness." The "nigredo" is the first step to a deeper meaning of life, and like most afflictions of the soul, it carries one away into unexpected depths and distances.

Thus, the image of the raven is ambiguous--one conjuring up Satanic, perhaps, allusions of blackness, but also images of growth (12-13). And in the text, Chillingworth's "dark intelligence" is the only one capable of fathoming the "mystery" of Dimmesdale's sore heart and the scarlet letter, a mystery baffling all efforts of the Puritan fathers (1707). He is "a diabolical agent", perhaps, but he and his dark intuitions are sent by "Divine permission, for a season, to burrow into the clergyman's intimacy, and plot against his soul" (1735).

Chillingworth's task would be divinely sanctioned for the exact same reason that that Satan's torments of Job: they lead to deeper wisdom and faith. On this note, Gustafson comments on another dark figure, the Black Madonna, in religion and human psychology as equally revealing: "Full spiritual development necessitates an experience with the dark side of life, which pushes back superficial responses and makes room for balance, understanding and compassion. One is reminded of Jesus's encounter with Satan in the wilderness" (9).

In the end, Jung's psychology of alchemy summed

well the interwoven associations in The Scarlet Letter of black sin, the Black Man, the black forest, black punishments. and transformation--all leading to deeper wisdom for the humans involved. The language in the final pages of the novel reinforces this. Hawthorne specifies that the black hatred of Chillingsworth and Dimmesdale very likely was, in heaven, "transmuted into golden love"--precisely from the intimate heart-knowledge of each gained through their earthly enmity and sin (1802). Both experience, furthermore, near parallel same transformations. Dimmesdale's apotheosis is that of death, and Chillingworth follows Dimmesdale into death and the Kingdom beyond within a year (Martin 36-37).

The scarlet "fire" kindling Chillngsworth, and Pyrnne's, "bale-fire" (1707), and searing Dimmesdale's breast, also has roots in alchemy's symbolism. Such fires aid to bring not only destruction but subsequent renewal and development by refining the elements (Gustafson 38). These fires of hell are necessary and powerful in the the transformative process for the same reasons that the black magic of Hekate is most potent.

The alchemist Chillingworth's figure is imbued with powerful and hellish images: "a glare of red light out of his eyes; as if the old man's soul were on fire" (1756). In the first scene at the jail, he lays his forefinger on Prynne's scarlet letter, and it "forthwith seemed to scorch

into Hester's breast, as if it had been red-hot" (1706). Chillingworth is clearly, and appropriately, "transforming himself into a devil" with his potent fires (1756), and his fires are also transforming Hester Prynne, whose scarlet letter, red-hot, sears her breast and deepens her knowledge. Thus, the alchemist Chillingworth is correct is recognizing the burning scarlet letter as emblem of a treasure as well as hellish sin, for in The Scarlet Letter, "Fire, which alone makes for transformation, is within the letter" (Vivan 79).

The images of red fires and black sin are interlaced in the text, also, and this combination is mighty. The burning sin of adultery is the "black trouble" of Dimmesdale's soul, and this deep black and scarlet nature of his affliction directly effects "a brilliant popularity in his sacred office. He won it, indeed, in great part, by his sorrows. His intellectual gifts, his moral perceptions, his power of experiencing and communicating emotion, were kept in a state of preternatural activity by the prick and anguish of his daily life" (1741). Dimmesdale himself meditates on the surprise his flock would feel is they knew that his words, inspiring Pentecostal flames, which they idolized, sprung

from the "inward...black reality" of his soul (1768).[109]

Similar imagery imbues the figure of Hester Pyrnne. She finds that the "fatal symbol" of the burning scarlet letter has given her a "new sense." With her searing mortification comes an awe-inspiring and "sympathetic knowledge of the hidden sin in other hearts. She was terror-stricken by the revelations that were thus made" (1713). She struck is Prynne that she can scarcely believe that these "intimations" are "truth"--though human nature would indicate they most likely are (1713).

Prynne's identity as a Diana-bride also lies interwoven in the alchemical scarlet, black, and sun-gold imagery of the text. Both Jung and Gustafson had observed the special role of the blackness of the Bride of the Canticles within the alchemical tradition. On the Song of Songs, Gustafson notes, "Many alchemical writings pick up on this love dialogue, as described in Jung's Mysterium Coniunctionis, where the Shulamite corresponds to the "nigredo," the black initial stage of the alchemical process.... She is that which must be transformed. In the end, there is to be a union of bride and groom, sun and moon, where the Shulamite will take on the attributes of the sun--that is her head will be of gold. The hair of the

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109. Hawthorne does remind the reader that Dimmesdale's purgation is a "dark transfiguration" because of the inevitably of mortal weakness and earthly lies (1769). Only in the beams of "celestial radiance" can any "earthly stock"

[Black Madonna] of Einsiedeln is also tinted with gold" (101). In Hawthorne's alchemical framework, Prynne, as the woman and bride, however frustrated, is this moon-bride, and thus her scarlet letter, derived from her black sin, is touched by flourishes of gold thread. The three unite in her nature, and their outcome, her fancy art of golden embroidery, goes on to enrich the "sable simplicity" of her community (1710).

Important, one of the grand tragedies of the novel is the impossibility of Prynne, the black-eyed Bride, to acheive any earthly union with her soul-groom, Arthur Dimmesdale. His name indicates and reinforces how much his light, too, is doomed on earth. The lot of prophecy may fall to Dimmesdale, but it is the human "prophecy of decay" because "his dawning light would be extinguished" with his earthly frame (1730). It was Hester's greatest dream that someday she and Dimmesdale would acheive a "union," a "marriage-altar" even if it would be, for their earthly sin, a "joint futurity of endless retribution" (1710). Exactly two facts of alchemy, then, both its goal to unify differing elements, and its blackness as emblem of original sin, coalesce in The Scarlet Letter tragically. For their earthly sin, the Bride and her Beloved lie separate beneath the same tombstone.

(Footnote 109 continued from previous page)
be transmuted entirely into gold (1802).

Prynne and Dimmesdale fit the pattern of the Bride and Bridegroom of the Canticles through even more imagery rooted in alchemy. Prynne is the scarlet woman, and Dimmesdale the sainted white minister in the pulpit. The texts of alchemy contain numerous allusions not only to the Song of Songs, but to its particular details, especially its cry "My beloved is white and ruddy" (17). Much of alchemy, therefore, came to allude to a unification of the red woman and white man, or vice versa, the white woman and red man, dependent on the rhythmically changing states of the moon-bride and sun-groom (50; 69; 129; 230; 377). Moreover, the alchemic process begins with the ritual wounding of the bridegroom derived from Song of Songs: "Thou hast wounded my heart, my sister, my spouse...." (31; 50). That is an apt description of Dimmesdale's symbolically wounded heart at the opening of the novel.

III. Black Magic, Scarlet Magic, and White Magic.

Black, in The Scarlet Letter, harbors in itself the beginnings of human transformation and deepening wisdom, from a knowledge and confrontation of human nature and sin. Hawthorne singles out and strengthens the diabolic associations with black for the same reason that, in myth and in alchemy, the underworld aspect of Diana, or Hekate, is the most potent configuration of the Triformis, and that the

Black Madonnas of Einsedeln and elsewhere are the darkest and most potent manifestation of the Virgin Mary (cf. Gustafson).

Chillingworth, for example, as the Black Man, is the tool of the underworld sphere and its witches. He comes from the "nether earth" and embodies its "mystery" (1730), mystery which can only derive from the kingdom of the dead, and Chillingworth is a "necromancer" well skilled in "magic and poisonous drugs" (1801) that are constantly associated in The Scarlet Letter with the powers and sabbath rites of "witches" (1708).[110] And, just as Diana-Hekate ruled over the rites of birth and death, so we find the Chillingworth can function as both a leech and as a healer.

From the first pages of The Scarlet Letter, he is the most Satanic sorcerer of the novel as he emerges from

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110. Hawthorne's sketches of tales from Greek mythology, A Wonder-Book for Boys and Girls and Tanglewood Tales, indicate his familiarity with Hekate as the goddess of night and darkness, often juxtaposed against Apollo as the god of day and light (MacPherson 102; 117).

Further, Chillingsworth presides over the "nightmares and hideous dreams" (1708)--of the Night-Mare Hekate one assumes. As a "mysterious old physician" he is likened to "powerful enchanters" who use the "black arts" and "conjurers" who deal in "truths supernaturally revealed" (1734).

Similar imagery exists throughout the novel. Pearl, who harbors within all the spirit and elfish and airy nature of "witchcraft" for instance, possesses "deeply black eyes" (1716). She continually casts "spell"s on the natural world about her, speaking in "witch's anathemas in some unknown tongue"--this unearthly wrath and power being directly inherited from the passions, enacted in the forest of Indians and witches' sabbaths, of her black-eyed mother (1717).

the dark forest. He is the "Black Man" by "the Indian's side" and clad in "a strange disarray of civilized and savage costume" (1699-1700).[111] His diabolic nature deepens when one considers that he is "a man of skill in all Christian modes of physical science." Chillingworth takes these Christian skills and joins them with "whatever the savage people could reach, in respect to medicinal herbs and roots that grew in the forest" (1705). He announces to Hester, "My old studies in alchemy ... and my sojourn, for above a year past, among a people well versed in the kindly properties of simples, have made a better physician of me than many that claim the medical degree.... I have learned many new secrets in the wilderness, and here is one of them--a recipe that an Indian taught me, in requital so some lesson of my own, that were as old as Paracelsus"--the latter being a famous Swiss alchemist (1705-06).

Also, Hawthorne associates him with Sir Kenelm Digby, a fellow "correspondent" and "associate" in the

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111. Constant imagery reinforces this theme throughout the text. Chillingsworth comports himself like "Satan" in a moment of ecstasy when he spies the scarlet "A" seared into Dimmesdale's breast and hopes that here "a precious human soul is lost to heaven, and won into [Satan's] kingdom" (1740). Further, Satan is in Christianity the "Father of Lies," and Chillingworth's plague on Prynne and Dimmesdale is linked to this. Their greatest sins are their "falsehood"s, such as Prynne's keeping the secret of Chillingworth's identity from Dimmesdale or Dimmesdale's "lie" and "black secret" of hypocrisy to his flock. Pearl alone has the capacity to laugh and dance before the "Black Man," and she can do so because, as Chillingworth himself declares, she "hath none of that

"supernatural" and "occult sciences" (1731). In the end, Chillingworth applies all these skills to demonically torment the sensitive minister of old Boston.

In this sense, Chillingworth is the appropriate husband of Prynne, for it is her sexuality and passionate nature that joined in sin with Dimmesdale's. For instance, minister and critic Gustafson describes the psychology which associates blackness, females, Indians, and forests:

> In my mind there have been three basic representatives of earth in our predominately white culture. These three are women, blacks, and Native Americans. All three in one way or another have been projections of the earth with all of its instinctual, carnal, irrational and certainly frightening power. Because of this, all three have been degraded, look down on, and forced to live out inferior roles and expectations. In some cases this has been obvious, in others quite subtle ... It is rather a matter of a style of consciousness which all parties have been actively invovled in and affected by. It is a form of consciousness that has been decidedly masculine oriented on an archetypal level, with all of its rational, militaristic, conquest driven charactersitics. It has put a wedge

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(Footnote 111 continued from previous page)
mystery of hidden sinfulness" (1738) (italics mine).

between spirit and matter, elevating the former (119).

What better description of the tragic duality of The Scarlet Letter? Of the novel's irreparable schism between female beauty, physical sexuality, black sin, and colorful Indians versus the grey and rigid Puritan fathers? All the surpressed powers of "wonderous strength and generosity" in Hester's feminine heart rebel in full. Ultimately, these "inferior" powers, however frustrated by her community, claim a heroic victory in her final visions of the future Apocalpyse. And, the black magic of her love and Dimmesdale's produces the most beautiful and charmed heiress of that community, Pearl.

Keeping in this mode of thought, the diabolic forces outside the Puritan community are, appropriately, embodied in one dark, old female witch, Mistress Hibbins, and in one of its overly intellectual male members--the "Christian" Chillingworth. He used his powers of logic to falsely entice the young, beautiful, and impoverished Bride, Hester Prynne, into a spiritually and physically barren marriage. This intellectual male with his "chill" character falsely sought to "warm" himself through the "warmth" of Hester's womanly existence (1707),[112] and this is

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112. Albeit, Chillingworth's malignity as an alchemist is tied to his own mortality. There is the image of the physician's transmutation into gold in heaven at the end of the novel, and Prynne herself speculates that Chilling-

the act is the "fouler offence" (1760) and "first wrong" (1707) that helps to trigger all other sins in the novel.[113]

Chillingworth's fate is sealed the moment he refuses to embrace hiw wife, Prynne, on the scaffold. He married her for her "warmth," the warmth of her womanly, and human nature. Her passionate nature, which Chillingworth actively wooed for his own hearth, has led to her sin. As a mortal and her husband, her nature and fate should be Chillingworth's "inheritance" also. But his "chill" self finds it "little desirable" to share his wife's shame, and he "resolves not to be pilloried beside [his wife] on her pedastal of shame" (1729). Hawthorne expounds on the cold and intellectual Chillingworth's flaw and doom: the "materialized" faculties of the physician have lost "the spiritual view of existence ... which seemed to involve art enough to comprise all of life within itself" (1730).

In sum, that cold, intellectual male misuses his black powers for purely evil purposes because he cannot embrace all of life. His flaw not dissimilar to Dimmesdale's hypocrisy. In fact, Dimmesdale's sin is almost a reflection of the physician's sin. Not only do both harbor

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worth's "poison" is responsible only for Dimmesdale's mental affliction "on earth" (1769).

113. Dimmesdale declares, "That old man's revenge has been blacker than my sin" (1770).

the Black Man within, but just as Chillingworth refuses to acknowlege Prynne as his legal wife, so Dimmesdale refuses to acknowledge her as his natural wife and the mother of his child. Only Hester Prynne, with her wondrous strength and generosity, with her bewitching beauty and soul, embraces all of life, and to her daughter, Pearl, comes a full inheritance--the rich black eyes, hair, and nature of her mother, the spiritual minister's blessed kiss, and the materialized physician's hordes of gold. This combination makes Pearl the most bewitching and the "richest heiress of her day" (1801).[114]

Finally, the forest is an important emblem of pagan black magic in the novel also. In the first scenes on the scaffold, the self-righteous and sexually embittered matrons protest Prynne's easy punishment and complain that she wears the scarlet letter, with its flourishes of gold thread, as a brooch or "heathenish" adornment. The reference is appropriate for Prynne and Dimmesdale first sinned in the forest, home to Indians and the diabolical Chillingworth, who are the heathens and savages of the novel (1695). The passion of Dimmesdale and Prynne belongs to the realm of the "secrets of the wilderness" (1706). The product of their union in the black sin of adultery was the beautiful "Pearl." The black magic of love led to the white

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114. This is a fate shared with such rich-natured Diana-types as Bronte's Jane Eyre or Spenser's Una, for

magic of new life.

Furthermore, when Prynne and Dimmesdale encounter one another years later in the forest, their spirits escape the "dungeons" of the own hearts as they begin "breathing the wild, free atmosphere of an unredeemed, unchristianized, lawless region" (1773). Prynne experiences a near-magical "transfiguration" (1753). She metamorphoses from the "repulsive...bare and harsh outline" of a woman that she had been for seven years (1753) into the radiant "very heart of womanhood"--her majestic form glowing with youth, sex, and its darkly rich and luxuriant hair (1773-74). These images of the unchristianized forest, full of a black, sensual beauty and its transfigurations, conjure to mind the realm of Circe.

Gustafson has discussed this theme in relation to a later devolution of Circe, the Black Madonnas of Europe, and his ideas on this theme parallel those of the forest scenes in The Scarlet Letter. He notes sin, struggle, and renewal begin in the forest because "...the forest is the staring point for the journeyings and deeds of the hero. This represents the emergence from a relatively unconscious situation into a far more conscious one" (5). That is an accurate description of the wisdom gained by Prynne from her black sin, scarlet letter, and seven-year struggle, as

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(Footnote 114 continued from previous page)
whom Hawthorne named his own daughter.

it is of Dimmesdale's, too:

> That self was gone! Another man returned out of the forest; a wiser one; with a knowledge of hidden mysteries which the simplicity of the former never could have reached. A bitter kind of knowledge that! (1784).

Gustafson also notes that the forest, so mysterious and dark and sheltering, has a cathedral-like majesty that can convey a sense of the presence of the divine, and that is one reason it forms the center of the worship of the Black Madonna of Einsedeln. It is the fitting scene for sudden apparitions of the dark side of Mary, the Moon of the Church. Further, this dark and fecund "forest" often is largely feminine because of its "protecting and nourishing nature" evidenced in its rhythms of growth, life, decay, and death (6). He cites as illustration of the fecund, dark, and womanly forces of the forest not the Black Madonna, but her prototype, the Greek Circe: "Circe's house in the Odyssey is but one of many other examples of the forest providing a home for the dark feminine" (5).

Hawthorne knew this idea of Circe as potnia theron, for such a story of Ulysses and Circe is one in his Tanglewood Tales (cf. MacPherson). And, the Circe-ish potnia theron is an apt description of the transforming, feminine nature of Hawthorne's forest, which takes Pearl, Hester, and Arthur into its "bosom" so that they be "newly

born" (1774). Such images are repeated. Hawthorne describes the "mother-forest, and these wild things which it nourished" (1775), for instance, in nearly every forest scene. In Dimmesdale's emotional struggles, which render him almost childlike, he throws himself onto the forest bed to be rescued by and rise "up all made anew" in the strong arms of its, and his, "better angel"--Prynne (1773).

Hawthorne's feminine and heathenish forest is, then, an embodiment of the dark and potent witch-mother, the archetypes of whom are Circe and Hekate. Its black magic, too, can lead to re-birth. Thus, the forest embodies one of the primeval mysteries of the text (1763). This explains why Prynne is simultaneously Dimmesdale's better angel and a darkly beautiful witch to him (1694). She is, as a type of the moon goddess, a figure in whom the triple colors of black, red, and white are contained.[115] Many

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115. Her figure might be rejected by the strict Puritans, but, in irony, the narrow strictures of patriachal Christianity helped to produe the potent Black Madonnas of the Western world (cf. Gustafson). She is the irrepressible manifestation of the dark forces, and her presence is the inevitable compensation "for the too one-sided 'white' and pure aspect of the Virgin Mother, and for those cultural attitudes that need to keep her that way" (83). Similarly, in The Scarlet Letter, it is precisely the "holy whiteness" of Dimmesdale's fame that is entirely false and the source of his deepest affliction, for it forces him to repress his human nature which harbors black sin and red passion, too (1763).

One of the greatest moments of irony in the entire novel comes in the final scenes, when Hawthorne cries, "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

critics has also noted this "symbolic ambivalence" of Prynne and her letter, Prynne being simultaneously allied with "the sainted Anne Hutchinson" and with the "yellow starched and velveted old Hag" Mrs. Hibbins (Vivan 73). Her roots in the archetype of Diana Triformis, however, clarify the "ambivalence" in her figure.

Gustafson discusses that our culture experiences "turmoil" when confronted with such "ambivalence"; it has trouble "consciously integrating the feminine side of life, and especially its dark side", but it is expressly the "dark side of the feminine" that "imagistically express[es] ... the feminine in a creative transformation manner for both the individual and the collective" (x). Given this truth, and its manifestation in The Scarlet Letter, alchemy, in particular, suited Hawthorne as a method to present and transcend such limits, for alchemists such as Penotus re-emphasized the underworld nature of the moon, of Luna. They did so because it was, as Gustafson notes, the opening beyond "the patristic allegories" in which the West's overriding "masculine judgement" engaged in a lopsided over-valuation of the "beauteous bride" of Christ only at the expense of her holistic Triformis, puzzlingly antithetical (175).

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stigma was on them both?" (1796). Obviously, Hawthorne's imagination wass both irreverent and fecund enough to see, and depict for all, the intimate connection between the

The Black Madonnas, Circes, and sensuously bewitching Hester Prynnes offer a "healing force" to societies that are overly "rational and masculine" (xi)[116], such as that of the grey Puritan community of olde Boston in The Scarlet Letter. It is a sad comment, then, that the Puritans exile Prynne to a thatched cottage on the outskirs of their society, a cottage stands on the border of the sphere of the "sea at the forest-covered hills" (1710).[117] Hawthorne has placed Prynne physically to echo her spiritual role in the novel, and her isolated and exiled fate is archetypal in itself of the fate of the dark feminine in the Western world:

(Footnote 115 continued from previous page)
two.

116. Similarly, Gustafson notes that the Egyptian moon goddess Isis was black during her period of mourning, and this related to her healing side. The black unconscious side of the soul is not static. It mourns after consciousness and is not content until it finds it. When it does find the pieces of conscousness, it, like Isis, gives it back its life, nourishes it, and helps to bring it to a fullness of its own. The black period of mourning, therefore, indicates psychological transition; it implies striving after and searching for a new life. This process is represented by the moon goddess, in particular, for as the sun rules the light of consciousness, the moon rules the night of unconsciousness, of instincts, of the inner intuitive world" (Gustafson 90-91).

117. The forest and the sea are parallel symbols, each a container of the unknown and mysterious (Gustafson 7). Thus, in Keats' Endymion, Circe is both potnia theron, queen of the beasts and forest, and enchantress of the depths of the sea, where she holds vassals spellbound. Both forest and sea harbor wonderful and terrifying events; they are places of potential danger, and of potential renewal, places of magical spells from which one can break into new

> The feminine is all too often still forced to dance her seductive dance before our masculine view of things rather than dance her own dance, and in the herself rejoice for our rejoicing (Gustafson xi).

Hawthorne's Circe-ish forest harbors a "mystery of joy", and its defeat at the hands of civilized law is necessary perhaps, but its defeat takes on an unnecessarily tragic form under Puritan law, which is excessively masculine and strict (1774).

Further application of the mytheme of Circe as potnia theron broadens an analysis of Hester Prynne's role in the text. "Circe" is so named primarily because she represents maternal forces, their wholeness and deep unconscious: "Her rule and sovereignty is the heart, of feelings, relatedness to the world order, and inconsistence in human relationships not found in the letter of the law" (Gustafson 57).[118] Hawthorne uses nearly identical terms to describe Prynne's nature compared to that of the Puritan fathers: "...having also the passes of the dark, inscrutable forest open to her, where the wildness of her nature

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(Footnote 117 continued from previous page)
freedoms and life (ibid).

118. Particularly, because the forest exists beyond civilized communities, it is the traditional "refuse of saints and sinners, of all who stand outside or are at odds with the conscious realm. it is the home of robbers, theives, hermits, spirits, dragons, and witches" (Gustafson

might assimilate itself with a people whose customs and life were alien from the law that had condemned her" (1709).

This is an clear evidence that Hawthorne's themes of the dark forces of the witch in mythology versus the cold powers of the male law givers in civilication derive straight from Greek myth. His other writings use those myths in overt forms. For example, MacPherson has studied the images of Circe, Pandora, Prosperina, and Hecate in Hawthorne's A Wonder-Book and Tanglewood Tales. He concludes that these women comprise a "Dark Lady" figure which surfaces and re-surfaces in Hawthorne's major works, and of these fascinating, dark, and fecund types Hester Prynne is one (14-15; 20; 99; "Hawthorne's Character Types").

As MacPherson writes,

> ...she is a very strong personality. If her creative energies were given full scope in society, she might serve as a benign creative force. But men keep denying her, and when her daylight creativity is denied she may enter the dusky realm into which Hester was forced by her Puritan judges; and here she can appear to be a witch, a destructive force which haunts men's dream. In mythology she is

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7).

Gorgon Medusa, Medea, or Circe.... (223).[119]

With black magic comes white magic, too, when analyzing the mytheme of the moon goddess. Diana Triformis bears red and white for her colors as well as black. What role do the symbols of the white, crescent new moon and the reddish golden full one occupy in The Scarlet Letter?

Red is the color of passion which leads Prynne and Dimmesdale astray, but like black, it is also a color of nature and rebirth. Just as the prison is the "black flower" of civilization, outside its door grows a "wild rose-bush ... of fragrance and fragile beauty ... of Nature" (1693). This red flower, outside the Puritans' black prison, gains deeper ambivalence by its birth at the footsteps of the "sainted" Anne Hutchinson. Eventually, it will come to "symbolize some sweet moral blossom" in Hawthorne's dark tale (1694). So, from the first pages, the highly sinful color of red is also the highly sweet and fragrant color of sainthood and birth.

The richest heiress of the novel, the grown-up Pearl, is the "Red Rose" of the novel. Even as a child, she says that she was"plucked" by her mother off the wise rose-bush at the prison door (1725-26). The rose imagery

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119. MacPherson also notes that the pattern of "Dark Lady - Black Man" marriages, such as Prynne and Chillingworth's, derives from Hawthorne's fascination wth the Prosperina-Pluto union (172). And, in Hawthorne's tales, one maiden of Circe's has "sea-green" hair (97), an images reminiscent of the maiden Pearl and her sea-green A made

linking Pearl, Prynne, and Anne Hutchinson gives it feminine tinge, much as black has in the text.

Interestingly, the pathetically undergrown "Garden of Eden" of the Govenor's Hall is a "rude and immature" attempt at paradise whose only relief is a "few rose-bushes" and a "number of apple-trees" (1723). Its only beauty, then, stems from its two symbols of womanly passion and error--the rose and the apple--in the Western world![120] The wild rose-bush embodies the "pity and kindness in the deep heart of Nature" (1693)--which is as maternal and feminine as its entity, the forest, in the novel. The Puritan father's complete inability to cultivate it in their garden echoes the opening scenes of the novel, where Hawthorne declares that the tribunal of grave old men are least likely to fathom, and therefore the least likely capable of judging, a woman's heart.

Studying Hawthorne's alchemy reinforces the red-black- garden link in his text. The key to the alchemist hero's quest in Elixir of Life lies in decoding the enigmatic inscription, "Plant the seed in a grave ...." (Swann

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from eel grass.

120. To eat of these apples would be the felix culpa, the way that Milton's Adan and Eve attained the higher wisdom and maturity that leads to the true paradise within, and happier by far (XII: 575-587). This contexts makes graver the Puritan fathers' refusal to, metaphorically speaking, eat of the apple, to seek knowledge, not denial, of human sin and nature.

377). Whether that seed be the wild rose-bushes by the prison, off of which Pearl was plucked, or the domesticated rose-bushes in the Govenor's garden, for which Pearl clamors, or the black weeds which spring from a Puritan grave and so mortify Dimmesdale's heart, it is a symbol of nature, of growth and mystery and promise, however dark.

The forces of law do, justifiably, gain victory over the forces of Nature in the novel, but the forces of law also go too far, and in repressing Nature, the gardens of the Puritans becomes sterile. Prynne and Pearl hope to find prettier roses in the beauty of the Govenor's cultivated garden than in the wilds of the forest, but that grand hope is severely disappointed.

As exiled as Prynne and her letter, the color red in olde Boston can spring up only by the prison door, or on the bosom of a "heathenish" woman (1695), or in the colorful red and yellow clothing of the Indians. The Puritans, evidently, have forgot that part of the Bible where Christ took the scarlet woman into his fold and enabled her transformation into a glorious saint. Instead, they focus solely on that part of the Bible which depicts her as a suprahuman Whore of Babylon. In this action, they are depriving females, derived from the archetype of the Triformis moon goddess, of her more glorious phase, and Hawthorne constantly highlights and condemns this grave error.

For example, when we first see Prynne upon the scaffold, Hawthorne likens the scarlet woman to, of all possible choices, "the image of Divine Maternity" (1698). Prynne calls to mind "that sacred image of sinless motherhood, whose infant was to redeem the world." The elements of red and black in her nature, as well as the pure white, are never lost sight of, however, and Hawthorne simultaneously comments that Prynne brings the "taint of deepest sin" which makes the world "darker for this woman's beauty" (1698). Thus, Prynne, around whose figure every image possesses a deeply-rooted ambivalence, comes to embody a nature as hetergenous as Jane Eyre's. Prynne is a Dianesque image of (1) the Virgin Mother, the white Moon of the Church, (2) the Scarlet Whore of Babylon, and (3) Hekate, the dark witch of the forest.

Another ambivalence exists in the scarlet imagery of the novel. On one level, Prynne's letter is an emblem of her Scarlet Whore passion which leads to the sin of adultery and, possibly, damnation. Thus, the red letter appears hellish at times. It "seemed to derive its scarlet hue from the flames of the infernal pit" and it throws "a lurid gleam along the dark passage-way of the interior" of the prison (1704; 1714).

But, on another level, fire in the main tool of purification and transformation in alchemy. When her husband Chillingworth, the novel's alchemist, lays his

fore-finger on her letter, it becomes "red-hot" (1706) and he labels it the "bale-fire ... of our path" (1707). They are starting on a path, then, of struggle and growth, however scorching it may be. And, in a further twist to the fire imagery, the alchemist Chillingworth initially sought Hester for his wife precisely because her warm and passionate nature could provide "a household fire" for him. He continues to be warmed by her fires throughout the novel, as he seeks to realize his alchemical quest for transfiguration (1707).

Moreover, the child of Prynne's scarlet sin, Pearl, has a nature redeemed by its natural "fiery lustre." The traditional Christian "pearl" of stainless Mary is a calm, white, and unimpassioned lustre (1714-15)--much like the pale and blanched Mary Ingram of Charlotte Bronte's Jane Eyre. It is the restored streak of the pagan Triformis, and her mid-month fires, in "Pearl" that make her shine.

Hawthorne repeats this image over and over. He links the scarlet fires which Pearl inherited "out of Hester's heart" with her powers of rebirth and redemption: "The spell of life went forth from her ever creative spirit, and communicated itself to a thousand objects, as a torch kindles a flame wherever it may be applied" (1717). Or, the entirety of Hester's and Pearl's "rich and luxuriant beauty ... a beauty that shone with deep and vivid tints, a bright complexion, eyes possessing intensity both

of depth and glow and hair already of a deep, glossy brown, and which, in after years, would be nearly aking to black" springs from the "fire in her" (1720). Pearl is, in sum, "the very brightest little jet of flame that ever danced upon the earth." She is the scarlet fire of her mother's heart "endowed with life" (1720). This fiery Pearl shall end the happiest Bride and richest heiress of Puritan Boston. Her fires are like the scarlet columbines that will even grow out of rock (1766)--eternal, regenerative, inspiring.

The final color, white, is the least obvious in the text. In The Scarlet Letter, the strongest images are the scarlet letter, the fantastic Pearl in her rich scarlet dresses, Hester's strong character colored by elements of red and black, Dimmesdale's fiery tongues of Pentecostal prophecy, or Chillingworth's black heart. Those are the scarlet and ebony images of human nature and sin, and any mortal whose life would be typified only by white would not have much of life, of sadness, perhaps, but depth and wisdom also, in Hawthorne's world.

Nonetheless, white is part of the trilogy of colors, and it plays a significant role in the novel. For a typical instance, Prynne's fantastic embroidery, with its golden and artistic flourishes, becomes the fashion of the solemn Puritan town. The people call upon her act for all occasions but one: "But is it not recorded that, in a

single instance, her skill was called in aid to embroider the white veil which was to cover the pure blushes of the bride" (1711). White, then, is noticeable for its lose in the lives of the main characters. White is the ideal color, of purity, innocence, and youth but it is not the dominating color of long-lived mortals.

It is especially inadequate for long-lived female mortals and heroes. As minister and critic Gustafson commented, Christianity's Virgin Mother is beautiful but a "too one-sided 'white' and pure aspect" (83), and that in itself spurred the cults of Black Madonnas. He concluded on the Black Madonna's fuller nature, "Not to know that rhythm--the process of birth, life, and death--would doom anyone to naivete and sentimentality, and to a world of undernourished piety and one-sided 'wisdom'" (117). The Puritans' insistence that the Bride, Hester Prynne, be exclusively white and unstained, or be exiled, is an instance of such "one-sided widsom," and Hawthorne indites is sharply when it leads them to ban from their community "Hester"--named for Esther, the woman who saved her people!

Some may argue that white is the color of "Pearl"'s name, but as noted she derives her radiance from the pagan fires within that impassion the usually "calm, white unimpassioned lustre" of a Christian pearl (1714). In this fact lies one of Hawthorne's strongest condemnations of the Puritan moral code: their failure to accord with the human

condition or with nature as an invention of Divine Wisdom (ibid). To the Puritans, the forest is viewed as an evil place for exiles, and the colorful Indians and growth which springs there is denied. They would have their pearl be calm, white, and unimpassioned.

This factor identifies a modern strand in Hawthorne's work. The medieval "Pearl" was a lost daughter across the river of life, the radiant "bride of Christ the Lamb" mourned by her grieving father (ibid). But Boston's Pearl ends a happy bride and receives two inheritances, a blessing from her natural father and earthly riches from her stepfather, both of whom die before her. Clearly, the role of women and brides has evolved much from medieval to modern literature!

Pearl's lustrous color is strongly modern American, too. The modern Pearl's stepfather, from whom she receives an earthly inheritance, is the "Black Man" Chillingworth. The future bride of Boston, and Hawthorne's masterpiece, is considered by others to be a demonic offspring. This, like her flames which impassion the too calm, white lustre of the pale, medieval English pearl, infuse her with the spirit of American Romanticism. As Swann notes, Hawthorne's alchemist and romantic hero in the Elixir of Life Manuscripts issues a proclamation on "Doubt" as his "Belief" that recalls Emerson's famous proclamation in "Self-Reliance":

> "What have I to do with the sacredness of traditions, if I live wholly from within?" my friend suggested,--"But these impulses may be from below, not from above." I replied, "They do not seem to me to be such; but if I am the Devil's child, I will live then from the Devil" (383).

Her nature, as a fiery and elfish child of the American forests, one who contains the lustre of the traditional bride, the scarlet fires of her mother, and the black sin of her mother and father, renders her such a gifted child. Pearl, in her tri-colored and natural spirit, is truly an American Diana-child, and her mother, herself derived from the archetype of the Triformis moon goddess, intuits this on some level and lets Pearl's nature develop fully, freely, and sympathetically with her own.

For example, her "mother ... allowed her imaginative faculty its full play in the arrangement and decoration of the dresses which the child wore ... So magnificent was the small figure, when thus arrayed, and such was the splendor of Pearl's own proper beauty, shining through the gorgeous robes which might have extinguished a paler loveliness, than there was an absolute circle of radiance around her" (1714-15). The "paler loveliness" would have beloned to a child of the white crescent phase only of Diana Triformis. But the holistic play of Prynne's and Pearl's three colors is that which can not be "extin-

guished." In the daughter's uninhibited identity, with the white, black, and red, derives her "trait of passion, a certain depth of hue, which she never lost; and if, in any of her changes, she had grown fainter or paler, she would have ceased to be herself,--it would have been no longer Pearl!" (1715).

Hawthorne repeats this imagery over and over: "...during that momentous period while Pearl was imbibing her soul from the spiritual world, and her bodily frame from its material of earth. The mother's impassioned state had been the medium through which were transmitted to the unborn infant the rays of its moral life, and, however white and clear oroginally, they had taken the deep stains of crimston and gold, the fiery lustre, the black shadow, an the untempered light, of the intervening substance" (1715). The heiress of the novel, "Pearl" has certainly recieved her full, tri-colored inheritance.

White still may seem a high ideal, however. One can argue that white represents truth in the novel, as opposed to its hellish red fires or its black magic, lies and secrets (1743; 1768). Chillingworth chides Dimmesdale on his black gloves, "A pure hand needs no glove to cover it!" (1750). This is true, but all humans, the sons and daughters of Adam and Eve, need clothes. That is humanity's price and task for eating from the Tree of Knowledge and having free will. And that is the real truth of the "inmost

me" behind the "Veil" that Hawthorne announced in his preface; it is the truth which Keats and the Romantics know upon Moneta lifting her veil. It is the modern humanitarian truth, and this truth of The Scarlet Letter, whose motto: "Be true! Be true! Be true!" (1802), is not white, but a knowledge of the highly colored spectrum of human nature.

Hawthorne confronts each character with this truth in myriad visions and mirrors. First, this is especially appropriate to a text infused with the mytheme of the moon goddess and sun god. The moon was the finest, clearest, and most magical of all mirrors in literary tradition, from the Greeks through the Renaissance. Hawthorne knew this, for in his Greek tales, the image of the "moon-mirror" figures significantly, embodied in such moon gods as Quicksilver (MacPherson 16). In Hawthorne's Greek moon-mirrors is reflected a glimpse of an ideal world, of beautiful fountains, moonlight, and imagination. The moon is the beatific "snow-white flower" borne by its messenger, Quicksilver, to fill the earthly air with its "pure and simple fragrance"--another reflection of the "ideal of heavenly world" embodied by the moon (62; 109; 112; 215). Thus, in Hawthorne's "moon-mirror" we behold the promises of heaven--unless that moon-mirror magically reflects and reveals the dark secrets and mysteries of this earth, however.

In The Scarlet Letter, the youthful Hester beholds

her own "girlish beauty...illuminating all the interior of the dusky mirror" (1699). This is the looking glass of Venus, the earthly twin of Diana, and it is the same as the looking glass in which Spenser's Britomart beholds her prophesized, earthly husband. The all-too-human Hester unknowingly beholds the earthly means of her own earthly fall.[121] Later, the truth of this youthful vision appears to Hester in a reflection of the two outcomes of that earthly fall, her letter and her child:

> ...she saw that, owing to the peculiar effort of this convex mirror, the scarlet letter was represented in exaggerated and gigantic proportions, so as to be greatly the most prominent feature of her appearance. In truth, she seemed absolutely hidden behind it. Pearl pointed upward, also, at a similar picture in the head-piece; smiling at her mother, with the elfish intelligence that was so familiar an expression on her small physiognomy. That look of naughty merriment was likewise reflected in the mirror, with so much breadth and intensity of effect, that it made Hester Prynne feel as if it could not be the image

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121. In a vein of thought similar to the Venus looking glass of Hester Prynne, Gustafson notes that "there seems to be a hidden Venus quality to the Black Madonna which has a very definite allure. She reepresents that side of the psyche that leads and entices an individual into life in its fullest measure" (56).

of her own child.... (1723).

In fact, Prynne's child, one emblem of her fall, guided her to that "mirror"--the polished breastplate of armor in the Govenor's hall. Later, Pearl stubbornly points again to a mirrored vision of the letter when her mother tries to fling it, and its truth, aside: "The child turned her eyes to the point indicated; and there lay the scarlet letter, so close upon the margin of the stream, that the gold embroidery was reflected in it" (1778).

In fact, Pearl seems to be a queen of such mirrors and visions. Hester is haunted by "the small black mirror of Pearl's eye", and her imagination keeps trying to plumb into "the unsearchable abyss of [Pearl's] black eyes" (1718). Moreover, Pearl, this source of mirrors and visions, is herself a "visionary little maid", specially when she admired her reflection in the natural pools of the forest: "Here and there, she came to a full stop, and peeped curiously into a pool, left by the retiring tide as a mirror for Pearl to see her face in. Forth peeped at her, out of the pool, with dark, glistening curls around her head, and an elf-smile in her eyes, the image of a little-maid ...." (1755-56).

Another vision Hester Prynne imagined in Pearl's black eyes was that of Dimmesdale, and he is similarly haunted by mirrors and visions: "He kept vigils, likewise, night after night, sometimes in utter darkness; sometimes

with a glimmering lamp; and sometimes, viewing his own face in a looking-glass.... visions seemed to flit before him; perhaps seem doubtfully, and by a faint light of their own, in the remote dimness of the chamber, or more vividly, and close beside him, within the looking-glass" (1743).

This symbol permeates the text so much that Dimmesdale's tormentor, too, suffers from the truth of his nature revealed in mirrors. Chillingworth has this frightful moment: "The unfortunate physician, while uttering these words, lifted his hands with a look of horror, as if he had beheld some frightful shape, which he could not recognized usurping the place of his own image in a glass. It was one of those moments--which sometimes occur only at the interval of years--when a man's moral aspects is faithfully revealed to his mind's eye. Not improbably, he had never before viewed himself as he did now" (1758).

Hawthorne's mirrors "faithfully revealed" the truth to all, and this indicates their relation both to The Book of Revelation, and subsequently to Pearl and the moon goddess. The small brook of the forest is a "mystery", and its surrounding natural world, the forest, may "mirror its revelations." This power is identified with Pearl: "Pearl resembled the brook, inasmuch as the current of her life gushed from a well-spring as mysteries, and had flowed through scenes shadowed as heavily with gloom. But, unlike the little stream, she danced and sparkled, and prattled

airily along her course" (1765). Pearl, then, can bring and reveal the visions of the truth, both joyous and gloomy. She has transcended the 'one-sided' stereotypes of our world, for in her nature she harbors elements of some white from the woman with the moon beneath her feet and The Book of Revelation and some scarlet from its fierce Whore of Babylon. She is, like the modern Jane Eyre, a Diana-hybrid, Christian and pagan, and in her, as in Jane Eyre, the spiritual and earthly co-exist in harmonious balance, not mutual condemnation.[122]

As a Diana-hybrid, partaking fully of the pagan Diana Triformis, the white maid, the red woman, and the black hag, Pearl nature is continually shifting and re-shaping itself: "And beneath, in the mirror of the brook, there was the flower-girdled and sunny image of little Pearl, pointing her small forefinger too.... In the brook, again, was the fantastic beauty of the image, with its reflected frown, its pointed finger, and imperious gesture, giving emphasis to the aspect of little Pearl.... alone as she was in her childish and unreasonable wrath, it seemed as if a hidden multitude were lending her their sympathy and encouragement. Seen in the brook, once more, was the shadowy wrath of Pearl's image.... Save it were the

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122. The text's imagery reinforces this idea again and again. For instance, Pearl is "at once the material union and the spiritual idea" in whom both Prynne, the scarlet woman, and Dimmesdale, the sainted minister, are to dwell

cankered wrath of an old witch, like Mistress Hibbins"...[Dimmesdale said], "I know nothing that I would not sooner encounter than this passion in a child. In Pearl's young beauty, as in the wrinkled witch, it has a preternatural effect" (1777).

In the end, however, it is the "gold" promise of transfiguration, emblemed in flourishes around the scarlet letter, at which Pearl points, reveals, and foretells.[123]

IV: The Promise of Transformation: Marriage and Re-Birth.

The legend of King Arthur is a legend of promise. The greatest Western king lies asleep in a mysterious cave somewhere, whence he will emerge when someone discovers and blows the trumpet he lost in his last battle. On King Arthur's head is the golden crown of a sun king. His wife is "Guinevere," the White Crescent, the Moon-Bride.

(Footnote 122 continued from previous page)
forever (1776).

123. The archetypal nature of this symbol of "gold," the moon, and alchemy is explained in The Black Madonna in relation to Mary. Gustafson traces the links between gold, the Black Madonna, and revelations: "Gold is incorruptible, it does not tarnish, and neither does the dynamic quality of life represented by the Black Madonna.... Very much like the products of alchemy, gold lies buried and hidden in the black earth, waiting to be discovered through patient, careful work. The alchemical work begins with the prima materia, the black, and often ends with the inner acquisition of spiritual meaning, symbolized by gold itself" (58). This is why the Black Madonna's hair is tinted with gold (101)--as if Hester Prynne's scarlet letter.

So the legend of "Arthur" Dimmesdale is one of promise, a promise as mythical and other-worldly as King Arthur's, but also as full of frustration on earth as were the lives of King Arthur and his bride Guinevere. Dimmesdale, like his namesake, is a gifted creature who exists amid dark earthly battles and woe. Both are glorious leaders, but neither finds earthly happiness, especially with their brides, and both their lights are too soon dimmed and extinguished. "Dimmesdale" is a constant reminder of this fate, a piognant one for shining heroes, whose only happiness must lie in some future, distant resurrection of himself and his bride.

"Dimmes"dale in Hawthorne's text is also a critical allusion to the Black Man, and therefore functions as a further reminder that Dimmesdale is doomed while on earth because of the black sin inherent in any human's "animal nature." This fact is, fittingly, laid out for the reader by the Black Man, Chillingworth (1735). Dimmesdale realizes his animal nature in his adulterous passion with Prynne (1727). And, all this is reinforced by the novel's alchemic frame. In alchemy, Sol, the Sun King-Bridegroom begins his transformation by proceeding through a Sol niger, "a black sun," phase; this state of death presages later rebirth

(Jung MC 95).[124] Dimmesdale's black sin begins his process of struggle and salvation.

As the Bridegroom of Prynne, Dimmesdale's bleakly fated and darkened life on earth opens the path leading to another level of the Christian and alchemical mythemes in the novel. Hester is the black-eyed Bride. Her loneliness and yearning after her groom is as heartfelt as that of the wandering Bride of the Canticles, and in this way Hester is a symbol of the earthly state of the Church, yearning after her groom, Christ. The Church is traditionally a "widow" for she "lacketh a husband, lacketh a man." Her bridegroom has not yet come (Jung MC 22).

In Christianity, and alchemy, the Church must remained in this lonely state because this earthly world is wicked. Her groom will only arrive with the Second Coming, when the Messiah reunites the King and Queen, restoring all

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124. In Mysterium Conuinctionis, Jung notes that the union of Sol-Luna results in the freedom of androgyny, which is the perfect harmony of one being in whom all is successfully united and balanced. It is necessary, therefore, for their ultimate union that Hawthorne's alchemical figures, Prynne/Luna and Sol/Dimmesdale, partake of each other's nature, colors, and spheres. Prynne, for instance, despite all her witchery, is very active in the daylight community while Dimmesdale, the community's shining minister, spends dark nights awake, dreamy, and wandering. Interestingly, Dimmesdale's nighttime haunts would qualify him to be one of the "passive moon hero"s and "moonlight-mirror types" prevalent in Hawthorne's writings (MacPherson 27; 124). This indicates how deeply shared are the natures of Dimmesdale and Dianesque Prynne.

to their lost original unity (23).[125] Until that time all are divided. That even the dust of the graves of Prynne and Dimmesdale can not yet mingle on this earth, despite their overwhelming love for one another, is an emblem of Hawthorne's vision of earthly life, still so unredeemed.

Hester's role as the Bride, and by deduction the Church, is witnessed by the host of sacrosanct and traditional "Bride" imagery comprising her figure: she has "dark" and "glossy" hair, "a burning blush," "deep black eyes," and a "beauty" that shines so holily it makes "a halo of the misfortune and ignominy in which she was enveloped" (1696). And just as the Bride of the Canticles is linked with fertile images of wheat fields, so is Hester identified with "nature" and "new birth" from the start of the novel (1709). There is a "sacredness" about her that converts the scarlet letter into a "cross on a nun's bosom" (1753). She declares her union and Dimmesdale's had a "consecration" of its own (1770) and adamantly yearns toward the "marriage-alter" she and her love may acheive in the next world (1710).

In alchemy, the Bride, who is always Luna, manifests herself under her various titles: Diana, Isis, Niobe, Laelia... (Jung MC 21; 83). She is the moon-wife of the

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125. This is the sacred wedding of Christianity and the hieros gamos of alchemy, in which the King and Queen (Sol and Luna) is acheived (Jung MC xiii). In both medieval alchemy and Christianity, the Groom is laden with images of

sun, and her associations with resurrection, water, celestial angels and underworld daemons, and more, are detailed extensively in Jung's Mysterium Coniunctionis.[126] Hester Prynne, as this alchemic Bride, is this hetereogenous Luna, manifesting the varying elements of her nature as Diana, Mary, Venus, and so on, at varying points in the text.

Her union with the Sun King-Dimmesdale may have been earth-bound and therefore doomed to sin and error in the temporal world, but this should not diminish Hester's intended stature as the Bride, especially as her sin allows her to climb her way "to a higher point" spiritually (1755) in her struggle against the diabolic Chillingworth. On this level of the novel's allegory, the most satanic crime is, truly, Chillingworth's seduction of the sacrosanct Bride-Church into a false marriage with himself (1760) and his subsequent, fiendish torture of the Groom-Christ.

Many other allegorical variations on the archetypal moon-brides and sun-grooms of religions surface in the text. For example, the black Isis sought after and brought forth again the potency of her dead husband (Gustafson 87) after the evil machinations of his nemesis has plagued him. So the black-eyed Hester, after her encounter with

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(Footnote 125 continued from previous page)
the Bridegroom of the Canticles, he who wanders (17).

126. Cf. Chapter III, Part 4, "Luna" pp. 129-183, and

Chillingworth on the shore, seeks Dimmesdale beneath the open sky and in the mystery of the forest, an event heralds new strength and potency in Dimmesdale.

Or, in their child Pearl, a living hieroglyphic of "Eden" (1714) lies all the promise and hope of the paradise and second coming after the union of the immortal bride and groom. Appropriately, when both of Prynne's grooms, natural and legal, Dimmesdale and Chillingworth, "fear to take up the shame that rightfully belongs to them" (1737), i.e. to embrace the earthly Bride and her Child, they are cursed for seven years.

There is the sharpest irony in the relation between the legal groom, Chillingworth, and the natural groom, Dimmesdale. Dimmesdale is "a true priest, a true religionist", concerned with the heavenly sphere and ideal, but he experiences "relief" at being able to breathe the "fresh" and "chill" air of the natural world and to look at the world through the intellect of the physician Chillingworth! Dimmesdale is in "the close and stifled study, where his life was wasting itself away, amid lamplight, or obstructed day beams, and the musty fragrance, be it sensual or moral, that exhales from book" (1732).

Thus, as the groom and sun king, Dimmesdale is suffering because he has so cut himself off from the female

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(Footnote 126 continued from previous page)
Part IV, "Rex and Regina" (Sol and Luna) pp. 258-381.

nature which, in myth, he fertilizes. As a result, he himself is dying, cut off from the regenerative powers of his own masculine "day beams" and a transformative union with his moon-bride. Slowly, this groom metamorphosizes into a "poor, forlorn creature"; the sun god's intellect becomes so debilitated that he has only a "dim perception" of Chillingworth and the evil spirits around him (1741).

His healing begins when he re-connects with the forces of nature and his bride. The secretly lurking "black" within him keeps chafing and probing "intellectual gifts" into an increasingly excited and shining state. While he denies the animal nature within him, the black earth that ties him to the "sinful brotherhood of mankind", he is mortifying himself and considers himself no more than "the dimmest of all shadows." Nonetheless, that inescapable black power within continues to excite him to acheive Pentecostal tongues of fire (1742). Indeed, the only "truth" which keeps him alive is the "anguish" dervied from his own black sin and nature--which, if accepted, could metamorphose itself into "the spirit's joy and nutriment" (1744). Finally, in the bosom of the black woods and the arms of his bride, Dimmesdale faces the truth, throws his "sorrow-blackened" self down on the forest bed, and rises up anew (1773). This dark chapter is entitled, appropriately, "A Flood of Sunshine."

For his sin, Dimmesdale's pentecostal tongue rang

for a while with only a "melancholy prophecy of decay" as "his dawning light" was slowly "extinguished" (1730). But after the forest encounter, he returns to the town and embraces his sin and his bride on the scaffold, finding harmony in his true identity as a type of the sun king:

> The sun, but little past its meridian, shone down upon the clergyman, and gave a distinctness to his figure, as he stood out from all the earth to put in his plea of guilty at the bar of Eternal Justice (1799).

When he acknowledges his bride and child, when he bares his scarlet in the "mid-day sunshine" for all to see, then his life rises to the truth of its parable (1802) and renders possible his obtaining the "golden pavements of the New Jerusalem" (1731).

Hester, the bride, simultaneously suffers from her divorce from her groom and sun king: "Mother," said little Pearl, "the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom" (1764). Prophetic Pearl also voices clearly the cause: "What a strange, sad man is he! ... In the dark night-time, he calls us to him, and holds thy hand and mind.... And in the deep forest, where only old trees can heat, and the strip of sky to see it, he talks with thee.... But here in the sunny day, and among all the people, he knows us not; nor must we know him!" (1787).

In that forest, Hester seeks a union with him. She counsels him, "Exchange this false life of thine for a true one.... as if more thy nature,-- be a scholar and a sage among the wisest and the most renowned of the cultivated world.... Give up this name of Arthur Dimmesdale, and make thyself another" (1771). Her advice would bring earthly union and happiness for them, and even heavenly bliss for herself. Prynne truly believes their love has a consecration of its own. But Dimmesdale is, truly, a Puritan. He knows it could not bring his soul happily to the New Jerusalem, whence types of the sun king yearn. As much as others believe Dimmesdale to be "in peril from these sour old Puritan rulers!" theirs is his personal way to the golden pavements.

His is the heroism of the sun king, of "wise... high...holy a spirit." He desires most to fulfill his "mission to foretell a high and glorious destiny for the newly gathered people of the Lord" (1797). He errs, and he is victorious, and the fate of both he and his bride Hawthorne labels: "triumphant ignominy" (1800).

The theme of triumph in woe particularly ties back into Prynne and Dimmesdale's role as the Bride and Bridegroom. In much medieval Christian and alchemical tradition, the bride is the dark new moon (Luna), who embodies the Church in the nuptial embrace. Luna, specially in alchemy, embodied the Church because it was the gateway to heaven

and the receptacle of all things, the receptable and intermediary for erring humans, just as the moon was in ancient myth. Thus, the Church is always essentially lunar and feminine (Jung MC 176).

The union of the Luna-bride and the groom, Sol (Sun), who in Christianity is Christ, is a ritual wounding of the groom. As is cried in the Song of Songs, "Thou has wounded my heart." And, Christ upon the cross was wounded for his love of the Church (Jung 32-33). Theologian Rahner expands on this in "Mysterium Lunae," a treatise exploring the manner in which "Luna proclaimed the mystery of Christ":

> The fundamental idea of the theologians is always this: the earthly fate of the Church as the body of Christ is modelled on the earthly fate of Christ himself. That is to say the Church, in the course of her history, moves toward a death, as well in her individual members (here is the connecting-link with the doctrine of 'mortification') as in her destiny as a whole, until the last day when, after fulfilling her earthly task, she becomes 'unnecessary' and 'dies,' as is indicated in Psalm 71:7: 'until the moon shall fail.' These ideas were expressed in the symbol of Luna as the Church (Jung MC 35).

Dimmesdale's embrace of Hester, his wound from

their mutual love, is parallel to Christ's wound for the love of Luna, the Church in that it is a necessary step for Dimmesdale to enact his role in the archetypcal drama of "guilt and sorrow" (1799) and thus realize his potential as a "saint on earth" (1793). Accordingly, he does realize the height of prophecy when he publicly embraces his scarlet wound and his bride Prynne on his final day.

So, Dimmesdale's wound is an emblem of the groom's death which precedes ritual resurrection. On one level, his wounding and mortification is similar to Rochester's mortification in Jane Eyre. Both wounded grooms take root in the archetype, be it in a pagan or Christian version, of the solar king and son who rhythmically dies and is reborn in the moon mother's arms.

Alchemy developed this theme to its extreme as much as Christianity did. The science pivoted around the "metaphorical designation of Christ as Sol", of Christ is an archetype of resurrection (Jung MC 100), of the dying and renewing spouse of the moon mother. Alchemy's like emphasis would strengthen this particular Christian theme in the text. Indeed, this thematic imagery resonates stronger than any other in the final scenes of The Scarlet Letter. As Dimmesdale writes the prophetic Election Sermon, for instance, the golden sunrise beams into his study (Male 114).

Moreover, like the dying and reviving son of the

moon goddess, Dimmesdale walks his final steps with "the wavering effort of an infant, with its mother's arms in view" (1798). He gains strength, moves on to confess independently, and dies in her maternal arms: "Then, down he sank upon the scaffold! Hester partly raised him, and supported his head against her bosom" (1800). Prynne was The Scarlet Letter's most important symbol in the opening pages--of "Divine Maternity" (1698)--and she closes Dimmesdale's life with this image, too.[127]

This brings us to the one fruit of Prynne and Dimmesdale's transformative union, Pearl. The offspring of her parents' earthly love and spiritual agony, she is the emblem of a "material union" and "spiritual idea" meeting (1776). The unique heiress can be harmoniously a "bright--apparelled vision, in a sunbeam" in the midst of the black forest (1774). She can find earthly, and heavenly, happiness. She is the "living hierogylphyic" of the text and its

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127. Wright, among others, has noted the configuration of Dimmesdale "as a youth, if not a child" throughout the novel, until the final scene where he arrives at a "now-mature humanity" (119).

MacPherson has also noted that Dimmesdale begins as a "frail moon boy" and such an imaginative man cannot in the Puritan community be a leader. It is only the "electric chain of humanity" that Dimmesdale finds on the midnight scaffold with Hester and Pearl, and in the forest, that enables him to find his power and become "a hero in death" (239).

meaning (1776).[128]

Pearl, as emblem of the scarlet letter come to life, is no less than the red-gold philospher's stone; she is the goal and treasure of alchemy. Chillingworth, the black alchemist, intuits the mystery through her. Seeking the secret of the scarlet letter, which he knows to be the "transformed and transforming emblem" (Martin 34), Chil-

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128. This point is extremely critical. The heiress and "living heiroglyphic" of The Scarlet Letter is not the traditional male savior of Christianity, but Pearl. This theme, of females usurping the role of Christ, is crucial to my later analysis of Beatrice in Hawthorne's "Rappiccini's Daughter" (chapter six). Christ is, archetypally, the son of the "father/conscious/light side, but also of the mother/unconscious/dark side" (Gustafson 48). Not only do the scarlet woman Prynne and the spiritual Dimmesdale fit this pattern, but Pearl's mortal mother, Prynne, announces that her daughter knows no earthly father and has only a "heavenly Father" (1704). Pearl's lineage, on the allegorical level, forms a parallel image to Christ's.

The alchemical images in the text further link Pearl's identity with Christ. For example, the goal of alchemy is the synthesis of opposites. The elements, in the initial stages of dissociation eventually come to resolution in the production of the lapis philosophrom. This lapis is an emblem of Christ because it is symbol of psychic totality. Pearl alone has a natural psychic totality; she is specifically the "one united substance" of The Scarlet Letter (v-vi; xv; 16). As such, she must also be fatherless, or the "orphan" of alchemy, because she is meant to be unique (17; 37). Hawthorne knowledge of the lapis philosophrom is documented in Swann's "Alchemy and Hawthorne's Elixir of Life Manuscripts" (371) and Vivan's "An Eye into the Occult of Hawthorne's Text: The Scar in the Letter." In fact, the latter notes especially that "the philosopher's stone of alchemic search" is the treasure of Hawthorne's novel (80).

Even further, when Prynne casts her scarlet letter aside in the forest, Pearl bids her mother, "Come thou and take it up"--recalling Christ's command to "take up" one's cross and follow Him (Matthew xvi: 24; SL ftnt 1778). These words, from both Christ's mouth and Pearl's, form another parallel between the two figures.

lingworth studies Pearl's features and gestures. He derives knowledge of her source, Prynne's union with Dimmesdale, from this study. Pearl is, thus, indeed worth the "great price" to the alchemist Chillingworth or others who pursue mysteries.

Hawthorne not only identifies her name as the Biblical treasure of great price, but he gives to it a pagan lustre, too, as noted. This reinforces the Christian--alchemy theme of the magical lapis philosophrom once more because from the alchenical wedding of the red [the scarlet woman] and the white [the sainted minister] would emerge iridescence. Even the grey-minded Puritan fathers intuit this: 'Pearl?--Ruby, rather!--or Coral!--or Red Rose, at the very least, juding from thy hue'" (38). The Govenor is noting Pearl's sparkling and shifting and energetic "outward nutability" (38). She is the alchemic mercurial child of the moon, which like the lapis philosophrom emblems the science's main idea of change and transformation.

What role does olde Boston play in this drama of union, divorce, birth, and transformation? What are the relations of the Puritans to the bride, groom, and child?

Their most obvious relation is to the bride, whom they ban from their society, and here a study of that society should begin. Not only Hester, but the "A" itself, metamorphoses during the course of the novel. The Puritans

label her "Adulteress" but eventuall her true identity, an otherworldly bride, manifests itself to the stubborn townspeople, who begin to wonder if the letter stands for "Angel."

During the course of this metamorphosis, and the Puritans slowly wondering enlightenment on Prynne's nature, she spends her time entering freely into any household darkened by poverty or sickness, and all those within find comfort precisely from the glimmers of the "unearthly ray" of the "A" (1752). The Puritans first begin to change their opinoin from this, viewing Prynne as a "Sister of Mercy" whose nature is "warm and rich" and whose letter, therefore, may be really a "symbol of her calling" ... which is "Able" for "a woman's strength" (1752). In the secrecy of the forest, Dimmesdale likewise dubs her his able and "better angel" and cries out for her "companionship; so powerful is she to sustain,--so tender to soothe!" (1773).

This image of male versus female strength is central to arriving at the core of the community's relation to Prynne, of the Puritan fathers to a mysterious woman. The first images we receive of Prynne are in "The Custom-House," where she is a "singular woman" and "angel" (1686). The main "type" of a male in that preface is a negative businessman, the Custom House official who, like a beast, likes his dinner more than anything else, a man with "no

soul, no heart, no mind" (1677). These prefatory images, of a female positive and a male negative, complement within limits the first male-female image in the novel: noble but grey Puritan fathers, stern, iron men who are, "out of the whole human family ... [least] capable of sitting in judgement on an erring woman's heart" (1702).

From then on, Prynne's nobility is continually reinforced against the admirable but limited society of the Puritan fathers. She overcomes their narrow prejudice through her "native energy of character, and rare capacity" (1712), for instance, or she is a victim of "man's hard law" (1713); The "rulers, and the wise learned men of the community" are those who, ironically, take the longest to acknowledge "the influence of Hester's good qualities." Their biases trap them in an "iron framework of reasoning" (1752-53).

As these images accumulate and are considered together, the bride of The Scarlet Letter has a spirit of impassioned rebellion against the spiritual jail into which the ruling males have tried to sentence her. In the beginning, Hester emerges from the jail to find the male jailer a "black shadow" who represents "in his aspect the whole dismale severity of the Puritanic code of law," and she repels him "by an action marked with natural dignity and force of character" as she steps into the fresh air.

The conflict between the Bride, colored by scarlet

and possessing natural dignity, against the man, colored by grey and trapped with their own iron intellect, ties into the novel's parallel conflict between the forces of law and nature. Hester's wild nature is identified with the forest, for instance, and not the law which condemned her (1709). Her "nature" is repeatedly identified as "rich" or "voluptuous" or of "passion" (1711). It is, indeed, "strangely mixed" with "the deliberations of legislators and acts of state" (1720).

Especially, Prynne's heart is typed as "the very heart of womanhood" (1774). It is a heart "so full of radiance" that it is transfigured in the kinship with the heart of the forest, "a heart of mystery, which had become a mystery of joy" 1774). From the fertile mystery of this Bride comes Pearl, the heiress, "made afresh, out of new elements" (1738) and of great price. It is true that when Prynne urges Dimmesdale to flee the "iron men" when the two meet in the forest (1771), he rightly refuses for himself. But it is also true that, like the "wild, heathen forest" which has never been "illumined by higher truth" (1774), Dimmesdale must come to fully embrace Prynne and bless their child. Moreover, Prynne and the black forest are the original materials, the prima materia, from which springs the "rank luxuriance" (1714) of the forest, a woman's heart, love, and birth.

How strong an indictment on Hawthorne's part, then,

that the "Wondrous strength and generosity of a woman's heart!" (1704) embodied by Prynne can be so plagued by the iron law of grey men that it becomes a "sick and morbid heart" (1709). It is the sole credit of "a woman's strength" (1752) that Prynne eventually overcomes the forces that might have crushed her. The Puritan fathers would allow the Bride no freedom because they honestly believe women to be in the main a symbol of "frailty and sinful passion" (1709). This culminates in the highest irony on this idea: the Puritan fathers have, in essence, divorced themselves from the Bride! from Luna! from the Church!

In a novel with an alchemic frame, this is notably damning. The hieros gamos, which gives birth to the united substance, is its goal:

> It is the moral task of alchemy to bring the feminine, maternal background of the masculine psyche, seething with passions, into harmony with the principle of the spirit--truly a labor of Hercules! (Jung MC 41).

The Puritan fathers are not yet up to "task"--literally, the symbolic "task" of "parralleling the marriage in the Apocalypse" (xiii; 371; 457), and that is the height of not only alchemy but of Christianity! Revelation, perhaps, can never be complete on earth, but it is the main task, morally, worth struggling for (255). And,

the alchemists viewed their "art on the level of divine revelation," so how one figures in the drama of separation and synthesis, of the divorce and marriage of elements, is an extremely telling factor on one's moral correctness in "the work of redemption" (v; 254).

The most telling factor, then, is the Puritan fathers exile of the "faultess beauty" of the female! (1714). Hawthorne himself declares in the novel, "The angel and apostle of the coming revelation must be a woman" (1804), and the Puritans shuttle their noblest woman, Hester Prynne, the Bride, the Luna-Ecclesia, the type of the heroic "Esther" who saved her people, into a little cottage on the ouskirts of their society!

Moreover, so infested are even the matrons who belong to this community that they seek, sadistically, to make Hester "wince" in pain beneath a "red-hot iron" before she should "die"--her rightful sentence (1695). Of these matrons, one young sympathetic woman pleads Prynne's case, and this tender young woman's fate in her harsh world is identified at the end of the novel:

> Hester saw and recognized the self same faces of that group of matrons, who had awaited her forthcoming from the prison-door, seven years ago; all save one, the youngest and only compassionate among them, whose burial-robe she had since made (1796).

Death, sadism, and sterility--these are plagues of the Puritan fathers' community. The emblem of this is the Govenor's garden. It is framed by a "rude and immature attempt at shrubbery" and yields him but cabbages and pumpkins. Its only hint at beauty stems from the rose-bushes and apple trees, images linked with the feminine temptations, the scarlet Hester, or Mr. Blackstone, the Reverend who settled Boston but fled into the forest and its Indians when the Puritans arrived. Blackstone was a "pagan" bull, perhaps, just Prynne harbors a nature wild and heathenish (1723), but in both lie the seeds of beginnings and promise, seeds which the Puritan Fathers have not yet learned to cultivate.

The very Govenor who was "nourished at the rich bosom of the English Church" (1724) has lost sight of the beauty of Bride and Mother's "rich bosom" (1725). Similar images of lost richness resonate throughout the text. The govenors in their grey "compression" make their highest holiday, the Election, one devoid of public joy, for they have forgotten they are "native" to the "sunny richess of the Elizabethan epoch" (1787). In the Govenor's Hall, Pearl, the dancing and airy spirit, is a poignent reminder of a bird, through whose figure "the sun has been shining" in the "richly painted window, and tracing out the golden and crimson iages acorss the floor. <u>But that was in the old land</u>" (1724) (italics mine).

In the forest, Hester seeks to bring love and joy to Dimmesdale by uniting him with his child: "A little longer, and thou needest not to be afraid to trace whose child she is. But how strangely beautiful she looks, with those wild flowers in her hair! It is as if one of the fairies, whom we left in our dear old England, had decked her out to meet us" (1775). The wise and learned Puritan fathers, in sum, have lost sight on an important heritance, the Elizabethan legacy rich with feminine grace and natural beauty.

The Puritans clearly have the light of God's law and progressive civilization on their side, but they have human error, too. Hawthorne makes the point sharply that whereas their man's law condemns Hester, God gives her a beautiful child, one reminiscent of Eden.

That the Puritans should so harshly and erroneously judge Prynne makes their sin, Pride, as enormous as, if not bigger than, Hester's own. Their hard judgement upon her is a hard reflection upon themselves as well as upon her. All the members of olde Boston, the Puritans' hoped-for Utopia, from the Govenor to Prynne, from the Reverend Dimmesdale to Mistress Hibbins,[129] must be ready to account for themselves,

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129. Male, in Hawthorne's Tragic Vision, that this theme of uniting male and female is emblematic of uniting the heart and head, and he explores this through the symbolic clothing of the characters. For instance, an imposing ruff betokens the tragic separation of the heart and the head on Govenor Bellingham and Mistress Hibbins (102). Also on the

male and female, on Judgement Day. Prynne and Dimmesdale are the only main characters who rise to the difficulties of the struggle and ultimately acheive love, union, and an heiress.

On the midnight that Prynne, Dimmesdale, Chillingworth, and Pearl linger at the scaffold, exactly two windows open upon the scene of their distress. The first reveals the lamp of the Govenor, and the second Mistress Hibbins, "also with a lamp" (1746-47). Both the witch and the govenor illuminate the scaffold scene, and themselves illuminate its theme of sterile and divorced male and female figures in olde Boston. The two are typical of images in the text constantly striking this kind of picturesque balance, or imbalance, of the relation between men and women.

A deeper analysis of Prynne's archetypal nature reveals a deeper error on the part of the Puritans. The witch imagery and the scarlet "A" for passionate love identified with Prynne link her with the powers of black magic and transformation. These images also reinforce Prynne's identity as a Diana-hybrid, for in her bewitching beauty and passion she shares the powers of Diana's earthly

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(Footnote 129 continued from previous page)
theme of uniting male and female, MacPherson notes the mockery of this ideal in the "chatelaine of the community is Mistress Hibbins, a 'sour-tempered' hag who is 'wedded' in sterile spinsterhood to her domineering brother, the Governor [Bellingham]" (176).

twin, Venus. Prynne's earthly looking glass, in which she admires her own physical beauty in a mirror (1699), the wild rose-bush outside of the prison, emblem of the deepest heart of rank Nature, and more images reinforce this. Prynne's abundant and natural beauty, therefore, spring from that Venus-like quality of the Bride, the possessor of beauty and fertility. Her fall is, specifically, the "fall...of her natural life" (1701) (italics mine).

Given this strong vein of Venus within Prynne, it is becomes more understandable, on the allegorical level, that her legal husband is the fiery, dark, and crippled Vulcan-like figure Chillingworth who, like the mythical Vulcan, traps his beautiful bride in a liaison with a younger, fairer man. (1707).

The Triformis colors of the text also support Prynne's role as a Diana- and Venus-hybrid. The color of the rose-bush or and scarlet letter is the "color" of Pyrnne's lifetime--directly opposed to the white purity of her "stainless maidenhood" (1709), or "the white veil which was to cover the pure blushes of a bride", the one item Prynne is never allowed to embroider for the community (1711). This scarlet versus white antithesis hints on the level of the moon mytheme at Hester's growth from the white and maiden crescent moon into the brilliant reddish, golden full moon of womanhood, of Aphrodite.

From Prynne's womanhood and its passionate "natural

love" springs Pearl, the "natural child" and, appropriately colored, "Red Rose" of the novel (ftnt 1711; 1725). Pearl inherits her mother's bewitching beauty; it has a "preternatural" effect on Dimmesdale and others (1777). Pearl gathers and tosses at her mother's scarlet letter bunches of wild-flowers, themselves tokens of natural freedom and love (1718). Pearl also inherits her mother's fires, her beautifully "burning blush" (1696).The fire-spirited Prynne defeats the Puritans govenors, in their attempt to take Pearl from her, because she is "backed by the sympathies of nature" (1720).

Thus, the natural world may be "darker for this woman's beauty" (1698), but it is also enriched by it and enriches her, the Bride. Hawthorne is making his point that love, however unsanctioned by Puritan law, does by itself "complete[s] a sacrement of Nature." However much the Puritans frown upon Prynne as a Venus and the "scarlet woman, and a worthy type of her of Babylon!" (1725), her love creates the "magic circle" of birth (1774).

Branding Prynne as the scarlet whore, or Venus, and forgetting that part of "Divine Maternity" within her, too, points to another serious flaw in the Puritan fathers, especially their divorce from the Bride and exile of her as a sexual witch. Minister and critic Gustafson comments: "Psychic wholeness becomes a possibility through the symbolism of the Black Madonna, thus preventing psychic

splits that can lead to neuroses or psychoses. In the same way, through her, a person does not let his or her libido (energy) go off in projection on other people--a projection that would take on dark characteristics, such as racial prejudice, witch hunting, and class oppression. Whenever people or individuals do not accept their own dark side, it is projected onto the nearest, most convenient object of personality" (115).

In his portrait of olde Boston's Puritans, then, Hawthorne emblemed well the roots of the evil phenomenum which plagued his imagination: his ancestors' role as fierce judges in Salem's witch trials. Those bitter trials still figure in America's history today. In his depiction of Prynne and the Puritans, therefore, Hawthorne pictured accurately the fate of the American Diana-hero.

The letter A, which brands Prynne as whore and witch, also embodies the moon's magic. It casts a "spell, ...and inclosing her in a sphere by herself" and her own "magic circle" (1789; 1796), and her isolation constitutes a sad impoverishment of the Puritan community. Hawthorne meant to depict the Puritan law as an "incomplete morality" (1789), and he accurately did sketch the grey shadow left on America's visage by them.

Moreover, the Puritans not only go so far as to exile the transformative Bride from their society, but in doing so they expel the future heiress with her. The

Puritans also deprive themselves of "faultless beauty", the "imaginative faculty", the "native grace" and "perfect shape" of Pearl, the text's emblem of Eden (1714). Her radiant magic casts spells "of infinite variety" (1715), and her "witchcraft" is a "glimmering" wonder, conjuring fantastic spirits and visionary throngs with her dancing and "clear, bird-like voice" (1716-17; 1728; 1749). From her springs "impassioned nature" (1698). In her burn the creative fires that can kindle the world (1717). She could offer "fragrant and fragile beauty" to the grim Puritan Boston (1693).

This brilliance, which could so enrich the Puritan community, finall does so when its Reverend Dimmesdale publicly kisses his child. The "spell was broken" and Pearl emerges the true heiress of Boston, a "woman" in the world, and a happy bride (1800; 1803). She alone can make the "sombre crowd cheerful" in a revivified olde Boston (1794).

Prynne found herself a "new birth" in the birth of the sin-conceived Pearl (1709), in short, from the dark powers of her own nature and its "deadly symbol" (1778). Her forbidden love for Dimmesdale might struggle "out of her heart, like a serpent from its hole" (1710), but what is a serpent but emblem of the dark moon and its ritual powers of rebirth? This serpentine sin leads, through the "subtile poison" of "alchemy" (1712), to a "wiser and

better" woman (1725). After seven years, it leads her and her lover to the "truth" (1758), in a novel whose ultimate wisdom is "Be true! Be true! Be true!" Obviously, Prynne, the exiled bride, could and should have led the Puritan community there, too.

The extent to which Prynne's soul is blessed, beyond the souls of her community, is evidence in the "fatal symbol" of the alchemical Black Man on her breast. This brings with it a "new sense" of human nature, and it endows Prynne with the power of "revelations" and "intimations." It comprises her initiation into a powerful and witch-like "mystic sisterhood" (1713) in which she knows a wisdom and perception that transcends Puritan law. The "fatal token" and its "sudden death" have brought her golded knowledge, emblemed by the gleam of the fringes of her letter (1718), and hint of her pathway to the golden pavements of the New Jersalem. There Hawthorne asserts Prynne is destined (1714). In the New Jerusalem is no less than resurrection.

Thus, the "clear, wild laughter" of the Bride's sin-born but Edenic Pearl rises, appropriately, from the Puritans' "burial ground" (1737). Like a mermaid, that feminine creature belonging to both the earthly and an otherwordly realm, Pearl decorates her infant bosom with a scarlet letter of "eel-grass"--making that letter "freshly green" and revealing to all the world its true "hidden

import" (1761).[130] The import of green is birth; it is the color of eyes of the brides of transforming love, from the mythical Venus (Jung MC 288) to Dante's Beatrice (Wright 117) and Charlotte Bronte's Jane Eyre.[131]

So, Pearl is the potential green in the grey community. In her nature is the "richest" heritage for the "New World" (1803). In the clear waters of her soul is the "perfect image" in a "ray of golden light." She is another soul destined for the New Jerusalem (1776), for resurrection. She is another blessed soul exiled from the Puritans--seeking precisely the path to salvation and resurrection!

Dimmesdale, secretly, is also exiled from his fellow Puritans. After his black sin, his closest tie is to the "black enchanter" Chillingworth (1734) who has "Divine permission for a season to burrow into the clergyman's intimacy, and plot against his soul" (1735)--a clear allusion, I take it, to the story of Job. Like Job, who

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130. This detail fits into the alchemic scheme of the novel, too. Vivan notes there is an intermediate state of viriditas, green, in alchemy, which Pearl and her green letter fulfill (78).

131. For this reason, Venus, the goddess of "greenery," of love and birth, and thus transformation, was given a new title by medieval alchemists. She was not known as the traditional Christian 'scarlet whore' but as the "noble whore" (Jung MC 302).

In "Antiquity in The Scarlet Letter: The Primary Sources," Hutchinson explores the links between the fertile and voluptuous natures of Venus, Prynne, and Pearl. He notes that there are two Venuses, Prynne and Pearl, in the novel, just as there as two in Greek myth: the heavenly Venus and the common Venus, with Pearl corresponding to the

reaches new depths of widsom and higher blessings after Satan's trials of him, so Dimmesdale wins over his evil tempter and emerges victorious from his black trial. He, too, shall be "transfigured with glory." In short, he too, another isolate from the Puritan community, will trod the golden pavements of the New Jerusalem.

In sum, in the midnight scene at the scaffold, Dimmesdale bid his sin-born infant and his lover, "Come up hither at once again, and we will stand all three together!" The three form "an electric chain" through which there is "a tumultous rush of new life" (1748). Their love is, repeatedly, the "magic touch" which allows "transfiguration" (1753). The warmth of their passion for each other humanizes the cold "marble image of happiness" (1760). Here is the true alchemy transmuting fallen leaves into "gold" (1774). Here are the "scarlet columbines" that grow out from the black earth of the forest to be blessed by golden sunshine (1766). In these three exiles from olde Boston is figured the way to the New Jerusalem.

The scarlet meteor soared into the novel, above the town of the Puritans, and, more precisely, over the heads of Prynne, Arthur, Pearl, and Chillingworth. By all the meteor is said to be "A great red letter in the sky,--the letter A,--which we interpret to stand for Angel" (1751).

(Footnote 131 continued from previous page)
heavenly and Prynne to the common, or earthly one (103).

Like Jane "Eyre", the airy spirit of Bronte's novel, and like "Eyre"'s hard-won marriage to a wounded Rochester, so the "Angel" Prynne, and her family, struggle through their lives to find what happiness they can "on earth." In their eventual union, however flawed, lies the nature of modern heroism, lies the promise of New Jerusalem.

V. The New Jerusalem and Heroes in the Modern World.

That fourth person standing on the scaffold, Chillingworth, will like the other three find himself resurrected in the New Jerusalem and transmuted in the rays of its golden love. He is the alchemist come upon the moon-witch Hester Prynne and the sun-priest Arthur Dimmesdale. Joined to them by the strongest bonds, he also elects to live out his sin in Boston, and so he completes his own task, to deepen the dramatic mystery of the scarlet letter over seven years.

His role as the legal, as opposed to natural, husband of The Scarlet Letter's "Luna" figure derives from alchemy and its sought-after transformation. In that science, there are two necessary transformations, the physical goal to realize gold and the spiritual goal to realize rebirth (Jung MC 90). In the combination of material and spiritual workings of Hawthorne's achemical

text lies one key to its apocalypse. In it also lies the key to the peculiarly modern fate of Prynne, as the moon-bride, and Dimmesdale, as the sun king. Dimmesdale's role as the sun-king, extremely important in The Scarlet Letter, is not the focus of this dissertation on Diana-heroes, so his role will be briefly summed first, as a stepping stone to analyzing Prynne's role in greater depth.

To begin, the novel's alchemy and apocalypse take a specifically modern form. Hawthorne, like Charlotte Bronte, has he brought down to earth his moon-witch and sun-priest. Theirs is not the joyful bliss of Romantic or medieval characters who reach the New Jerusalem. Paradise is a promise to them, perhaps, but one far distant in the skies.

In fact, Hawthorne's makes it technically impossible for his heroes, on earth, to ever realize paradise lost, and he deliberately uses alchemical images to stress this. Charles Swann analyzes the modern dilemma of Hawthorne's heroes in "Alchemy and Hawthorne's Elixir of Life Manuscripts." Hawthorne's Elixir revolves around a young alchemist, Septimus, who embarks in a quest for immortality during his earthly life. He is doomed. Septimus can only fail because the one plant essential for success is now "extinct." No matter how correct and intelligent is Septimus's interpretation of the ancient alchemical scripts, he simply cannot succeed in the modern world which lacks the crucial plant (382).

Swann also points out that the idea of a whole botanical species being extinct is itself a modern one. The OED's illustration of "extinct" deals with the Tudor line, and Thomas Jefferson, in his Notes on the State of Virginia, denies the possibility of the extinction of a species in a still abundant Nature. Swann concludes, "Isn't there a suggestion on Hawthorne's part that the modern world is emptier, has lost something of its original plentitude?" (382-83).

Yes, and the quests of Prynne, Dimmesdale, and Chillingworth must be, not only on earth, but in the modern world, as frustrating and frustrated as Septimus's. For instance, in "The Custom-House" preface to The Scarlet Letter, Hawthorne wrote that one's natal spot is like "an earthly paradise" (1674). But he repeats this image of "Paradise" (1675) in high mockery of the Custom-House itself, which is a place of material interests and a modern business institution. He smiles at a fellow official who sits--like Matthew--at the receipt of customs but is unlikely, like Matthew, to be summoned for "apostolic errands" (1671).

In the text, Hawthorne notes the futility of the Puritans' attempt to mold Boston into an earthly "Utopia" (1693). In Prynne's attempt to visualize the apocalypse and realize her dream, there are truly heroic aspirations, but the novel closes with the death of her dream and her

acceptance of her limited role in the apocalypse. In Dimmesdale's striving to realize as much as possible "the relation between the Deity and the communities of mankind, with a special reference to the New England which they were here planting in the wilderness", there is also a true heroism, but one also doomed to be a tragic heroism.

In short, Hawthorne's modern characters are fated to experience tragic heroism. That is the only path left to them for the New Jerusalem.

Because alchemy derives its images from religious archetypes, such as the Bride and Bridegroom of the Song of Songs, and especially St. John's Book of Revelation, it also plays a role in Hawthorne's development of the idea of reaching the New Jerusalem. In St. John's Book of Revelation, the apocalypse is heralded by the Son whose "countenance was as the sun shineth in his strength" (I: 16) and the woman standing upon her emblem, the moon, and clothed in the sun's light (12: 1). Pyrnne and Pearl occupy the role of the moon-woman, of Revelation and alchemy, and Dimmesdale and Chillingworth occupy the role of sun-husbands and fathers.

First, in exploring the alchemical analysis of the Book of Revelation and its heavenly figures in The Scarlet Letter, comes the fact that all earthly characters are "sin-born" (1701) and must acknowledge this before trying to progress toward the celestial realm. Hawthorne states

clearly, "...in the view of Infinite Purity, we are sinners all alike" (1802), and that his characters' "earthly punishment" is the work which may obtain from them their later "soul's peace."

A peace of sorts, and strength, are won by Hester after a time, while being denied for seven years to Arthur because he is a false "angel" (1703) who denies his earth--bound and "sin-born" nature. Prynne's sin, and her public confession of it, gave her life "stronger assimilations" to Boston, the Puritans' hoped-for Utopia, and thus gave her a "new ... life-long home" (1709). To this scaffold and confession Dimmesdale must go, with Hester and Pearl, to "take my shame upon me" and then reach with them the pavements of the New Jerusalem. Upon that scaffold, his "death" becomes "a parable" of value, and it bestows upon his earthly life "a single hour's rest and solace" (1799; 1802; 1779).

In this vein, the name of Hawthorne's sun-king, on earth, is Dimmesdale, for his earthly life can know but one hour of peace and enlightenment. It is but "the shadow of a dream" (1744). Further, his nemesis is, the material gold-seeker Chillingworth, attains "revelations" on earth of the minister (1733). In the dark streams of earth, which are a shadow of the clear waters of Revelation, physician fulfills the task of bringing worldly "mysteries" into the daylight. He arranges the daily revelation to Dimmesdale of

his earthly sin by hanging the tapestry of David and Bathsheba in his apartment. Chillingworth appears on this level to be the black conscience of the minister personified. Thus, it is no coincidence that both sinners end together in the New Jerusalem (1802).

Dimmesdale's torments at the hands of the satanic Chillingworth, his "drama of guilt and sorrow", strengthen his typing as a sun-god, for Christ's life was a drama of sorrow and redemption of human guilt, too. Dimmesdale re-enacts Christ's mortification, also, the scaffold taking the place of Golgotha. Dimmesdale is guided to his death by the divine will of God, and the strength of his Luna-bride of the novel, Hester (ibid). He is a "heaven-ordained apostle" whose "dawning light" will be extinguished in this earthly world, just as that mortal part of Christ's was, to free both spirits for the Celestial City.

Dimmesdale's last hour on earth is itself a revelation, foretelling the great one. He writes the Election Sermon and preaches that day with an "energy" that may be "spiritual and imparted to him by angelic ministrations" (1792). He incarnates the heroism that founded the visionary New England (1791), the new utopia, as much as possible for a "saint on earth" during his "transitory stay on earth" (1793; 1797). Dimmesdale mounts the scaffold and his spirit, alight with golden radiance, turns all into "words of flame" and soaks his community in "a spirit as of

prophecy" (1796) that speaks of humanity's "high and glorious destiny" (1797). No less than a "halo" glimmers ethereally about his head, in his moment of apotheosis (1797).

On earth, however, his moment is ambivalant. Dimmesdale's powers can only realize a "ghastly miracle". This is the "revelation" in the midst of his "whitest sanctity" of the scarlet letter searing "his inmost heart" (1797; 1800). But it is his greatest earthly "victory" (1800). In the light of the heavenly Father and the arms of his Luna-Bride, Dimmesdale attains a sainthood and higher wisdom.

Archetypally, this is the manner in which the promised child is born and experiences creative growth: in the united forces of the male-light consciouness and female-dark unconsciousness (Gustafson 60-61). So, the "victory" and the treasure which Sol ultimately wins from the dark maternal cave, Luna, is his self, re-born spiritually (68). Thus, Dimmesdale's "head" rests on Prynne's "bosom" (1800) at the moment of his psychic transformation, the apocalypse of his mind, is nourished by her life-giving figure. The purpose of the Black Madonna, to give birth to and nurture the sun-child, Prynne completes symbolically and simultaneously, within her own mortal limits, with her natural spouse.

In this sorrowful drama of Dimmesdale, and Prynne,

their one untouched joy is Pearl. Study reveals that she is like the plant which the alchemist Septimus seeks in Elixir of Life, only in The Scarlet Letter, Hawthorne's masterpiece, Pearl is an extremely livelier and promising key to transmuting mortal elements into golden ones.

Hawthorne strongly conveys his idea that the inability to realize paradise on earth lies not in earthly bodies, but in earthly souls, through image of Pearl. She, for instance, possesses physical perfection worthy of "Eden"--after the world's first parents had been driven out (1714). Thus, the flaw in her nature is postlapsarian. It stems from her inheritance of Hester's, and analogically Adam and Eve's, original sin (1715). While walking in the Govenor's garden, Pearl calls out for the "red rose" (1723), echoing humanity's eternal passion for the forbidden fruit.

In total, Pearl, in her Edenic and innocent beauty, plus her condition as sin-born, continually flits between "two worlds" (1776). These are the dark forest and the sunlit community, the physical and the spiritual worlds, the innocent and the guilty, the spheres of natural wildness and stern human law. Like her name, symbolic of the moon, "Pearl" inhabits the "boundary" (1776) sphere between earth and heaven. Like the moon shining on the boundary between the heavens and the sublunary world, Pearls shares in the heavenly light and daemonic darkness

(Jung 25).

This explains why she receives a double inheritance, material wealth from her stepfather and spiritual wealth from her natural father. With this united inheritance, she singularly stands in the "golden light" of the New Jerusalem while the middle of the dark, worldly forest. She uniquely embodies "reality" in a "spiritualized" form (1776). She is, in essence, the new moon of the text, the pearly crescent born anew.

Pearl's changefulness is also symbolic. Like the mediating and heterogenous moon, she is a crux of alchemy, the science of change, of apocalypsé (Jung MC 25). Jung's analysis of alchemy identifies that the "circle of the moon" was a critical symbol of the boundary between this earth and the realm of the immortals to alchemists as well as Christians and pagans in general (172).

Therefore, the crescent Pearl is the "virgin soil" which can be the site of a true, human Utopia (1693). Pearl embodies that one aspect of the Triformis which has mother had passed through, and lost, "stainless maidenhood" (1709). Pearl succeeds in realizing a happy marriage, and in doing so in contrast to her mother's her inability to embroider any longer "the white veil" of maiden brides (1711), one could argue that Pearl is a most positive figure. She indicates human progression. She is happier in her earthly life, and the promise of transformation does

not seem so remote, in Pearl, as it does with Hawthorne's extinct plant in Elixir of Life.

Perhaps some day the apocalypse will come for modern heroes, then. But, from olde Boston, the new bride Pearl leaves forever. Prynne remains the Bride and the guardian of that community to the end of The Scarlet Letter. Olde Boston and its Puritan fathers need much guidance still.

VI. Brides of the Apocalypse.

A. Pearl: The Child-Bride of the Apocalypse.

Like the traditional Bride of the Canticles, Pearl has eyes "wild, bright, deeply black" (1716) and hair "deep, glossy ...akin to black" (1720). Her radiance, and her name indicating she is Christian "treasure...of great price", also indicate that like the medieval "Pearl" she is a "radiant 'bride of Christ the lamb'" (1716; 1726). Her dress, like her "imagination," is "abundantly embroidered with fantasies and flourishes of gold thread" (1720)--gold being the metal of the New Jerusalem, the goal of the medieval alchemists, and a gleaming touch for a bridal dress of a betrothed of Christ. Pearl possesses the Bride's powers of "transformation" and an "ever creative" spirit which creates the "visionary throng" whom she

befriends (1717). She is further described as a "gem" of apocalyptic brilliance: "...resembling nothing so much as the shimmer of a diamond, that sparkles and flashes" (1786).

In particular, the "visionary throng" that Pearl creates and reigns over identifies her as a Luna-typa. Hawthorne states in "The Custom-House" that "Moonlight" is the "medium most suitable for a romance-writer to get acquainted with his illusive guests" (1687). Pearl, with her "visionary throng", is on one level analogous to Hawthorne and his "illusive guests." Both are romantic poets!

Pearl's taint with her mother and father's sin, and the rumors that she is of demonic origins, strengthen her identity with both the Triformis and Hawthorne's heroic females. Hawthorne explains that the "magic moonshine" of romantics possesses a "cold spirituality" which needs to be mingled with the "warmer light" of earth (1688). Thus, thee "white moonbeams" (1688) of Pearl's nature, with their "hard, metallic lustre" (1764) must be mingled with the "deep stains of crimson and gold, the fiery lustre, the black shadow"(1715) for a human hero. Hawthorne specifies that Pearl does need some earthly grief to touch her deeply and "humanize" her (1764). In this Hawthorne creates Keats's humanitarian Diana-bride, too.

Like a Diana-bride, from Titania to Jane Eyre,

Pearl is an "airy sprite" (1716) who works "witchcraft." These and more traditional images of the moon and its sphere--harmonious airs, witchery, fairies, brilliance, and birds--surround Pearl. She has an "airy gayety" and "music" to her soul (1716; 1786).[132] She has an "elf-smile" and light ability to fly "away like a bird" (1755), she sparkles with an "effervescence" that makes her "flit with a bird-like movement" (1786), and she has a magically "light, airy, childish laugh" which thrills the hearts of mortals (1747).

Specially, Peal's "glistening ray" alone can make

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132. This "airy" nature strengthens her identity to the Triformis, queen of heaven, earth, and hell, for Hekate of the black moon is, precisely, the witch who flies through the night air and has trysts with the "Black Man," also known, in The Scarlet Letter and elsewhere, as "Prince of the Air" (1793). In fact, like Jane Eyre, the elfish Pearl seems to be connected with Shakespearean weirdness.

Indeed, the Shakespearean "weird" witch of the novel, Mistress Hibbins, invites Pearl to "ride" with her "some fine night" to see her father (1793-4). She is further Shakespearean in her fairy-hood like that of A Midsummer Night's Dream, and MacPherson has titled our author "Oberon-Hawthorne" in his fascintion with the realm of imagination, of night, moonlight, and magic (11).

That Pearl is alternately envisioned as a demon or a fairy is no contradiction:

> Wizards are moon people whose creative power appears evil to rationalists; and, if their magic is denied, they may use it vengefully. In Puritan terms they are associated indiscriminately with demons or witches; but as the Rev. Mr. Wilson and Arthur Dimmesdale correctly recognized, the 'demon child' Pearl is really like 'one of those fairies or elfs' that they had known in England.... Hawthorne's intention in this imagery, it would seem, is to suggest that his moon people are 'nature spirits'; their magic seems demonic only when they are repressed, or when their real gifts are misunderstood, as they are by the Puritans (MacPherson 230-31).

the sombre Puritan crowd cheerful, "even as a bird of bright plumage illuminates a whole tree of dusky foliage by darting to and fro" (1794). Because Pearl's nature stems from the lustrous and magical moon, she is poised "like a wild, tropical bird, of rich plumage, ready to take flight into the upper air" (1725).

This imagery ties back into the novel's theme of alchemy. Its science of transfiguration pivots around the union of the moon-bride and sun-groom, so its imagery is parallel to those mythemes. In alchemy, the "scarlet bird" is a primary goal, the end of the transformative process, for the bird, which began black, ritually moults to white and finally red and signifies successful transformation (Jung MC 194).

Also, the moon's stone is a strong symbol to alchemists. Their lapis philosophorum is exactly what Pearl is--"one pearl of great price" (Jung MC 372; 436; 473). It is a "treasure", just like Pearl, which is hid and must be dug up. That lustrous stone harbors the precious secret of the mystery of an individual. As such a gem of human mystery, the white stone is androgynous, a union of male and female spirits, just as Pearl is a mingling of the elements of both Prynne and Dimmesdale. In sum, Pearl is the mystery vivified. In her united essence, Pearl is truly an apocalyptic bride.

Textual images reveal Pearl has roots in the moony

brides of the Renaissance poets, especially Spenser.[133] Hawthorne begins the novel with allusions to Elizabethan times, and he specially notes that its women stand "within less than half a century" (1695) of it. Of the Puritan fathers, Hawthorne states that they were "native Englishmen, whose fathers had lived in the sunny richness of the Elizabethan epoch" (1787). Moreover, the "merriment" of Elizabethan times was full of "witchcraft" (1788), and the Govenor identifies Pearl with the "elfs and fairies...in merry old England" (1725).[134]

Further, in Pearl, who other question to be a "human child," lies all that is "phantasmagoric" (1717), all the magical "dance," "fancy," "transformation," and "fantastic...conjuration" (1716-17) of the novel and of Faery Land. She is a "child's spirit" (1774) with "sprite-like intelligence" and "gleam" of a smile. In short, this "imp, whose next freak might be to fly up the chimney"

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133. Hawthorne admired Spenser so deeply that he named his daughter, Una, after The Fairie Queene's heroine. The importance of this lies in the fact that if "the artist's propensities are 'towards Fairy Land'..., as Hawthorne avowed that his were, then the critic must try to discover what his particular fairyland was like" (MacPherson 214). Overall, many have noted that it "is Spenser who most directly influenced his allegorical techniques and use of characters 'types' (Jacobson 2).

134. In adition to Spenserian images, others of the Renaissance surface in The Scarlet Letter. Govenor Bellingham's mansion "shines like a bewitched dwelling belonging to a magician from a fairy tale" with its stucco intermixed with shards of glass. Upon this the sun shines brilliantly in diamonds until it looks like "glittering palace" like

holds a "secret spell" (1719) in the midst of grey old Boston and its dark old forest.

Pearl's Una-esque, and Dianesque, magic is most clearly depicted in the forest scene. There she is simultaneously like Una in the forest, Lady Comus in the wilds, Isaiah's child among the woods, or even the bewitching Circe, the potnia theron who tames all with her enchanting beauty. Hawthorne dubs Pearl "a nymph-child, or an infant dryad, or whatever else was in closest sympathy with the antique wood" and portrays her magic over nature:

> A fox, startled from his sleep by her light footstep on the leaves, looked inquisitively at Pearl, as doubting whether it were better to steal off, or renew his nap on the same spot. A wolf, it is said,--but here the tale has surely lapsed into the improbable,--came up, and smelt of Pearl's robe, and offered his savage head to be patted by her hand. The truth seems to be, however, that the mother-forest, and these wild things which it nourished, all recognized a kindred wildness in the human child (1775).

This scene also re-inforces Pearl's role in alchemy, for one of its main directives is that the youth wed Luna because of the magical powers she has over nature:

(Footnote 134 continued from previous page)
that of "Alcina's, or Argante's" (Vivan 76; 91).

> Here may Diana be propitious to thee, who knoweth how to tame wild beasts (Jung 168).

Pearl's sympathies with nature, and the nature of all living beats, combine with her other traits to make her further apocalyptic. First, her "airy" nature connects her with the upper spheres of the moon, whose goddess in queen of earth, and heaven, and hell. The descriptions of Pearl's both to "caper and dance" one minute and to be in the fiery passion of an "angel" of judgement the next (1721) strengthen even more her origins in the celestial other-world. And, the adjectives such as "elfish" are interlaced with words like "intelligence" (1723), indicating that her fairy origins give her the genius of magic, be it white or red or black. Her magical and "spiritual instinct" gives her sympathies with the earth, too, and all its creatures, even the sad Reverend Dimmesdale (1728), whose prime secret and mystery she embodies!

Finally, in "front of the meteor/sign, on the scaffold of extreme revelation, Pearl speaks 'in a tongue unknown to the erudite clergyman'" (Vivan 82), whispering of the mysteries he has not yet comprehended.[135] Such deep mysteries belong to the apocalypse, not yet revealed in this world.

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135. The bird imagery associated with Pearl reinforces her "spiritual instinct", for archetypally "birds in general are symbolic of spiritualization.... The bird is [the goddess's] in that it 'represents the stirrings or

Water imagery surrounding Pearl strengthens even more the apocalyptic nature of her spirit. The moon goddess is "the maiden of the spring" because traditionall she rules the clear waters of life and baptism (Gustafson 97). Diana is the goddess of maidens as well as water, and to her realm belong maids like Pearl (Jung MC 162-63). Diana's reign over maids and waters is complementary, for "lunar femininity" is most "closely associated with water" (272). This idea appears in The Scarlet Letter. The forest brook can "mirror...revelations", and Pearl, the Dianesque nymph, "resembled the brook, inasmuch as the current of her life gushed from a well-spring as mysterious" (1765).

That brook holds another secret to Pearl's nature for, like the moon, it can become quite black in the forest gloom. Pearl likewise is colored black at moments, when Hawthorne notes that she partakes of Prynne and Dimmesdale's sin. But like the heterogenous Diana, and the brook which can also be bubbly, Pearl can metamorphose into an "bright-apparelled vision, in a sunbeam" who rejoices in the "great black forest" (1774). This duality, this containment of the black magic of the moon and its light and airy spirit, makes Pearl even moreso the "richest heiress" and happy bride of the novel (1803).

The union of opposites is the essence of the sacred

(Footnote 135 continued from previous page)
intuitions of the unconscious'" (Gustafson 51).

wedding, be it of the Bride and Bridegroom of the Canticles or of Sol and Luna of medieval alchemy:

> The sun and moon come together in a... dramatic embrace. The coming together of these two principles [black eclipse and brilliant gold] and the drama of their struggle gives birth to a third and new thing (Gustafson 59).

That third and new thing, who unites and reveals all mysteries of alchemy or the novel, who embodies all the struggle and drama of the unity of Hester Prynne and Arthur Dimmesdale, is Pearl.[136] She is the gold, the fairy-child "all glorified with a ray of sunshine" and prophetically imaged in the clear waters of a brook, bathed in a "ray of golden light."

That brook is dual in many ways, just as Pearl is, for mutability in constant eternity is the essence of the moon, its waters, its rhythms, its heroes. Hawthorne's brook is, literally and figuratively, "the boundary between two worlds" just as the moon is boundary between the upper and nether spheres, and on that boundary, between the airy heavens and the darkly flowering earth, Pearl stands (1776). This is the alchemical role of the maiden moon goddess, too. The Maid "stands on the border-line between

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136. Traditionally, the "third and new thing" is the son of the moon goddess, i.e. Christ (Gustafson 59), but the inheritor of Hawthorne's heroism is a female child. This point figures strongly in later chapters that discuss Diana-types who function

the eternal, aethereal things and the ephemeral phenomena of the earthly, sublunar realm" (Jung MC 145; 322).

Thus, in many, many ways, Pearl is the infant bride of the apocalypse. She is the "lovely and immortal flower" whose "innocence" redeems the earthly sin of her parents and shows them the way to be "blessed soul"s in the heavens (1714). Unlike the other mortals of The Scarlet Letter, Pearl is never lost in the "mystery of the primeval forest" and its "moral wilderness" (1763). Because she is so special, it is for her kiss, of "My little Pearl", that Reverend Dimmesdale asks in his death throes (1800). His great soul intuits that she is the "true" treasure of great price, the pearl that bespeaks the immortal truth "in a tongue unknown" even to him, Boston's most "erudite clergyman" (1750; 1802). Like her revelatory ancestress, the medieval Pearl-maiden, Pearl guides her grieving father over the waters to the New Jerusalem. Happy will be the mortal who marries and is "illuminated" (1715) by this bride, abiding in the "absolute circle of radiance" about her (1714-15).

(Footnote 136 continued from previous page)
as Christ-types in modern literature.

B. Hester: The Woman-Bride of the Apocalypse: "A" is for "A"rtist..of the "A"pocalypse.

The maiden-bride Pearl brings radiance and illuminates the path to the New Jerusalem. But no one would argue that Pearl is more heroic than Hester, the sin-stained and sorrow-laden woman-bride of the novel. In fact, the troubled and troubling figure of Hester Prynne is no less than a full artist-hero in The Scarlet Letter.

Prynne has long left behind her "stainless maidenhood" (1709), but such purity is also allied with the "cold snow" of the hypocritical and overproud Puritan matrons (1713) and the heavenly but "cold" moonbeams devoid of any sensibility of "human tenderness" (1688). Admirable, the value of cold purity is high among the Puritans, and Hawthorne allows their hard law triumph in the end over the pagan force of nature; but nonetheless, that brilliantly paganesque nature colors the novel and creates, like Hester, whatever beauty is possible on earth. She is Keats's humanitarian Diana-hero. Whereas Pearl might be an ideal heroine, Hester is a real heroine. Critics have noted that The Scarlet Letter is "so deep, so dual, and so complete" like no other book, and it is Prynne's "dual role as sinner and saint" that makes possible the peak of her heroic and artistic development, of her becoming "[e]very

inch a woman" (Male 90; 97).[1]

To begin with her heroic development, which expands into her artistic development, Prynne, first, is labelled "haughty" (1697), but she is also in her large pride likened to the heroic and "sainted" Anne Hutchinson. The latter image is more condemnatory of the Puritans than of Prynne because many consider that Anne Hutchinson would not, if a man, have been so plagued and banished by the govenors (Otte 123). The opening remarks of the community's matrons, who wish to see Hester wince in pain, bear the "brand of a hot iron," and even "die," reinforce the idea of an unjustifiably sadistic attitude toward this "woman" Prynne (1695). Thus, Hawthorne from the start indicates that Hester is doubly condemned a heroic woman.

This idea he develops continuously in the novel. The link between Anne Hutchinson and Hester Prynne is often reinforced, as when he writes that Prynne could, with her active intellect, very well be such "a prophetess" or "foundress of a religious sect" (1754). Moreover, Prynne's life is strikingly similar to Hutchinson's: "a spiritual counsellor to Puritan women, interpreting to them the best of the male theological mind; now a prophet in her own right, giving voice to a new spirit of freedom and embodying within herself a new awareness of female intelligence

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1. Millicent Bell speculates on the ambivalence Hawthorne felt about powerful and artistic woman, whose forces are connected with sexuality, in Hawthorne's View of the

and social power" (Colacurcio 22). And, one of the main movements for Prynne is from undisciplined private speculation to unsanctioned public prophecy. The reader leaves her when she has found a way to make public, quietly, her ideas about sexual justice (22).

In this vein, Colacurcio concludes on The Scarlet Letter and Hester Prynne that any true "impulse to challenge the Puritan theocracy's dominant (and socially conservative) assumptions about 'visible sanctity' evidently comes from a fairly deep and powerful source. It seems to be coming from--'the woman'.... Evidently, in Hawthorne's view, fully awakened women accept the inevitability of a given legal order far less easily than their male counterparts. And cleary this is the central issue" (22-25).[2]

Other points in the text develop this idea. In addition to the links between Anne Hutchinson and Prynne, there are links between Prynne and heroic male prophets. With her transcendental ideas so contrary to the Puritan ethic, she is said to be like the censored Luther (1719). Further, Prynne herself ponders on her fate, as a female in

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(Footnote 1 continued from previous page)
Artist.

2. Colacurcio's work documents other examples of an ambivalence Hawthorne experienced in the feminine power to nullify social conventions, such as Quaker Catherine's will to denounce the male minister's cruel and sterile formulation of the Puritan way, in a Puritan church divided, symbolically, into male versus female, in "The Gentle Boy"

particular; she knows that her genius presents a "dark question...with reference to the whole race of womanhood" (ibid). Chilingworth notes that Hester's "spirit" has a "strength" that bears the burden of sin and the scarlet letter better than Dimmesdale's (1757), and when he sees that even in her despair she has a "quality almost majestic," he cries, "Thou hadst great elements!... I pity thee, for the good that has been wasted in thy nature" (1758). In short, Prynne has all the makings of a hero, and a truly American romantic one, but that role, however much fobid her by her own flawed mortal nature, is also forbid her by her gender, the era, and the Puritans.

Hester Prynne's heroic nature is strengthened by a factor which has already surfaced in James Fenimore Cooper's The Pioneers, too, and its Diana-heroine Elizabeth Temple. Hawthorne writes various allusions that connect Prynne to the grand female hero and royal virgin of the Western world, Queen Elizabeth. Importantly, though, whereas Cooper shaped a Diana-heroine in the graceful "Elizabeth" Temple, Hawthorne's alllusions to Elizabeth indicate that he was consciously molding a Diana-hero, however ambivalent he may have felt about this possibility. His first reference places Prynne in the Boston community

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(Footnote 2 continued from previous page)
(25-26).

of women who are like the "man-like Elizabeth" (1695).[3]

In this "man-like" strength, Hester at moments seems as invincible as Queen Elizabeth. Strangers, who see her stand alone with her glittering letter as if in a magic circle, think her some magically unconquerable "great lady" (1722); reports circulate that when an Indian drew his arrow against her "badge" the missile struck the letter but fell harmless to the ground. This latter report is similar in theme to the famous image Shakespeare painted of Queen Elizabeth as a chaste vessel against whom Cupid's arrows fall helpless (MND II.i. 155-65).[4] This type of Elizabethan heroics feed into Prynne' nature as an alchemical hero, too. In Felton, Hawthorne states that "secret writing" is an element "for which...the age of Elizabeth was so famous and so dextrous" (Swann 379).

In addition to the figures of Queen Elizabeth, Anne Hutchinson, and Luther, Prynne's figure is also interwoven with imagery from another Western icon. However ambivalently, Prynne is a type of Mary, the Moon of the Church.

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3. Prynne's name may, to a certain extent, link her with Queen Elizabeth. "Hester" has roots in the Biblical "Esther," the heroine who saved her people. However, "Hester"/"Esther" also means "Star," and a variant of this is "Astrea," the epithet bestowed on Queen Elizabeth in her aspect of a Diana-hero, as mentioned previously.

4. Authors in general turned to the independent and heroic Queen Elizabeth as the most heroic model for females. For example, Anne Bradstreet constructed a highly wrought eulogy "In Honour of That High and Mighty Princess Queen Elizabeth of Happy Memory" in a conscious effort to pave a way in literary, political, and religious history

First, the "rose-bush" outside the prison door of Prynne and Hutchinson is the traditional symbol of sainted women, especially Mary, queen of the rosary. More directly, even when Hester stands on the scaffold in public condemnation, she is emblematic of "the image of Divine Maternity" (1698). Hawthorne states this "sacred image" of Christianity may be "darker for this woman's beauty" (ibid), but that statement simply renders the image as dual as every other within his mysterious text.

Furthermore, placed in the context of the text's alchemical imagery, the rose may be another allusion to Prynne's transformative powers. The rose and rose-gardens of alchemy symbolize Mary as the locked prima materia, an acutely dualistic phenomenom. This rose embraces human beauty and virtue, but its very beauty creates lust and must be extremely guarded. This rose is the flower of Mary, St. Elizabeth, St. Teresa, the sainted Hutchinson, and more, while it is simultaneously the flowers of Venus and the Scarlet Whore. In essence, it is the bloom of both the chaste bride and the sinful love-goddess (306-07).[5]

Thus, in the alchemic framework of the novel, Hester Prynne as both the scarlet woman and Mary, or Divine

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(Footnote 4 continued from previous page)
for Elizabeth and women in general (Otte 122).

5. For an excellent analysis of Prynne's roots in such scarlet women, as Hetaira Phryne, prostitute of the Eleusian Mysteries, and Venus, see Earl R. Hutchinson. Sr.,'s "Antiquity in The Scarlet Letter: The Primary Sources."

Maternity, becomes even more an archetype of the dualistic powers of a moon-bride, be she Diana or the Black Madonna. In her roots as a rhythmically changing Triformis lies Prynne's ability to embody white and black, which is the emblematic ability to give birth and nourish as well as take, and this makes her figure embody "the means of transformation" (Gustafson 30).

In fact, the image of the Western world's Black Madonna is so archetypally similar to Prynne, Hawthorne's dark image of Divine Maternity, that even their clothes identically indicate the transformative process. Prynne wears a fiery scarlet letter embellished with glittering gold flourishes, and the Black Madonna of the Finsterwald wears a rust color dress with gold hems and a gold belt (46).

And, while Boston's Puritans are clothed in white and black, for purity and death, Prynne's scarlet, in her letter or her child's dress, is the color of passion, birth, and a blessed woman's heart. Whether in alchemy or elsewhere, the dark Madonna always bears the diadema cordis tui, the diadem of thy heart, for her soveriegnty is of the heart, of feelings, [of] inconsistency in human relationships not found in the letter of the law (57).[6] One finds this archetype of scarlet dress and the internally trans-

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6. Donald A. Ringe explores the head versus heart tension in The Scarlet Letter in "Hawthorne's Psychology of the Head and Heart."

formative female hero many places in literature, for instance in the red dress of Dante's Beatrice of Vita Nuova and the even more transforming dress of "live flame" in Divine Comedy (Wright 117).

Hawthorne clearly places Prynne within this tradition of fiery and feminine creativity versus cold and hard masculine law. She has the "Passion" (1753) which leads to "transfiguration" (ibid), an ability to "read" the minister's "heart more accurately" (1769), and her original declaration that the love of herself and Dimmesdale "had a consecration of its own" (1770). Her passionate nature and sin have resulted in a freedom for genius unique to the text:

> ...Hester Prynne, with a mind of native courage and activity, and for so long a period not merely estranged, but outlawed, from society, had habituated herself to such latitutde of speculation as was altogether foreign to the clergy man. She had wandered, without rule or guidance, in a moral wilderness; as vast, as intri cate, and shadowy, as the untamed forest.... The tendency of her fate and fortunes had been to set her free.... The minister, on the other hand, had never gone through an experience calculated to lead him beyond the scope of generally received laws.... As a priest, the framework of his order inevitably hemmed him in (1772).

However amiss Prynne might go in her free visions, they nonetheless render her an original thinker. Hawthorne declares, "The world's law was no law for her mind" (1754). Prynne alone has the ability to be free, and to guide others toward a better world by the end of the novel when she becomes an apostle of earthly sorts.

This archetype, of a dark but gifted Madonna, has been present in the literature of many lands and times, for one main reason, one revealing of a community's spiritual status. Gustafson notes that she functions as "a safety-valve side" to the traditionally patriarchal Western world and its white Mary. A Black Madonna's healing powers and miraculous ability are usually more common than those of the white ones because the forces which lie in the dark, unconsious feminine archetype are the most creative (69).

To the archetype of Luna, as opposed to Sol, belong the powers of black magic. Beneath her black and scarlet robes, tinged with gold, lies the same miraculous creativity as lay beneath the black robe and multicolored flames of Isis in the Apuleius's The Golden Ass (86). Hester belongs to this "mystic sisterhood" (1713) of dark types of the moon goddess, and that releases the power of her mind and heart to experience no less than earthly "revelations"

(1713).[7] In her own heart's "torture" from the black nature of her sin lay the power to "purge her soul" and find a "purity...more saint-like" (1710).

It reveals much of the Puritan's spiritual status, then, when they exile Hester Prynne. The Puritans have not only exiled "Esther," the Biblical hero who saved her people,[8] they have not only exiled their dark Luna-bride, but these "wise learned men" are so trapped within their own "prejudices"and "an iron framework of reasoning" (1752--53) that it takes them years to know that the "A" is as much for Able and Angel as for Adulteress. On the other hand, the black-eyed and natural Indiands intuit immediately upon seeing Hester Prynne's figure and letter that she "...must needs be a personage of high dignity among her people" (1796).

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7. Images of Prynne's membership in a "mystic sisterhood" are woven through the text. She is a "Sister of Mercy" (1752), or a "nun" (1753), and so on. And, the "original signification" of the scarlet letter is to Magdalen's "sisterhood with the race of men" (1752).

8. By contrast, "Phoebe" of The House of Seven Gables is named after a male deity, Apollo. Her name, unlike "Hester," has no connection to feminine heroism. Some critics have noted, when discussing Hawthorne's ambivalence at times about women usurping the domain of men, that..."Personally, of course, he would always prefer some less powerful, more submissive, 'Phoebe'" (Colacurcio 25). This is, perhaps, true, on a personal level, but on the artistic level "Hester" is obviously his grandest creation, and a critic should look to the tale.

In fact, fellow artists seemed to have appreciated this, witnessed not only by their appraisals of The Scarlet Letter as Hawthorne's masterpiece but by such acts as that of Henry Adams, who modelled his Esther after Hester Prynne. In "Henry Adams's Esther: No Faith in the Patriarchy," Harriet F. Bergmann completes an excellent analysis of the derivation of heroine and

Further, Hawthorne specifies the "warm and rich" Hester is "Able" because of "a woman's strength" (1752). In the end, perhaps, salvation arrives when her woman's strength is not exiled by but joins with man's law. During his apotheosis, Dimmesdale's final cry points toward such a union of the forces of male and female, Luna and Sol: "...come hither now, and twine thy strength about me! Thy strength, Hester; but let it be guided by the will which God hath granted me!" (1799).

Prynne's strength, visions, and guidance for others in the final pages of the novel make her a "poet" in the Romantic sense of a doer, seer, and maker, and the poet is an especially needed figure in the modern world. Herein, in Prynne's poetry, in her artistry, lies her heroism. In fact, as will be seen, all three main characters in Hawthorne's novel are artists. Dimmesdale, Chillingworth, and Prynne, a fact that makes The Scarlet Letter charged with the theme of poesis.

Hawthorne identifies Prynne's artistry as romantic from the start, for it is marked by Shelleyan "fancy" when she first appears on the scaffold with her letter A. It has "fantastic flourishes of gold thread," and it "was so artistically done, and with so much fertility and gorgeous luxuriance of fancy" that it acheive "splendor" (1696). Indeed, so high is Prynne's art that it literally "illu-

minated" her (1697), just as the flashing eyes of Coleridge illuminate his poem "Kubla Khan." Its readers cautiously dance about Coleridge, too, just as spectators circle Prynne for her finely-crafted letter casts a "spell" about her figure, "inclosing her in a sphere by herself" (1697).

Moreover, Hawthorne speculates that a woman may be, inherently, as much a romantic artist as a man when he uses "fancy" to describe not just Prynne's artistry but her feminimity: "... Prynne's wonmanly fancy" (1699).[9] Prynne's art also embodies all the "sunny richness" of the Renaissance, who were the Romantic predecessors, and it does so in the midst of the drab and uncreative "grey and sable tinge" of Puritan Boston (1787).

Other critics have noted this critical role of Prynne as an artist. Vivan concludes that Prynne's "magic thread...illuminates" all in the novel, from death and funerals, to forbidden passion and rebirth, to Puritan law (85). Through the fantastically embroidered letter which so inflames the indignation of the Puritan matrons, Prynne's needle actually functions as the "medium by which she converts the scene of shame into 'a kind of lurid triumph'"; she effects a transformation that is occult, a

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(Footnote 8 continued from previous page)
theme, from Hawthorne's Hester to Adams's Esther.

9. An examination of Hawthorne's other works supports this idea. In The Marble Faun, for instance, artist Miriam derives her "force and variety of imaginative sympathies" from "the warm and pure suggestions of a woman's heart"

transmutation linking her to mysteries (86).

Prynne's needle, the tool of her art, also links her, heroically, to Minerva: "Hester, in her New England life, has become like Minerva--a goddess of needle and loom, an intellectual who voyages boldly in the dusky region of mind" (MacPherson 177-78). A survey of Hawthorne's Greek tales shows that Minerva falls snugly in an overall pattern with other moon goddesses and gods in Hawthorne's major works (124-25).

Vivan, too, discusses Prynne as a woman-artist and hero:

> Hester is a woman and her magic tool is the needle--in Hawthorne's eye, a symbol of the feminine condition--; her pattern of experience might therefore be read as the path of suffering and transformation of women, historically bound to reach a new status, a new nobility which will redeem the destiny of humanity as a whole.... Hester's role also includes a reference to the mission of the artist. She creates art in the only possible way for a Puritan, by redeeming experience and making it a type of biblical heroism. Her very name, Hester, shows her as the type of feminine saviour in the New Canaan, like Hester was in the Old Testament (86).

The text itself supports these conclusions on Prynne as a woman-artist in myriad instances: "She possessed an art that sufficed.... It was the art--then, as now, almost the only one within a woman's grasp--of needlework" (1710). Or, Hawthorne states that Prynne's skilled fingers "could have embroidered a monarch's robe" and, combined with her "nature...warm and rich," Prynne's art, her highly-wrought letter A, acheives an "unearthly ray" (1752).

Tragically, the entirety of Prynne's "delicate and imaginative skill" is not only limited to this one outlet, this sole art for women, but the artistic exercise of her needle makes Prynne feel guilty for it bestows upon her life a romantic fancy, a "joy" and "passion," that her Puritan upbringing has caused her to regard "as sin" (1711). She persists, however, bringing her romantic flourishes to the whole community. Just as Prynne's love had a consecration of its own, so ultimately does her romantic art, and it ends by adding a "richer and more spiritual adornment of human ingenuity" to the silks and gold of olde Boston (1710).

Prynne becomes especially heroic when, through her art and its letter, she comes to know the truth of her life and her sin. After the first pillory scene, with the new letter upon her bosom, Prynne puts off her old clothes and

"finds a new self in art." She earns her living by the needle, and in the privacy of her cottage, she perceives her magical Pearl's meaning and uses her art further to make Pearl a symbol, in her flame-colored dresses, of her meaning. Prynne, with Dimmesdale, later teaches the Puritan govenors about the truths she has perceived at Bellingham's mansion, and they come to understand the meaning of Pearl's scarlet plumage after Hester's protests and the Reverend's explanation, in words as carefully wrought as Prynne's embroidery.

Prynne's needlework, then, is much: an act of penance, an imaginative product, and a vehicle to become involved with birth and death, the social heirarchy, and all phases of her community's life (except marriage) (Male 105). In sum, Prynne arrives at the truth through her beautiful letter, endows this truth with life in the scarlet clad Pearl, then educates her community.

Male concludes that Prynne's art raises her above everyone else in <u>The Scarlet Letter:</u>

> The superiority of Hester's artistic insight over the hollow rigidity of the orthodox is made clear when she and Pearl educate the highest members of the local hierarchy in the Govenor's hall.... The stunned Govenor asserts that [Pearl] is 'in the dark,' thereby provoking Hester into a

> heated illumination of his own blindness. 'See ye not, she is the scarlet letter, only capable of being loved, and so endowed with a millionfold the power of retribution for my sin?'.... 'There is truth in what she says,' answers the minister, who has always been more responsive to the word than to the vision. Upon the Govenor's request that he 'make that plain,' Dimmesdale teaches him what is expressed by Hester's art--namely that Pearl is both burden and blessing (Male 106-07).

In this scene, Hester's art has transformed her into no less than the Luna-Ecclesia of her society.

In addition to this role, another idea in the text makes Prynne one of its heroic keys. Hawthorne writes in "The Custom House" that hers is a "now forgotten art" whose "mysteries" are "not to be recovered" by any means (1685). Vivan picked up on the significance of this detail; it means that Hester's art holds a "clue" that "has been lost, so that no one can now undo the spell which lies hidden in the letter, beyond all magic formulae" (75). This fact joins nicely with the theme of Elixir of Life of the plant which Septimus needs to acheive his goal being extinct in the modern world. Hester's lost art, like the extinct plant, would be the key to comedic or tragic results in Hawthorne's study of the possibilities of an alchemical

transfiguration of the modern world.

Hawthorne, whether he feels ambivalent, as critics claim, abou the heroic role of women who are artists, reinforces this theme positively in the text when Prynne gives birth not to the traditional male savior of Christianity, but to the highly creative and artistic Pearl. In Christianity, the pearl is linked not only to the moon but to Christ, for in its white beauty it is emblem of the pure soul (Male 94-95). Pearl, as the living artistry of Hester, as the inheritor of her mother's spirit, and especially as the future bride and thus illumination of her world, is as much a key to Prynne's heroism, and its results in The Scarlet Letter, as Prynne's needlework.

Pearl inherits her sparks of "passion" directly "out of Hester's heart." As a consequence, she has an "ever creative spirit" that communicates "itself to a thousands objects, as a torch kindles a flame." Pearl, like Shelley's Witch of Atlas, can spontaneously, freely, and naturally acheive "phantasmagoric" spells and transformations; she can create a "visionary throng" from her "bright faculties' (1717).

Vivan has noted it is in complement with Pearl that Hester comes to embrace an apocalyptic role because Hester comes to function through her relation with Pearl as an archetypal "virgo in whom is concentrated the redemptive

mission of the quest and also of the individual woman. In short, the work/opus begins with the woman who is herself the prima materia (lapis niger) and proceeds through her, as it were, towards another woman in whom she projects herself." This comprises a cycle of feminine rebirth and transformation, important because it points towards a historical awareness of woman's role in the millenial (79).

Pearl's relation to the other two artists of the novel reinforce her role as their lodestar, too. For example, Chillingworth, seeking poetically to make evil acts, searches for inspiring "revelations" of "mysteries" in a "transparent stream" of visions (1733). He knows this would be the "gold" of revelation and alchemy (1735). And Hawthorne, the master artist, constructed The Scarlet Letter to "look into the mystery" (1701) of the human heart, the gold being its experiences of sorrow and joy.

In the midst of the quest to reveal mysteries, be it Hawthorne's or his character Chillingworth's, Pearl herself is the mystery of the text. She is the "visionary little maid" (1756) who not only resembles the clear waters which "mirror...revelations" (1765), but she is the "image," the vision, revealed "in the mirror of the brook" (1777). She is "the scarlet letter endowed with life" (1720), and that letter, with its "gold" embroidery (1773) is the only other image in the clear waters of the novel

(1778).

The birth of Pearl, who embodies the "deadly symbol" (1778), makes incarnate the mystery of black sin, red passion, and white innocence, of spiritual mortification and revivification. Appropriately, she brings "new life" into the minister's depleted veins (1748). She, the image of the brook that babbles the "unintelligible secret of some very mournful mystery" and whispers a "prophetic lamentation" (1766), bestows "vital warmth" (1748) on the dying soul of a Minister in the wilderness of the New World! Pearl, like the brook, whispers on the midnight scaffold the meaning of the scarlet vision in the skies, and she does so in a language natural and intuitive to herself, but beyond ordinary mortals, including her troubled father (Male 109).

The strongest link to a mortal, however, of Pearl, remains to her creative mother. Their interrelation is further enhanced by art itself, specifically the needlwork. Pearl's inherited "rich and luxuriant beauty" of Prynne, her deep and glossy eyes, and her bright fires, are all enriched by the "fantasies and flourishes" that Prynne's "imagination" creates in Pearl's crimson apparel (1720). Prynne makes Pearl emblem of their mutually shared natures, of their "scarlet letter," be it on Prynne's chest or inside Pearl. That letter is sin to the Puritans, and to

Prynne at moments, but it is also her flame of creativity and art.

Prynne's nature, heart, mind, and even daughter, are, in sum, passionate and artistic. Thus, like her offspring Pearl, she, too, is a mystery. Being "the very heart of womanhood," Prynne reveals "the heart of mystery...become a mystery of joy," and in this "radiance" love is reborn (1774).

In this role, Prynne, like Pearl, her emblem, is another lodestar of the text. Just as the elfish Pearl eventually takes a place in the community, Prynne also co-exists in Nature and society, the two poles of the novel. Prynne's natural passion brings upon her the community's scarlet letter, which in turn brings upon her a wiser head. Already possessor of "passion and feeling," the scarlet letter turns Prynne's life to "thought," too (1753). The resulting blend, of natural passion and enlightening knowledge, raises Prynne to heroic heights of resistance and vision, and she ends returning this to the misguided Puritans in olde Boston. Unlike the Puritans who exiled the fiery forces of passion and Nature to the fringes of society, Prynne confronts, accepts, and disciplines these powers within her, and offers this superior wisdom and creative knowledge to them.

Hawthorne, then, clearly shapes Prynne as heroic.

Equally important, however, is the relation he establishes between her heroism and the traditional male heroism and artistry. In "Hawthorne's Psychology of the Head and Heart," Donald Ringe addresses the Reverend Dimmesdale's artistic powers. He admires Dimmesdale's fiery spirit and Pentecostal tongues as evidence of his creative powers, and he calls Dimmesdale's final triumph, the Election Sermon, "the supreme consummation of the artist's gift" (93).

The next central male of the text, Chillingworth, also possesses artistic potential, as noted, in his task of alchemical poesis, even though his powers are thwarted. Hawthorne specifically states that Chillingworth pursues the "rare case" of Dimmesdale "for the art's sake" of a questor (1740), and he arranges to have a piece of art, the tapestry of David and Bathsheba, exhibited craftily to torture Dimmesdale's soul. The tapestry is an elaborate piece of needlework, and that serves to link the artistic natures of Prynne, Chillingworth, and Dimmesdale.

We have three artists in the novel, then, interlinked. Roy Male notes in Hawthorne's Tragic Vision that the most significant forms of "expression" in The Scarlet Letter are acheived through these three "in art: Hester's needlework, Chillingworth's psychiatric alchemy, and Dimmesdale's Election Sermon." Chillingworth, however, "inhumanely" unites his intelligence with "amoral lore,

both Indian and civilized, to perfect his art" (103), and his art becomes peverse while on earth. True art remains, then, with Prynne and Dimmesdale. Male claims that in the novel the test of a true artist is whether the person succeeds in patterning her or his life "as a work of art ...a parable to be the word incarnate." In this act both Prynne and Dimmesdale succeed, making themselves and their lives emblematic (102-03).

Especially, the greatest artistry arises in the union of Prynne and Dimmesdale, Bride and Bridegroom, which results in love and Pearl. As MacPherson has examined, Hawthorne deeply believed that an artist must be wedded to the human community and not isolated in his own egoism and gifts. Thus, Hawthorne's artist-heroes, if successful, are 'married' in some fashion, and that is symbol of their spousal to the human realm, of their commitment to work creatively in it. Often, sexual love becomes a metaphor for artistic fertility and for the creative use of the individual's power (12-13).[10]

And the sexual love of The Scarlet Letter's two heroes, Prynne and Dimmesdale, does serve as metaphor for and result in artistic fertility. Their love is the most

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(Footnote 9 continued from previous page)
(Jacobson 23).

10. MacPherson notes the similarity in this belief between Hawthorne and Joyce--whose Ulysses and its own hieros gamos of the sun god and moon goddess I examine in the next chapter.

powerful 'marriage' in Hawthorne's work. From their passion springs Hawthorne's deepest depiction of artistic power and insight.

That their passion is sinful enhances, not contradicts, their artistic potential in Hawthorne's belief. As Jacobson writes on Hawthorne's works, "Sin in the artist makes him more aware of sin and guilt in others, and hence opens and expands his view of life. So Hester believes that the scarlet letter gives her 'a sympathetic knowledge of the sin hidden in other hearts.' ... And, similarly, it is Dimmesdale's anguished awareness of his own sin that permits him to deliver a powerful and moving Election Sermon" (39-40). The brand both artists bear for their sin, the scarlet letter, is the color of the rose, and that is the most beautiful of flowers, which to Hawthorne are the perfect "metaphor" for the realm and creativity of art (3).

In the realm of The Scarlet Letter, however, after the union comes about which brings artistic fertility to earth, one of the artists, Dimmesdale, dies, while the other, Prynne, endures. This raises the question that, perhaps, Dimmesdale's art is, in the end, also like the extinct plan in the Elixir of Life manuscripts. Perhaps his art cannot survive in the modern world. That would leave Prynne's art as the most viable. Other critics have also suspected this to be Hawthorne's intention. For instance, Ringe concludes that Hester's victory echoes most strongly the Romantic idea that the artist is the "poet" who

re-makes the world:

> ...though Dimmesdale acheives the highest moral triumph that man is capable of, his is not the ideal solution. That solution rests in Hester, who does not acheive true insight until she leaves the colony and loses herself in the mass of men. She learns in time, however, that only in the colony does her reality lie, that the world of men is a meaningless sham. With this insight, she returns, assumes again her stigma, and reminds the people constantly of the omnipresence of sin. It is only in the Hester Prynnes of the world that gradual and perhaps continuing moral progress for man can be hoped for or sought (93).[11]

The two heroes, Prynne and Dimmesdale, ultimately find themselves beneath "one tombstone," which serves them both equally (1804),[12] but while on earth it is Prynne who bears and takes up the scarlet letter, the "lost jewel" (1773), of the novel to the end.

In Prynne's endurance, and her consequent superior progress, lies her unique gift as a woman. The wondrous

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11. Ringe also writes that Prynne, with her "new intelligence" and "greater height" of soul gained from her sin and long penance, rises above and shows Chillingworth, particularly, "the way to his salvation" when she instructs him to pardon and heal his heart (90-92).

12. All artists in the novel, even the misguided Chillingworth, seek the "jewel"--none other than the human heart in all its mysteries of sin and joy (1735). And Pearl, as the image of

strength and generosity of a feminine nature creates the fuller artist and hero. In fact, in "Prometheus Ashamed: The Scarlet Letter and the Masculinity of Art," Scott Derrick even argues that the so-called male heroism of the novel, be it Dimmesdale's artistic triumph or by analogy Hawthorne's, really resides in the feminine side of their natures:

> The generative power of imagination is feminine through The Scarlet Letter, and feminine in a social sense.... The gesture which inspires the novel-writing project, thinly disguised through projection into the past, is an act of female identification. Hawthorne presses an A worn by an adulteress to his breasts and feels a heat like a 'red-hot iron,' the explicit transmutation of the feminine into the phallic. The light by which Hawthorne will write is also feminine, the moon.
>
> ...The A functions for Dimmesdale in a way homologous with its Custom House function for Hawthorne himself: it leads to a speech, writing, creation, and, at least the author hopes, to fame. The letter confers on Dimmesdale a pentecostal gift of passion, which allows him to address his fellow sinners in 'the heart's own language,' a language which seems related to the feminine, if we remember

> the dryness and dessication of the earlier male world.... Written through a passion which has its source in Hester, a passion reawakened in the forest scene in which Hester displays her own latent eloquence, Dimmesdale's sermon acheives not only a religious and artistic triumph, but a political one. He may be said to actualize symbolically an enduring dream of the American artist....
>
> Even Dimmesdale's triumph, however, paradoxically produces a return of that femaleness it is meant to finally transcend.... Confined to her own sphere, [Hester] surrenders and wins the right to speak, to her equally suffering sisters, a sentimentalized message of acquiescence in a world emptied of men. Dimmesdale's fame is secure: why should he care if she is a better orator than he? (124-27).[13]

Thus, Prynne's role in the novel--as woman and as artist--influences and reigns over the hearts and minds of the male artists, too. In "A Romance," as Hawthorne titled The Scarlet Letter, Prynne, indeed, is the central romantic

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(Footnote 12 continued from previous page)
apocalypse, is the "diamond" itself of the text (1786).

13. Derrick's article presents an interesting theory that Hawthorne might have been particularly vulnerable to feeling gender-anxiety in 19th century America. At that time, women had become the chief consumers, and most successful writers, of fiction, leading to tirades among male authors, including Hawthorne who taunted them as "ink-

poet come to shape her world, aid its progress, and envision its transformation into a New World. Unlike the men, she doubly fulfills her role as a romantic and apocalyptic artist by nurturing Pearl, who is the new life, the happy bride, and the creative spirit of the next generation. Pearl serves as "spirit messenger" to everyone in the novel (1762).

Moreover, Pearl from her earliest days is a "half-fledged angel of judgement" come to rout and isntruct the sin-ridden Puritans, who supposedly govern wisely olde Boston, and she, like her mother, accomplishes this "victory" (1721). She alone, like the child of Isaiah or the Lady Comus of Milton, possesses the true Biblical power to tame the beasts in "the wilderness" (1731; 1775). She is a pure moon-bride who inhabits the New World for the same purpose as her namesakes, the medieval Pearl or Beatrice, whose wrath, chastening, love, and stern adherence to the truth can guide others to those heights.[14]

In the women, then, of The Scarlet Letter, lies the hope of the apocalypse, lies the poetic power of making. By the end, it is to Prynne that the townspeople, "Women, more

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(Footnote 13 continued from previous page)
stained Amazons" (121-22).

14. Dorena Allen Wright's "The Meeting at the Brook-Side: Beatrice, the Pearl-Maiden, and Pearl Prynne" is an excellent exegesis on the interconnections between these three figures, especially Pearl's role, standing at the brook, boundary between two worlds, as guide to that other world.

especially" turn for help of the heart.

This idea, ironically, derives from the Bible of the Reverend Dimmesdale and the male govenors of Puritan Boston. In the fates of Prynne and Pearl, Hawthorne echoes the cry, "... man's justice not being God's justice" (Gustafson 71). He writes, "God, as a direct consequence of the sin which man thus punished, had given [Prynne] a lovely child, whose place was...to connect her parent forever with the race and descent of mortals, and to be finally a blessed soul in heaven!" (714).

So, man's law, in Hawthorne's text, cannot alone embody or emulate God's will; it must be blessed and co-joined with the fertility, love, and wisdom of women. The central wonder of the female figure to Hawthorne is noted by Vivan, too, when she writes that the image of Prynne at the close of The Scarlet Letter is apocalyptic: "The virgin, positioned at the end of the palingenesis, obviously recalls the Book of Revelations, to which there are various allied references: the eagle, the seven years' span of the narrative, and, of course, the seal and the letter" (79).

Thus, Prynne, as Virgin, is bearer and creator of the letter A for Art, for her art shapes it and it in turn shapes her life. One does not even have to turn to the works of critics to explore this further because Hawthorne writes this theme directly into the text. He has Prynne make herself, ultimately, into no less than a woman-apostle

who envisions the apocalypse, and she serves, to a certain extent, as prototype of its herald:

> She assured them, too, of her firm belief, that, at some bright period, when the world should have grown ripe for it, in Heavens' 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 impossibillity 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. The angel and apostle of the coming revelation must be a woman, indeed, but lofty, pure, and beautiful; and wise, moreover, not through dusky grief, but the ethereal medium of joy; and showing how sacred love should make us happy, by the truest tests of a life successful to such an end! (1804).

Prynne looks to the time when the veil will be lifted and the "new truth would be revealed." In this she is as great an artist as Hawthorne. He, too, in "The Custom-House," speaks of revealing his own "inmost Me" behind the "veil" (1670). His novel inexorably moves toward "the day when all hidden things shall be revealed" (1736), toward its apocalyptic cry, "It was revealed!" (1800).

The final image of the novel is the gravestone of both Prynne and Dimmesdale. When Hester finally leaves this earth, she joins her fellow artist to acheive a final union beneath that single symbol. The gravestone comprises "a sable field," a reminder of the text's alchemy, its hidden levels, and its continual process of revelation, of unveiling and veiling, of seeking and transfiguring (Vivan 72).

The gravestone's second color, white, is carefully hidden in a manner that is itself emblematic. "Sable" is an animal with double fur, black on top and white underneath, and its figure is a common heraldic transcription and allusion (78). The white beneath the sable of the gravestone, therefore, embodies the novel's unending duality and ambivalence through an heraldic allusion (80).

The stone also bears on it the "red" of the letter A. So, it is one united substance, like Prynne, Pearl, Dimmesdale, or Chillingworth, like the "philosopher's stone" of alchemic search, emblematic of Christ and transformation (ibid).

The stone also serves to tie the reader's eye back to the beginning, to the emblematic A, Prynne, and their hidden mysteries.[15] To a certain degree, then, the stone re-centers the text on its woman hero. On the scaffold, before her community, Prynne reminisced of her home in

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15. Hawthorne at times reminisced on the eternal artwork embodied in stone. He termed the Gothic cathedrals, for instance, the greatest work man has acheived--"a great stone poem" (Jacobson 61).

England with its "half-obliterated shield of arms," the emblem of her heritage in "antique gentility" (1699). So from the first to last, from the letter "A" and her family's heraldic emblem, to her tomb in Massachusetts, Prynne has been marked (Vivan 80; 91). She, in turn, has marked the novel; she has been the bearer of its emblems and their tidings.

"The Custom House" indicates that in an even more particular way the scarlet letter, and its bearer, come to function as a metaphor and theory of art. All bearers of the letter--Prynne, Dimmesdale, and Hawthorne--are artists, but especially Prynne discovers for herself a fate strikingly similar to Hawthorne's fate as an artist. For example, in "Hawthorne's The Scarlet Letter: A is for Alchemy?" Luther H. Martin demonstrates that Hawthorne established the alchemical framework for the novel in "The Custom House." The fanciful and romantic story-writer, Hawthorne is struggling to remove and transform the "black" curse and frowns of his severe Puritan ancestors, the same task Prynne will face and overcome.

Moreover, "as the scarlet letter is the philosopher's stone for the alchemical transformation within the novel itself, so it fires the fancy" of Hawthorne when he discovers it buried in some forgotten papers (39). This discovery, joined with nature's aiding Hawthorne's in-

tellect, "makes possible the transformation from the actual to the imaginative, from the past to the present, producing a marriage of the red coal fire and the white moonbeams. This transmutation produces Hawthorne's introductory reflections which unite both passion and intellect....", and these united forces then forge the novel.

So, in "The Custom House" anecdote about the discovery of an ancient letter, what had seemed "a thinly connected, conventional attemt to authenticate the contents of a Gothic novel reveals a metaphor for art itself, forecasting Chillingworth's apparently casual conjunction of art and alchemy in The Scarlet Letter. And decaying Salem, the correlate of gloomy and mundane Boston, is transformed in memory 'as if it were no portion of the real earth.' The author, infused with 'a home feeling for the past,' can leave the place at last, just as Pearl, following the transformation of Hester and Arthur, finally is able to leave Boston" (40-41).

To this I would add that Hester Prynne, bearer of Hawthorne's scarlet letter, not only is able to leave Boston at one point, but she voluntarily returns to Boston later. She has arrived at a sort of peace with herself and her past, and that is another important alchemic goal for Hawthorne in writing The Scarlet Letter.

In the end, the scarlet A is opening title and

final emblem of the tale; it is the catalyst which endows Prynne, like the author, with "a new sense" and "a sympathetic knowledge" that enables her to receive romantic "intimations" of "truth."[16] These truths about the human heart are so immense that she is "terror-stricken by the revelations."

So, the scarlet letter is the "fatal symbol" (1713) indeed of a fated heroine, one fated to endure a mortification so that she rise to newer and greater heights, to become able to "read" the minister's "heart" much more deeply (1769), and to be a "wiser and better" poet and bearer of Pearl, who in her own womanly turn becomes the "scarlet vision" and new bride (1725). Whether Prynne be "a worthy type of her of Babylon" (1725) or of "Divine Maternity" (1698), both are symbols from the Book of Revelation--the woman with the moon beneath her feet and the scarlet whore. Those two symbols embody the feminine forces of good and evil which herald the apocalypse, the death of the Old World and the making of the New World.

Hawthorne, like Bronte, has restored the moon

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16. Dimmesdale's sin similarly endows him with new "sympathies so intimate with the sinful brotherhood of mankind" (1742). On his own journey to the "New Jerusalem" (1731; 1785), Dimmesdale's passionate encounter in the black forest with Prynne critically renders him more like her, "wiser...with a knowledge of hidden mysteries." However bitter a draught this may be, it inspires him to write his final, and fiery, Election Sermon (1784-85).

goddess to her entire and potent triple nature. He embodies in one full and heterogenous woman both the heroic forces of a goddess who shines as the white crescent, who rules with the passionate vision of the bloody full moon, and who harbors the powers of the waning black moon. Prynne embodies a dark beauty, black-haired and black-eyed, which leads to a scarlet sin which stains her white soul. Her daughter Pearl is a like united substance, who further serves to unite all things, as when she serves upon the scaffold as "the connecting link" between the seemingly white-souled Dimmesdale and her scarlet-letter mother in the midst of a black midnight (1749)--and into the future.

THE FATAL HERO:

DIANA, DEITY OF THE MOON, AS AN ARCHETYPE

OF THE MODERN HERO IN ENGLISH LITERATURE

by

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CHAPTER FOUR

Molly Bloom: The Queen of Comedy

Precis

The Diana-type in a hybrid form is especially the queen of a comedic apocalypse, and in that function she is found in myriad modern works. The comedic Diana-type successfully fuses the multiple powers of the moon goddess's configurations, making it possible for this Diana-type to be a strong regenerative force. Molly Bloom in James Joyce's Ulysses is a characteristic example. She is identified, through the images of the red, earthly rose and the white, heavenly one, as a synthesis of the pagan and the Christian moon goddesses, Diana and Mary, and she is further linked imagistically throughout the epic with the moon's perpetual cycle of birth, death, and rebirth. It is this that makes Molly Bloom so comedic.

PART I.

"Glimpses of the Moon....: The Female Form in Ulysses"

A. Molly Bloom as a Diana-type.

First, all women in Joyce's epic are Diana-types, in that they are all associated with the moon, and this indicates that the goddess Diana is the archetype for the female form in Ulysses, especially its comedic hero Molly Bloom.

As soon as Leopold Bloom embarks on his journey in the morning sun, he begins to appreciate all women as "Glimpses of the moon" (68). This Dianesque imagery continues through Ulysses. Gerty MacDowell cuts her hair "on account of the new moon" (286), for instance, and she has the traditional "nutbrown tresses" of a moon-bride, which render her a "radiant" vision to admirers. Gerty's haircuts, based on the rhythm of the moon's phases, also correspond directly to her menstruation, which begins with the new moon (296). This latter connection between the moon's cycle and Gerty's own feminine one Bloom mentally contemplates in relation to every women:

> How many women in Dublin have it today? Martha, she. Something in the air. That's the moon. But then why don't all women menstruate at the same time with the same moon, I mean? Depends on the time they were born I suppose. Or all start scratch then get out of step. Sometimes Molly and Milly together (301).

Such moon imagery envelopes even the minor female characters. When Mrs. Breen appears in the nightmare

sequence, she does so in "moonlight blue, a tinsel sylph's diademn on her brow with her dancecard fallen beside her moonblue satin slipper" (364). In this famous episode, Bloom exchanges masculine-feminine roles with the many women in the scene, and this domain of Bloom's feminine transfigurations, of dreams and nightmares, clearly belongs to the realm of the moon goddess in total. It is the "witching hour of night" in which Bloom wears a hat "with an amber halfmoon" (364), and Bloom marries "the princess Selene, the splendour of the night" who appears "in moon-blue robes" and with "a silver crescent on her head" (394).

Further, "a womans body" in the novel is typically "round and white" (638), or women are identified with the "sisterhood" of midwives (31-32), an image linked with Diana, goddess of childbirth and midwifery. Another textual image is the mare, and Diana, as a huntress and the queen of Amazons, is the goddess most readily associated with horses. Even the name of one of her most devoted worship-pers, Hippolytus, derives from "horse."

WIth this latter connection between the moon god-dess and the mare James Joyce specially laces his epic. "The witching hour" of the Circe episode is identified as "A pure mare's nest" (373), conjuring for the reader the mythical idea of nightmares and Hekate, and a night-mare of the dark moon goddess literally appears on the scene: "A dark horse...his mane moonfoaming, his eyeballs stars" (467). Also, a new-moon bride appears to Bloom thus: "She

follows her mother with ungainly steps, a mare leading her fillyfoal" (338). In this context, the image of Molly Bloom as "a gamey mare" (193) clearly points toward her roots in the seminal Diana.

Moreover, in some instances Joyce links mares not only with the moon and her brides, but with the specific configurations of Diana as huntress and inspirer of the Amazons. The Lady Mountcashel rides out with her "stag-hounds" to a fox hunt: "Riding astride. Sit her horse like a man. Weightcarrying huntress. Strong as a brood mare some of these horsey women" (131). And in the Circe episode, the Honourable Mrs Mervyn Talboys, with her "hunting crop", is described as an "amazon" whose eyes "shone divinely" (381-82).[1]

All of such Dianesque imagery in the epic applies directly to Molly Bloom. The very first images of Molly Bloom are romantic ones full of the moon: "Night sky, moon,

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1. Diana is also linked directly with the hunt in Finnegans Wake. In chapter II, the "Ballad of Persse O'Reilly" is sung before a huge throng including a "deuce of dianas reading for the hunt" (Vickery 414). Critics such as Scott have further documented that images of the goddess Artemis are present through Finnegans Wake, from mirrors, magic, moons, woods, witchcraft, mares, and maidehood to more (128; 186; 190; 196). In particular, the Tuatha de Danaan women of the Side rode horses over the landscape of Ireland to lure mortals into their otherworld, and their roles as Irish goddesses, though minor, are comparable to the Amazons and Artemis, which legend gives mythical and cultural context to Joyce's women (Scott 10).

violet, colour of Molly's new garters" (47).[2] Molly's mother is "Lunita Laredo" (627), whose name links her to the moon, and Molly was born in the Virgin's month, September 8, on which birthday her husband sends her eight poppies, the flower of Diana (615; 618). Her "female issue" Milly enters womanhood, with menstruation, also in September (606).

When Joyce labels Milly as "Marionette" (366), or a little Marion, he is shaping Milly, with her mother Marion, as the human incarnation of the moon's eternal rhythms: "...recurrence known as the new moon with the old moon in her arms: the posited influence of celestial on human bodies" (575).[3] Reinforcing this image of Milly and Marion as human emblems of the moon's perpetual reincarnation of itself is Milly's letter, in which Milly's boyfriend Bannon is confused with her mother's boyfriend Boylan (Unkeless

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2. Robert Day establishes the critical importance of "the strings of images" in Joyce's works in "Dante, Ibsen, Joyce, Epiphanies, and the Art of Memory." Exploring the influence on Joyce of Dante's epiphanies and Ibsen's "repetitious emblemeatic images," which tie together the swirl of emotions and more in Hedda Gabbler, Robert Day concludes that Joyce constructed "similar image-strings" to structure his works. (Cf. James Joyce Quaterly, Spring 1988, 25(3): 357-62.

3. Variations of this archetype are seen in myriad other myths and literary works. For example, in Longfellow's "Hiawatha" the beautiful Nokomis is daughter of the moon, and not only "From the full moon fell Nokomis" but Nokomis in turn gives birth to another moon-daughter, the beautiful Wenonah: "a tell and slender maiden/With the beauty of the moonlight" (I: 903-904).

(Cf. The American Tradition in Literature. Ed. George Perkins et al. 7th ed. New York: McGraw-Hill Pub.,

166).

Examples of additional imagery linking Molly Bloom to Diana include her desire for the nice "aquamarine" stone of her birth month (614), for that stone belongs to the goddess of the moon that rules the tides of blue water. Bloom herself uses moon imagery when describing women, as when she notes of another female "her beautys on the wane" (618), or when she describes herself as a nymph (620). And, like the huntress configuration of Diana, with her sleek hounds, Molly Bloom has sympathies with and attracts dogs, whom she loves to arouse (608; 621-22; 626). Finally, menstruation, already linked in the epic with the moon through Gerty's monthly cycle and Bloom's speculations on women's cycles in general, becomes Bloom's main act in her soliloquy (632).

Impressively, Sallly Abbott in "Artemis: The Pre-Homeric Source of Marion Tweedy Bloom", details Bloom's roots in the moon goddess. She describes the origins of the figure of Penelope, Molly's model, in the "virgin" goddesses such as Artemis. These goddesses were "virgin" only in the sense that they refused to have a single husband because they embodied nature in all its untamed fecundity

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(Footnote 3 continued from previous page)
Co., 1990.)

and wildness.[4] Abbott surmises that Joyce's sensual Molly--Penelope derives from this archetype.

Abbott proceeds to note that "Penelope" derives from "penelops," a water or marsh bird associated with Artemis. This mythical bird is man-devouring because it is emblem of Artemis, the moon goddess who rhythmically destructures in order to prepare for growth and change (497-500). Marion Bloom, likewise, continually constructs and destructures images and lovers in her mind, much as Jane Eyre constantly constructed and destructed images of life before her homefires.

Abbott also concludes that Bloom, like Diana of the green forests, has an exuberance of nature and for nature. In her relations with men, she embodies reproduction, which helps to explain the emphasis in her soliloquy on her milk and her menstruation (497-500).[5]

This constant stream of Dianesque imagery runs

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4. Many mythographers and anthropologists have noted this, too. Briffault, for instance, deduced that Penelope was a configuration of Diana because Penelop was originally a priestess of Dionysus, who was the son of the mother-moon Artemis (III: 128). And, in a potnia theron manner, Penelope is also in myth the mother of the woodland god Pan (III: 141).

5. Scott notes that Joyce links Artemis, patroness of birth, nurses, and healers, with ALP in Finnegans Wake (196), and Abbott notes a similar medicinal interest, especially in the women's body, in Molly Bloom (Ulysses 612; Abbott 497-500). All moon goddesses are linked with healing, for the priestesses of the archetypal Diana wrought powerful effects with herbs. Witches, after all, were the first doctors (Briffault I: 486), a fact surviving in the term "witch-doctor."

throughout the epic until, at the end, when the wandering Leopold Bloom finally reaches home, he contemplates in depth the "special affinities" between the moon and women:

> Her antiquity in preceding and surviving successive tellurian generations: ...her constancy under all her phases, rising and setting by her appointed times, waxing and waning: ...her potency over effluent and refluent waters: ... (576).

He indulges in this meditation moments before he climbs into Molly's bed and settles into the imprint of another man. This spurs him to enter into even deeper meditations on the links between the moon and women, both creating constant cycles of life and love. As he lays in bed with Marion, he reflects "that each one who enters imagines himself to be the first to enter whereas he is always the last term of a preceding series even if the first term of a succeeding one, each imagining himself to be first, last, only and alone whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity" (601) (see Note 1).

Thus, Molly Bloom embodies the infinite process, the perpetual nature, of the moon's cycle of creativity. Bloom's famous "Yes" is the final, and eternal feminine, affirmation to unending nascency. Her "yes" embodies the moon goddess's power of poesis, even in the perplexing, disconsolate, and temporal world of Joyce's Dublin.

B. Molly Bloom as a Diana-hybrid.

Molly Bloom is a synthesis of the many configurations of the seminal moon goddess. She is a Mary-Nymph-Martha- Bride-Rose-Muse-Isis-Penelope-Aphrodite-Juno-Gea-Tellus-Scarlet Whore-Eve-Circe-Cleo-Athena-Cressid-Carmen-Mermaid-Siren-Sibyl-Leda-Victoria-Star-Magdalen hybrid. In essence, she is the epic's "type" of womanhood, the "female form" incarnate in all its "splendid proportions" (520-21). These kind of images of Bloom are continual in the text. She is a "type" again, in the "full bloom of womanhood", and she is so to the point that she presents a "vision" of the female's "opulent curves" as beautiful as the Grecian art in the museums (532-33).

Bloom's casting as a "type" is crucial to the comedic, versus tragic, conclusion of the epic. Joyce lauds her comedic nature in both a direct and indirect manner. For example, from the first pages Joyce, like Hawthorne, condemns as bitter and tragic those in his culture who divorce themselves from the feminine. The narrow-minded misogyny of a Mister Deasy, who embitters and debilitates hes milieu, comes the initial tirade against womanhood: "... Cassandra. By a woman no better than she should be. To come to the point at issue" (27). Mr. Deasy proceeds to explain that a woman brought sin into the world (Eve), that a woman who was no better then she should be brought war to Greece (Helen), that the faithless MacMurrough's wife was responsible for bringing strangers to Ireland's shores, and

that a similarly loose woman was reponsible for bringing Parnell low (Kitty O'Shea) (29).

Myriad low characters continue this vein of comments throughout the epic. Nosey Flynn declares that "By God [the masons] did right to keep the women out of it" (145), and Myles Crawford repeats by rote: "A woman brought sin into the world. For Helen, the runaway wife of Menelaus, ten years the Greeks. O'Rourke, prince of Breffni" (109).

Every single one of these tirades is vindictive to the point that it indicts itself, and these tirades are further exposed as unfair and negative by the contrasting poetic and positive images of woman throughout Ulysses. In the morning walk "in the track of the sun" by the admirable Leopold Bloom, for instance, comes a beautiful image of woman, blending a mother, Molly, and a girl with moonlight, music, and love:

> A mother watches me from her doorway. She calls her children home in their dark language. High wall: beyond strings twanged. Night sky, moon, violet, colour of Molly's new garters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass (47).

Similarly poetic images of romantic and creative womanhood constantly surface. There is Molly and Mrs Moisel with big bellies at the Mothers' meeting (132); there is "Brighton. Margate. Piers by moonlight. Her voice floating

out. Those lovely seaside girls" (148); there are of Lucrece's and Imogen's radiant "bluecircled ivory globes" (162), the "Moonlight silver efflugence. Maiden discovered with pensive bosom" (303) and the "goddess of unreason" Mrs. Mina Purefoy who "lies, naked, fettered, a chalice resting on her swollen belly" (489).

This host of images coalesce during the course of the epic to build the symbol of "Femininum!" in Ulysses (359).[6] Then, the task of Leopold Bloom, a hero of the novel, is to penetrate to the heart of this feminine reality (Vickery 399). To its ideal image Bloom turns, be it literally when he lays down in bed with Molly or figuratively when he changes sex in the Circe episode. His quest as a united human entails embracing a feminine-masculine identity for himself. When he finally succeeds, during the night-marish sequence, he does so by attaining and incorporation within himself a vision of the "Femininum!":

> It burns, the orient, a sky of sapphire, cleft by the bronze flight of eagles. Under it lies the womancity, nude, white, still, cool, in luxury. A fountain murmurs among the damask roses. Mammoth roses murmur of scarlet winegrapes. A wine of shame, lust, blood exudes, strangely murmuring

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6. Joyce, having modelled his archetype on Diana Triformis, makes his epic replete with images of dark hags and cronish black enchanters, too. This aspect of the moon goddess is dealt with in this chapter's later section on Molly Bloom as a type of the Trivia.

(389).

Later, in a clearer mental state, the heroic Leopold Bloom considers this vision, and he finally succeeds in bringing a comedy of sorts to his home when he unites his vision of an ideal "womancity" with a type of a real woman, his wife Molly Bloom:

> ...(the land of the midnight sun, the islands of the blessed, the isles of Greece, the land of promise), of adipose anterior and posterior female hemispheres, redolent of milk and honey and of excretory sanguine and seminal warmth, reminiscent of secular families of curves of amplitude, insusceptible of moods of impression or of contrarieties of expression, expressive of mute immutable mature animality... He kissed the plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yelllow furrow, with obscure prolonged provocative melonsmellonous osculation (604).

Out of the varying configurations of the heterogenous moon goddess, of whom Molly Bloom is a type, some are more critical her role as a comedic hero than others.[7]

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7. The other specifically named configurations of the feminine "type" in Ulysses are Greek nymph (53, 93, 444-45, 447-49); Martha (64, 226, 302); Muse (111, 400); Juno (144, 150-52, 166, 265); Earth Mother/Gea-Tellus (153, 268, 411, 433, 606); Eve (163); Cleo-Athena-Cressid (171); Carmen (174); Mermaid (216, 231, 237); Siren (541); Sibyl (401); Leda-Victoria (246); Star (263); Magdalen (362).

One crucial configuration of Diana for Molly Bloom is the Moon-Bride. In the epic Ulysses, one of Bloom's prototypes is Ulysses's Bride, Penelope, who in myth is a priestess of Artemis, and who in The Odyssey is an emblem of the "eternal question of life connubial" (532; 122, 165, 166).

Homer created The Odyssey in ancient, and pagan, Greece. Joyce, in modern Ireland, creates a hybrid version of this Bride to fit his Christian culture. Molly Bloom is both "Marion" for Mary, the Moon of the Church, and the daughter of Lunita, the mediterranean, original, seminal moon goddess. The similarly hybrid figure of Molly's spouse, Leopold Bloom, witnesses this fact. "Leopold" links Bloom with the lion, the heraldic animal of sun gods, such as Apollo, who was the brother of the moon goddess Diana. Images linking Bloom with Christ, too, who is Christianity's glorious sun king, have already been explored and exhausted in criticism.

Bloom, then, on one level, is an Apollo-Christ type, the sun king and spouse of the moon goddess, and images in Ulysses clearly intertwine the union of the pagan Apollo with his sister Diana and Christ's marriage to his bride, Luna, who is the Church: "The Christ with the bridesister, moisture of light, born of an ensouled virgin, repentant sophia, departed to the plane of buddhi" (152).

Thus, whether derived from the moon goddess of pagan Greece or Christian Ireland, Molly Bloom is the Universal Bride, for Leopold. Images of Bloom throughout

the text confirm this: "A nymph immortal, beauty, the bride of Noman" (598). In fact, this imagery applies to all females in Ulysses. Gerty MacDowell, for instance, wears blue because it is the color of luck and brides, especially those searching for their "dreamhusband" (288; 293).

Furthermore, Molly Bloom has the traditional dark eyes and "raven" hair of the Bride (69; 262; 312; 359; 520), and she has the archetypally fertile "naked wheat-bellied sin" of the Bride of the Song of Songs (163). And just as she is the moon-bride for Leopold, her daughter Millicent, a new moon, is projected as a similar bride for the epic's other sun-hero, the poet Stephen Daedelus: "...a permanent eventuality of reconciliatory union between a schoolfellow and a jew's daughter? Because the way to daughter led through mother, the way to mother through daughter" (570).

Importantly, the Bride of Ulysses is the Bride of the Book of Revelations. Like St. John's woman with the moon beneath her feet, Keats's Diana, Bronte's Jane Eyre, or Hawthorne's Hester Prynne, Molly Bloom is the Bride of re-birth and of prophecy. The union of her and her spouse will herald Paradise. The lifting of the Veil reveals to her spouse the Bride in all her bedazzling beauty and apocalyptic significance. That Revelation, in Ulysses as in Endymion and the Bible, comes after much trial and despair and hope:

> ...the bridenight.... She is the bride of

darkness, a daughter of night. She dare not bear the sunnygolden babe of day. No, Leopold. Name and memory solace thee not. That youthful illusion of thy strength was taken from thee--and in vain....

...and swiftly, silently the soul is wafted over regions of cycles of generations that have lived. A region where grey twilight ever descends, never falls on wide sagegreen pasturefields, shedding her dusk, scattering a perennial dew of stars. She follows her mother with ungainly steps, a mare leading her filly foal. Twilight phantoms are they, yet moulded in prophetic grace of structure, slim shapely haunches, a supply tendonous neck, the meek apprehensive skull. They fade, sad phantoms: all is gone.... Ominous revengeful zodiacal host! They moan, passing upon the clouds....

And the equine portent grows again, magnified in the deserted heavens, nay to heaven's own magnitude, till it looms, vast, over the house of Virgo. And lo, wonder of metempsychosis, it is she, the everlasting bride, harbinger of the daystar, the bride, ever virgin. It is she, Martha, thou lost one, Millicent, the young, the dear, the radiant. How serene does she now arise, a queen among the Pleiades, in the penultimate antelucan hour, shod in sandals of bright gold, coifed with a veil of what do you call it gossamer. It floats, it

> flows about her starborn flesh and loose it streams, emerald, sapphire, mauve and heliotrope, sustained on currents of the cold interstellar wind, winding, coiling, simply swirling, writhing in the skies a mysterious writing till, after a myriad metamorphoses of symbol, it blazes, Alpha, aruby and triangled sign upon the forehead of Taurus (338).[8]

Moreover, Joyce strengthens the universality of Molly Bloom as the Luna-Bride by lacing her figure with threads of the moon goddess and her types from different times and cultures. Isis, worshipped by the ancient Egyptians and one of the oldest configurations of the moon goddess, is one example. Joyce specifies in Ulysses that Egypt has an "agelong history" compared to the new-found Israelite nation, and that this age-old civilization worshipped "Isis and Osiris" among others (117). In The Golden Ass, lifting the veil of Isis is the object of the Apuleius's quest, and to this act Joyce makes a brief allusion, Isis Unveiled (157). Molly Bloom is further like Isis, the moon goddess who ritually and cyclically loses

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8. In addition to Keats and the British Romantics, Goethe was also a lodestar of some modern authors in his archetype of a bride of the "eternal feminine", and with Goethe's works James Joyce was especially appreciative. Stephen Daedalus meditates, "One always feels that Goethe's judgments are so true. True in the larger analysis" (151), and one can assume that Goethe's striking homage to the "eternal feminine" would be one of these ideas so true, to Daedaelus and by analogy to Joyce.

and grieves for a lost son-husband figure just as Bloom loses and grieves over Rudy (Unkeless 180).[9]

Moreover, the nature of all females in Ulysses originates in the seminal moon goddess, and Molly Bloom's identity as an Isis-hybrid is echoed and supported by the same identity in Gerty MacDowell. In "Isis on Sandymount", John Richards discusses the significant Egyptian influence on Finnegans Wake, and he notes that it was already an undercurrent in Ulysses.[10] This is seen especially in the "Nausicaa" episode, where the figure of Isis is a counterpart and parallel to that of the more obvious Blessed Virgin's (356). Richard carefully identifies Joyce's sources, then elucidates parallels between these sources and Ulysses, such as Apuleius's invoking the aid of Isis on a deserted beach at nightfall in The Golden Ass being a parallel to the act of Leopold on Sandymount. Apuleius consummates his quest for Isis by eating her roses, and

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9. Vickery, among others, has noted the important presence of the Isis and Osiris myth in Finnegans Wake, too. "Moonface the Murderer", for instance, is one composite of the myth and ritual of human sacrifices for the moon (415-16). Scott explores the importance of the myth of Isis, involving her sister Nephthys in Finnegans Wake also, especially as "Issy" derives her name from that goddess (197-98).

10. Richards specifies that Joyce possessed Plutarch' Isis and Osiris, Walter Marsham Adams's The House of Hidden Places, and Madame Blavatsky's Isis Unveiled (itself referenced in U 157). Blavatsky in particular compares the "Litany of Our Lady Isis: Virgin" to the "Litany of Our Lady of Lorretto [sic]: Virgin" (356).

In fact, this image of "Our Lady of Loreto" refers not only to the hybrid Virgin Mary image in the "Nausicaa" episode (290), but it is later alluded to in Molly herself

this act Gerty parallels in her imagination (356-57).[11]

In "More on Isis in 'Nausicca'", Gerber notes that the word "lame" derives from the condition of Isis's wounded son, and the conditions of the lame goddess Gerty and the key-less hero Bloom constitute a re-enactment of the Osirian cycle on Sandymount (519-20).[12]

(Footnote 10 continued from previous page)
through her mother's name, Lunita Laredo (627).

11. Gerty is strongly associated with roses and divinity throughout the scene. A flush "delicate as the faintest rosebloom" rises to her face at the beginning (286). As her love-making with Bloom progresses, her face becomes a full and "glorious rose" (295). This rose has a celestial source: "...her face was suffused with a divine, an entrancing blush" (300). And, Bloom notes that Gerty has the scent of "Roses" (306).

Further, their act was sexual, and "eating" is a metaphor for sexual congress in Ulysses. Bloom also alludes to this in the "Nausicaa" episode with Gerty: "Glad to get away from another chap's wife. Eating off his cold plate" (303). In his love-making with Gerty, then, Bloom is "eating roses" just as Apuleius does.

12. Richard also notes interesting details in the scene that allude to the Isis-Osirian cycle of death and resurrection. He points out that the "bat"--"ba"--"metempsychosis" speculations (U 309) of Leopold on the beach derive from Egyptian religion, where "ba" is a dead person's soul transmigrated into a human-headed bird. The tree and swallow imagery in the scene allude to the Isis-Osirian cycle in that Isis transformed herself into a swallow and flew around the pillar/tree in which Osiris's coffin was hidden (356-57).

Richard's theory that the metempsychosis theme in Ulysses relates to an Egyptian motif is supported by myriad allusions in the text itself. For instance, Daedaelus speculates on the moon, Egyptian beliefs, and metempsychosis: "Theosophos told me so, Stephen answered, whom in a previous existence Egyptian priests initiated into the mysteries of karmic law. The lords of the moon, Theosophos told me, an orangefiery shipload from planet Alpha of the lunar chain would not assume the etheric doubles and these were therefore incarnated by the rubycoloured egos from the second constallation" (340).

The Christian Bride Mary is an equally strong element in Marion Bloom's character. From her Molly derives her own name. But because Mary is, on one level, herself a devolution of the ancient moon goddess in Ulysses, there are not clear distinctions between Mary, Isis, and the other moon goddesses alluded to throughout the epic. Mary, for instance, is like the ancient when Mary loses and grieves over her lost son. Mary, also, is "Our Lady of Loreto" (290), the latter word strikingly similar--in an epic full of word play--to Molly's mother Lunita Laredo, who, like Isis, has ancient roots in the Mediterranean (627).

And Lunita Laredo, Mary, and Isis are mothers. It is, ultimately, their interwoven images which creates the idea of a universal and seminal moon goddess. These moon-mothers give birth and fulfill the promise the perpetual life, a fact Joyce highlights in reference to Mary, whose "name is puissant":

> ...Know all men, he said, time's ruins build eternity's mansions. What means this? Desire's wind blasts the thorntree but after it becomes from a bramblebush to be a rose upon the rood of time. Mark me now. In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation. Omnis caro ad te veniet. No question but her name is puissant who

> aventried the dear corse of our Agenbuyer, Healer and herd, our mighty mother and mother most venerable and Bernardus saith aptly that She hath an omnipotentiam deiparae supplicem, that is to wit, an almightiness of petition because she is the second Eve and she won us, saith Augustine.... (320).[13]

The bramblebush re-blooms as a rose because Mary is the "mystical rose" (292) of the epic whose "rosary" image surfaces throughout. For example, Daedaelus muses on the nature of women (166), Molly muses on the father of "Santa Maria" who gave her "the rosay Rosales y OReilly...." (640), and Gerty inhales the "whiterose scent" of Mary (298).

The main distinction between Marion Bloom and the epic's moon goddesses, from the Christian Mary to the Egyptian Isis, is the distinction between the celestial and earthly realms. The same imagery surrounds Molly and Mary, for instance, but Molly's images have a mortal taint. Whereas "Holy Mary" is linked with "Flowers, incense, candles melting" (68), Molly is linked with "full lips, drinking, smiled. Rather stale smell that incense leaves next day. Like foul flowerwater" (52).

The textual image which most conveys this distinction is the Bloom's choice between the white rose or the red rose. The pure and celestial white rose is emblem of

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13. For further exploration of the meaning of "Marion"

Mary and Diana, whereas the red rose is emblem of Aphrodite. The Spanish Bloom is the "Rose of Castile", and in her choice of the white or red is her acceptance of rejection of her earthly life.[14] Like Bronte's Jane Eyre, Bloom decides to seek happiness "on earth" as well as in heaven.

This choice was radical in Joyce's Ireland. As the white rose of Diana had become the Christian Mary's, so the red rose of Venus had become the Scarlet Whore's. This is the next manifestation of the seminal moon goddess that figures strongly in the hybrid Molly Bloom's identity. Bloom harbors within her the powers of the full, red moon, of the pagan Venus or Christian Whore of Babylon, as well as the radiant white beauty of the celestial Diana, Mary, or Isis.

The first mention of The Scarlet Whore from the Book Revelation indicates that Joyce sought to embrace, not denounce, this configuration of woman. He reminds us that Christfox "Women he won to him, tender people, a whore of

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(Footnote 13 continued from previous page)
Bloom, see Scott, especially 16-17.

14. Because all the females in the epic are emanations of the moon goddess, many are associated with rose imagery, too. Gerty's face becomes "a glorious rose" (295), and nuns continually count their "rosaries" (302). Even the minor character, the barmaid Miss Douce, wears "a jumping rose" linked imagistically with the "rose of Castile" in the way she "dreamily rose" to her calls, and her rose coloring, which makes her look "rubicund", is overlaid with associations to another minor female, Mina, who loves and is The Last Rose of Summer (210; 214; 217-18; 236-37).

Babylon" (159). In the Christ-like Bloom's encounter with "O, the whore of the lane!" Joyce is equally non-judgemental, and he even adds the qualifier that the strange whore "Knew Molly" somehow (238).[15] Nighttown's young whores, such as Zoe, appear in "sapphire" clothing, which alludes to their kinship with celestial goddesses such as Venus perhaps (387).

In that same scene, the heroic Bloom is indicted for being a "worshipper of the Scarlet Woman" of the "Apocalypse" (401), but his sympathies with these woman and others allows him to acheive a unity of masculine-feminine being. Nighttown's final images of moon goddess-Scarlet Whore-Apocalypse repeat in an apocalyptic manner when Virga appears, lifts his "mooncalf nozzle and howls" at his "son of a whore. Apocalypse" (424).

In addition, Bloom is the worshipper and husband of Molly Bloom, the "Venus Metempsychosis" (400) of the epic. The identification of the Venus element in Marion Bloom reveals that, like Charlotte Bronte in Jane Eyre, Joyce conflates the varying images of the moon goddess--Diana, Mary, Venus--into one type, then, also like Bronte, Joyce then has his hybrid characters wrestle with the

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15. Indeed, Abbott has speculated, given (1) the scandal surrounding Molly's mother ("he hadnt an idea about my mother till we were engaged otherwise hed never have got me so cheap as he did" [614]), and (2) Lunita Laredo's retaining her own name, never being "Mrs. Tweedy" hints of no marriage, Mediterranean mystery, and possibly prostitution --for the sake of linking Molly imagistically to the early

difficulties and choices their holistic nature embodies.

The continual references to Venus through the text reinforce this conflation, and Aphrodite's role as the earthly sister of Diana. Venus rules over the earthly sexuality in the epic (143), and from this comes a central tension in the text. Marion, and Leopold, Bloom, struggle to find a point of harmony and balance in the conflicts between earthly realities and heavenly ideals.

For example, the erotic zone of the female anatomy is imaged in such Venereal allusions: "Mount of the moon" (458).[16] This pagan sensuality is then juxtaposed against Christian bliss, as when Joyce writes of the Aphrodite in the museum, "Greek mouth ... has never been twisted in prayer" (165). The pure "voice of prayer" belongs to Mary, the Christian "radiance" and "beacon ever to the storm-tossed heart of man" (284). Immediately, however, the pagan and Christian elements are conflated in Bloom as he views Aphrodite's statute: "His pale Galilean eyes were upon her mesial groove. Venus Kallipyge. O, the thunder of those loins!" (165). Later, Bloom conflates these spiritual-

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(Footnote 15 continued from previous page)
Mediterranean fertility goddesses ((497-500).

16. The women who enjoy their physical appearance gaze, like Hawthorne's Hester Prynne, happily into mirrors. "When Conmee has passed she glanced at her lovely echo in that little mirror she carries" (340). Or, "Kitty Ricketts, a bony pallid whore in navy costume, doeskin gloves rolled back from a coral wristlet, a chain purse in her hand, sits perched on the edge of the table swinging her leg and glancing at herself in the gilt mirror over the mantelpiece'

sensual forces in reference to Molly: "woman's breasts full in her blouse of nun's veiling" (144).

This conflation spreads throughout the epic. For example, Anne Hathaway, an Aphrodisiacal female seducer, discovers her soul. Hathaway, the Feminimum of Shakespeare, is by analogy a similar figure to the poet Daedaelus and author Joyce, and she is therefore a critical figure. Hathaway ends mimicking the hybrid Molly Bloom's final earthy act, couched in inflated Christian rhetoric: "loosing her nightly waters on the jordan", and becomes a "Venus" who now "has twisted her lips in prayer" (169). The ironic, and uneasy, conflation in Hathaway's nature is immediately applied to Ireland and the modern era: "An age of exhausted whoredom groping for its god" (169).[17]

Joyce, like Charlotte Bronte, rewards the struggles and, hopefully, the successful resolutions acheived by characters with hybrid nature by indicting those characters who represent one isolated and segregated power. For

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(Footnote 16 continued from previous page)
(410).

17. This theme is imagistically re-inforced through all the females of the epic. Gerty reaches sexual consummation with Bloom while speculating on the prospect of becoming a nun in the beautiful scene of "the church, the stained glass windows lighted up, the candles, the flowers and the blue banners of the blessed Virgin's sodality" (294). She wears a "child of Mary badge" (298) but also feels a "whitehot passion" (299). And just as Molly's breasts were in the nun's blouse, so the arousing Gerty is clothed in "A neat blouse of electric blue"--the color of Mary's sodality (287; 294). Bloom, "worshipping at [Gerty's] shrine" (296), has a "rosebud mouth" that is "a geniune Cupid's bow,

example, just as Bronte's pure Mary-type Mary Ingram was pale and limpid while her pure Diana-type Blanche Ingram is icy and aggressive, so Joyce indicts the pagan Greek's narrow images of virginity, the pure nymphs, as "stonecold and pure" (449. Joyce then connects this indictment to Christian Ireland by attiring the Greek nymph "in nun's white habit", signifying that she belongs to "Only the ethereal" (450). When Bloom attempts to touch this nymph, he is censured for "Sacrilege!" (451). Bloom and this pure nymph end up in a divorced, not unified, relation, a negative end echoed in Molly Bloom's condemnation of "old Bishop" who preached "about womans higher function" and should have had "God send him sense" (626).

The antipodes of "stonecold" virginity and "exhausted whoredom" are thus the real enemy forces, of life, in the epic. Joyce condemns both while giving the laurels to the hybrid Bloom, the "Marion" who chooses a pagan red rose. It can be said of Bloom, with all the characters in the epic: "You belong to Ireland, the brain and the brawn. Each is equally important" (527). Molly Bloom herself declares and embodies this conflation of sensual and spiritual: "...theres nothing like a kiss long and hot down to you soul" (610). Such images conflating the sensual and the spiritual surface and re-surface in her soliloquy. As another example, she images Daedaelus "in the sun naked

like a God", then announces this to be "real beauty and poetry for you I often felt I wanted to kiss him all over" (638).

Abbott explores in her work on the "Artemis" roots of Bloom the manner in which Molly embodies these opposed forces in the epic. Abbott points out that Daedaelus, over whom Bloom fantasizes, was last seen by Bloom when she was in mourning over her own son--an image linking her to the moon goddesses who grieve ritually over her lost lover-son (both Isis and Mary). And, Mary, "star of the sea" (284), derives from Marina and Myrrhine, ancient sea goddesses, so "Marion" Bloom can further embody both the Irish Catholic and Mediterranean pagan cultures at once.[18] In short, the sensuality of "Marion" Bloom becomes the grand conflict of female sexuality in Christian Ireland (497-500).

This is the human condition, particularly the female condition in the milieu of Western Christianity. Joyce encapsules this tension in the cry: "For years in this fleshcase a shesoul dwelt" (157). Or, as he cries in the maternity hospital, the scene of human birth, "How mingled and imperfect are all our sublunary joys" (331)!

C. Molly Bloom as a Type of the Triformis.

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Greekly perfect" (286).

18. Venus is, likewise, a "star" of the epic and the sea (308).

Marion Bloom, as a type of Diana Triformis, it not limited to her symbolic choice of the white rose or the red one. She has also the color black mingled in her nature. The potent witch is also part of her identity. Joyce writes images of Molly Bloom's triple colors throughout her portrait and the text in general, and the colors become more and more emblematic in Bloom of their correspondent powers. Moreover, Joyce plays one color off against the other to heighten the epic's central tension.

First, Joyce links the "virgin moon, being then in her first quarter" (265) with white. The text of Ulysses is replete with images of virgins, from Daedaelus's early contemplation of one in a bookstore (40) to Molly's final complaint that all men are absurdibly troubled by a culturally-instilled desire for a virgin (633). To this warped desire The Bawd, with the "wolfeyes" of the whore-houses, panders, ironically, in the black Circe episode when she advertises "Maidenhood inside" for ten to fifteen shillings (352; 360-1; 440).

Also, Leopold Bloom is entranced by the "Bluerobed, white under" sculpted curves of "Bassi's blessed virgins" (213), and this ideal whiteness (of art) is immediately, and ironically, transferred to the "Bronze whiteness" of a tanned and worldly barmaid, Miss Douce (214). The whiteness embodies to Bloom the "Innocence in the moon", but its application to Miss Douce exposes that color as an ideal

but largely inadequate one for the human experience, especially its element of feminine sexuality. Joyce associations virgins with light colors in general, not only white but yellow, for instance. The "sacrificial butter" is the color of Christ and his bridesister, "moisture of light" (152), and golden caramel and butter are what the youthful Molly Bloom, behind a virgin's veil, ingests at the Sister's Feast of Our Lady (127). The moon itself is described as edible gold in such epiteths as "pineapple rock" (137).

However, Joyce develops the idea that the colors white, gold, yellow, and similar ones are beautiful but inadequate by themselves when he has persistent virgins, of these colors, go a bit off-color: the "otherwise carroty Bess, the gross virgin" (168). The frustrated nuns, who are clothed in "white" habits, become so icy that they invent barbed wire (127; 294). The nuns, and Bess, fair bad because they are mortal. Their nature is as tained with mortality as is Molly Bloom's, but unlike her, they refuse to accept the red rose. References to immortal virgins remain positive, from Saint Ursula (278) to "holy Mary, holy virgin of virgins....Virgin most powerful, Virgin most merciful" (190-91). But, mortal virgins, who deny their humanity and its spectrum of colors, "go mad in the end" (301). To them belongs the "chastity of the tomb" (321).

Virgins blossom into life, not madness, if they accept the "womanly bloom" of marriage and motherhood

(329). This role occupies the center of the epic, from the maternal mother Molly Bloom to the text's emphasis on Amor matris (23). This is the realm of red, for to the mother belongs the "ruddy birth" and "wombfruit" of human life (314; 347). This scarlet act earns Mina Purefoy the sacred "chalice" on her swollen belly (489). Joyce even praises the Virgin Mary in her role of "holy mother" and "earthly mother", for she fulfilled her own humanity through this.[19] The virgins whose "lily virtue" belongs to Mary may be clothed in "white and saffron" upon the night they are wedded, but they are "deflowered", and the symbol of that ritual is a red "stain" (321; 633). The crimson blood also serves as an allusion to menses, the "bloodflows" (316), which make human birth possible.

The color white is not only complemented by red in the epic, but by black also. For instance, the white milk of motherhood is first identified with paradise and fulfillment:

> Drink, man, an udderful! Mother's milk, Purefoy, the milk of human kin, milk too of those burgeoning stars overhead rutilant in thin rain-vapour, punch milk, such as those rioters will

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19. Unheroic men are indicted by their petty and vicious appraisal of motherhood. Costello, for example, makes juvenile reference to the fecund Molly as "a fine bit of cowflesh" (332). This remark degrades not only Molly Bloom but the mythical Juno, who was the ox-eyed mother of ancient Greece.

> quaff in their guzzling den, milk of madness,[20] the honeymilk of Canaan's land. Thy cow's dug was tough, what? Ay, but her milk is hot and sweet and fattening. No dollop this but thick rich bonny-clabber. To her, old patriarch! Pap! (346).

In addition, in the final pages the hero, Bloom returns as "the childman weary, the manchild in the womb" to Molly's bed, and he has literally ingested Molly's mother's milk, declaring it to be "sweeter and thicker than cows" (606; 621).

But, this blessed white milk is held within the figure of the black witch. The hag, the old woman with "shrunken paps" bears "milk, not hers" in a jug (12). The image might seem to render the old woman empty and pathetic, but not when taken in context with the host of images of hags and witches elsewhere in Ulysses.

For example, images of the strange and potent "weird sisters" and the "witchroasting" of Shakespeare's MacBeth surface in Ulysses (11; 168). Two old hags pronounce a harsh judgement on Ireland as they sit atop this mockery of a promised land and spit plum pits down upon it

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20. The "milk of madness" is not a negative allusion, for its refers to both the prophetic lunacy inspired by the moon goddess and to the Shakespearean "midsummer madness" of fairies, the moon, magic, and love (402).

(121-22).[21] They rule "The witching hour of night" and its night-marish Circe episode that Bloom appropriately labels "A pure mare's nest" (373). This scene is replete with laughing witches whom Bloom, in Shakespearean allusion, pronounces too "weird" for words as they "in red cutty sarks ride through the air on broomsticks" (374; 488).

More importantly, their nightmare becomes his ritual passage, as a hero, through the "hellsgates" of the underworld (364; 367). Towards them the souls of the dead like Paddy Dignam raise their ashen face "moonwards" and bay like dogs (385). All the realm of death is theirs; all souls are theirs, male and female, for in the "stagnant pools in the waning moon" are the "faded flowerwater"s of virgins. Thus, images of maidens and death, of white and black, are interwoven, and the contrast makes each color resonate more strongly.

Daedaelus's mother, in particular, belongs to this strange underworld realm of living dead. Many critics have noted the ambivalence the young poet feels towards his mother, a flowing source of love but also of devouring power. Her name, "May" Goulding, associates her with the youthful maidens of the "May" moon of love, with Molly, and with waxing radiance (137), but her dead ghost haunts the

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21. These hags derive from sources, of course, besides Shakespeare. Allusion in Ulysses to Coleridge's "ancient mariner" (179; 520; 538) point toward the "Night-mare Life-in-Death" Lady who heralds the horned and ghastly resurrection of the mariner's dead fellows (11. 190-223), for in-

poet throughout the epic and associates her with the nighthags of the novel who belong to Hekate's demonic realm. In this hybrid role, the dead "May" Goulding is a doubly potent force for Daedaelus to contend with.

On another level Joyce mixes the potency of black magic with images of the nice virgins in their pretty "yellow shoes" (339). These pastel beauties possess the power to bewitch. "Why have women such eyes of withcery?" Bloom muses as he gazes on Gerty MacDowell (286). It is the maidens' "Devils...Dark devilish" power that rises up in and upon them while in menses (302)-- this latter image linking white virgins, black devils, and red menses simultaneously.[22] From such unity arises the power even of the Blessed Virgin: "black blessed virgin with the silver dress and the sun dancing 3 times on Easter Sunday" of the "Black church" (625; 438).

Joyce also sketches directly triple images of women, too, at various points in the epic. A bride whose husband was called to arms, for instance, becomes the "maid, wife and widow in one day" (183). That is instant tri-unity, a theme which appears and re-appears. The Shakespearean "witchroasting" in MacBeth (168) is later

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stance.

22. References to a "wandering crone", an "Old and secret... witch on her toadstool" (12), a "burnished caldron" and "Old hag with the yellow teeth" (36; 42), to a "shefiend" (39), and to a "crone" and "virago" ruling

applied to the hero Bloom, for instance, when he returns home one night evilly drunk. At home, he finds "three women" who "didnt' near roast him, it's a queer story, the old one, Bloom's wife, and Mrs O'Dowd that kept the hotel" (251). Or, "The three girl friends" Gerty MacDowell, Edy Boardman, and Cissy Caffrey await Bloom on the shore (284). "Three wise virgins" await him in nighttown (425), and the black virgin, with her sun-groom, dances "3 times" in Molly's dreams (625).[23] Bloom, musing on witchery and magic, declares the "Third time is the charm..." (356).[24]

One goal of the bride's power to charm, of course, is to bewitch and transform the Sun-Groom simultaneous with

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"nighttown" (350-51), go on and on in the text.

23. Bowen has noted that Molly Bloom serves as a goddess in charge of inspiration, assisted, like Dante's Beatrice, by three women: (1) Mrs. Breen, who, like the Blessed Virgin, provides compassion; (2) Gerty MacDowell, whose realm, like Rachel's, is the contemplative life; and (3) Martha Clifford, who provides Saint Lucia's divine light and inspiration ("Young woman...To aid gentleman in ltierary work" [ch. 8]) (122-23).

24. The woman's power to charm and transform and many images in Ulysses run parallel to those in Hawthorne's The Scarlet Letter. The image of an "eagle gules volant in a field argent displayed" in Ulysses conjures up The Scarlet Letter's final image, the gravestone, for instance. Or, Molly's Pearl-like nature that loves truth and hates all pretending (619; 630), the "fire" all inside her (621), her beloved friend Hester (622), and Joyce's references to alchemy, such as the "Quest for the philosopher's stone. The alchemists" (69) or the alchemist "Paracelsus" (244), are thematically similar to The Scarlet Letter.

My point here is not that certain details Joyce penned, such as the "eagle gules...." or the references to alchemy may be an allusion to Hawthorne's masterpiece, but these details are archetypal to works exploring the nature

her own transfiguration, so that their union may herald one apocalypse.

PART II.

Sign and Countersign: The Union of Locks and Keys in Ulysses

A. Unlocking the Feminine: From Diana to Venus.

Chastity has many representations in literature and art, from the walled and locked garden to the well-thorned white rose. Lust likewise has its symbols, from the sensual and open garden to the well-perfumed red rose. For humans, a balance between the ideal of chastity and the reality of lust lies in the tradition of "chaste love" and "chaste marriage." Joyce knew clearly of this construct, especially in reference to his Ulysses-Penelope epic: "Twenty years he dallied there between conjugial love and its chaste delights and scortatory love and its foul pleasures" (165).

Similar images lace the text, for example: "...as her loving eyes behold her babe...the fruit of their lawful embraces" (343). The male hero of Ulysses searches for the key which will unlock the garden of his wife, and this theme of marital joy, framed in the Ulysses-Penelope/

Leopold-Molly marriage, their "connubial communion", gives the final word to the epic.

Thus, the figure of the Dianesque nymph, and her ultimate fate, is an important one to the text. Bloom recognizes the special beauty of the nymph and rescues her from the trivial content of magazine pages. He carries her off to his oak-bed and lawful wife, Molly Bloom. This act, however, when it connects the nymph to Molly Bloom, also connects her to Bloom's hybrid nature. Bloom is a conflated pagan Artemis-Aphrodite, a simultaneous Christian Virgin Mary-Scarlet Whore.

In retaliation for this connection, the nymph comes alive in the Circe episode to fiercely condemn Bloom's act as an infamous one against her pure, un-hybrid "virgin sward." She adamantly clings to her "only ethereal" identity and refuses to embrace earthly love. Importantly, her vicious sexual attack on the hero Bloom forces him to confront his role and make the transition from sexual scapegoat to Odyssean hero wandering in strange places (Vickery 400-04). Out of the nightmare, the place he wanders directly back to is his oak bed and the hybrid Molly. Key-less as he still may be in relation to her, he has at least found the key to his own identity, and that positive transformation is echoed by Molly's "Yes" when in her own dreams she comes to re-embrace her love for him.

Molly's victory stems her own successful transition from the virginal realm of Diana to the womanly realm of Venus. For instance, in her soliloquy, she and her "girl" friend Hester indulge in childish joys like nymphs as they innocently frolic and sleep together (622). At this point, the youthful Molly wears a white rose, a white blouse, and a white ricestraw hat, which are all "newness" (625; 642).[25]

Bloom enters her womanly bloom the morning she arises from the innocent bed where she and Hester slumbered in each other's arms, and she walks to the window to see Captain Grove. Their eyes exchange a sexually charged glance, and upon Molly this brings "excitement like a rose", a red rose I assume. Bloom then turns to the mirror, another emblem of Venus, and "hardly recognised" herself in "the change" (622; 643). Molly's experience with Captain Grove, who as a male is included in the text's phallic symbolism of keys and knives, unlocks her sexuality. It heralds the way for future joinings of keys and locks, of Molly and Leopold, in mutually comedic acts.[26]

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of the moon goddess and her sun god.

25. Frye has identified Joyce's white and red roses as a "secular Eucharist symbol." They point, like Peele's Arraignment of Paris that ends with the figure of Queen Elizabeth, to a secular counterpart of the mystery play of the Virgin.

26. In Ulysses as a Comic Novel, Zack Bowen documents the importance of this progression from celestial chastity to earthly sexuality. Bowen notes that Reynold rejects Molly Bloom as a Beatrice-type because Molly ultimately

The act of unlocking a feminine garden has a spiritual, as well as sexual, context in Ulysses. Molly Bloom, as a Diana-hybrid, functions on one level as a type of Luna-Ecclesia. For example, the moon in Ulysses, as in Shakespeare's Hamlet or Keats's Endymion, inspires the wandering hero's soul (37). Souls, male and female, in their essence are feminine and thus are attracted to this realm: "Our souls, shamewounded by our sins, cling to us yet more, a woman to her lover clinging, the more the more" (40), and the mermaid-ish coils of seaweed hair lure the "heart" and "soul" of both Daedaelus and Bloom into watery depths (200; 216). The union of the heroes, male and female, with each others hearts and soul is one goal of the epic.

Furthermore, the female soul, traditionally emblemed by such figures as Sophia or Luna-Ecclesia, exists inside every character, male and female, so in the joining of the male key and feminine lock, every character in

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chooses the red rose, but he claims that Bloom's journey to the Paradiso continue through this act. Molly is intended as a "comic Beatrice" who functions as an earthly Joycean antidote to the traditional sterlity of heavenly virginity. Bloom, as a comic Beatrice, no longer looks to essences but to flesh for ultimate realities, and she spells out in graphic detail her proposed method for inspiring the young poet and his glorious verse--which will immortalize her as Dante's verse immortalized Beatrice (127).

Richard Ellman's criticism confirms Bowen's. Ellman concludes that Joyce, Yeats, and Dante agree that love empowers imagination, but Joyce "corrects" Dante (and Plato) by placing sexual love above all others kinds, purposely, so that the Blooms can fertilize a terrestial paradise

Ulysses is opening up one garden: unified human nature. Joyce continually plays on and sometimes even inverts these images. For instance, he refers to Christ-Leopold as born with a female soul, "an ensouled virgin, repentant sophia" (152), but he images this through a male priest of a male moon deity: "Thoth, god of libraries, a birdgod, moony-crowned...that Egyptian high priest" (159). With this continual play and inversion, this metempsychosis of male and female, does the epic and each of its character's insights progress.

Moreover, Joyce more directly makes "Marion" Bloom a type of Luna-Ecclesia when the Mary element in her nature is identified with the Church: "...on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the stormtossed heart of man, Mary, star of the sea" (284). The imagery of a beacon in the night and ships alludes to Mary as the Moon of the Church, and the Church, as the ecclesiastical institution on earth, is emblemed by Luna-Ecclesia--the Bride whose mysteries all poets seek to unlock and reveal.

Joyce develops this theme increasingly throughout the epic. For example, Mary is also the Moon of the Church because she intercedes between mortals and God, just as the moon stands between the earth and heavens. This imagery is

further developed in the "Nausicaa" episode: "Through the open window of the church the fragrant incense was wafted and with it the fragrant names of her who was conceived without stain of original sin, spiritual vessel, pray for us, honourable vessel, pray for us, vessel of singular devotion, pray for us, mystical.... the great saint Bernard said in his famous prayer of Mary, the most pious Virgin's intercessory power that it was not recorded in any age that those who implored her powerful protection were ever abandoned by her" (292).

This imagery is then linked to Molly Bloom through music which belongs to the realm of the Mary, the Moon of the Church:

> [Bloom] infinitely preferred the sacred music of the catholic church to anything the opposite shop could offer in that line.... He also yielded to none in his admiration of Rossini's Stabat Mater, a work simply abounding in immortal numbers, in which his wife, Madam Marion Tweedy, made a hit, a veritable sensation, he might safely say, greatly adding to her other laurels and putting the others totally in the shade, in the jesuit fathers' church in Upper Gardiner street, the sacred edifice being thronged to the doors to hear her with virtuosos, or virtuosi rather. There

> was the unanimous opinion that there was none to come up to her and suffice it to say in a place of worship for music of a sacred character there was generally voiced desire for an encore (540).

In short, Molly's is the sacred and blessed "moon-carole" (229) that charms her admirers.

This sacred music also alludes to the moon's power of death and resurrection in two important ways. First, music in the pagan world belongs to the sirens, too, those "sweet murderers of men" (541). Second, and more importantly, music also belongs to the Socratic midwives of Ulysses. The young poet Daedaelus wonders if Shakespeare "like Socrates, he had a midwife to mother" (166).[27] This allusion to Socratic midwifery is critical because it unites the ideas of Artemis, womanhood, music, birth, holy wisdom, and male admirers:

In Theaetetus, Socrates is proud of the midwifery of his mother. He offers to his pupil Theaetetus, who bears a notable "likeness" to himself (5), a detailed explanation of the art of midwifery. Socrates explains that midwives attend to their practice not because they are naturally

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(111).

27. The scene at the maternity hospital, where Mina Purefoy gives birth, is full of the "white sisters" who are her earthly midwives (315). This image is echoed in Daedaelus's vision, on Sandymount strand, of the Mrs Florence MacCabe, whom, he claims, with her "midwife's bag" and her "sisterhood lugged me squealing into life. Creation from

barren women but because they are past their fertile, child-bearing phase. The childless goddess Artemis was responsible for this, giving midwifery both to those like herself and to those who had experience in the area. Artemis's midwives give drugs, sing incantations, and are the cleverest of matchmakers, for those in charge of the care and harvesting of fruits must also know what sort of seed should be put into which sort of earth.

Given this, Socrates concludes that his own "art of midwifery" has the same characterisitcs as those of real midwives, except that he attends to men, not women, and he watches over their minds in childbirth, not bodies. Socrates final declaration is that God compels him to be a midwife though he has prevented Socrates from giving birth.... (12-13).

Thus, the midwives of Diana are, indeed, prototypes of Christianity's Luna-Ecclesia. From their mouths stream sacred incantations, and from their wisdom comes spiritual as well as physical re-birth.[28]

The coalescing of this imagery--of the moon, music,

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nothing...." (31-32).

28. Diana gave her midwives the power to aid birth, and as such they could abuse this power to hamper birth, too, just as the moon goddess could bestow beautiful dreams or, in her guise as Hekate, herald nightmares--or stillbirths. Therefore, in Ulysses, Joyce interweaves images of demons, abortions, and the moon: "...of Lilith, patron of abortions ...by the influence of the occident or by the reek of moon-flower" (319).

midwives, Mary, the Luna-Bride--forms one grand symbol of beauty in the epic, the Femininum. Many critics have noted that to unlock her secret is to attain of paradise, particularly as Joyce presents against the "male-centered" values of his society "a corresponding Utopian vision of a world shifted toward female values, a kind of androgynous world balance." This idea constitutes "one of the most profound and persistent questions asked in this book, and especially in the final chapters" (Scott 6). So, if the Apocalypse shall be realized in Ulysses, in the form of a terrestial paradise, it shall certainly come through the Groom's embrace of the Femininum, his Luna-Bride.

The apocalpytic union of the Bride and Groom is always central to the epic, moreso than the figure of the Bride or Groom individually. For example, the Groom Leopold Bloom searches not just for his key, but for union, for "Locks and keys!" (238). Images of heroes who have love their keys arise from the first pages of the epic. A nameless voice borrows the key, from its keeper Daedaelus, to open up the phallic tower (10; 15). That key is soon surrendered to the anti-hero Buck Mulligan (19; 37). Leopold Bloom early one loses his key, too (46).

Images of keys then shadow the questing Bloom throughout his day. He puzzles over two keys held by Martin Cunningham, a sympathetic figure who later rescues Bloom from the spite of the most narrow-minded bigots Ireland has to offer (88). Bloom works on the "House of Keyes" ad,

which depicts two keys (88-89; 96; 99). Especially, he speculates on the nature of women: "Still they'd kiss all right if properly keyed up" (89). Temporarily, however, this state neither Leopold Bloom nor Stephen Daedaelus is currently attaining with women. They are, in fact, united in the imagery of "the...keyless couple" who seek entrance to Molly Bloom's house and inspiring presence (546).

When Daedaelus finally exits from this house and his union with Bloom, his exit is depicted in key and lock terms that are symbolically sexual to the point they conjure up an image of leaving the female womb:

> How did the centripetal remainer afford egress to the centreifugal departer?
>
> By inserting the barrel of an arruginated male key in the hole of an unstable female lock, obtaining a purchase on the bow of the key and turning its wards from right to left, withdrawing a bolt from its staple, pulling inward spasmodically an obsolescent unhinged door and revealing an aperture for free egress and free ingress (577-78).

This symbolism of keys and locks becomes even more critical to the text if one examines its roots in the mytheme of the Triformis. In The Development of Hekate's Archaic and Classical Roles in the Chaldean Oracles and Related Mystic Literature, Sarah Iles Johnston explores the significance of the title "Key-Bearer" for Hekate. Diana, especially as Trivia, is the Goddess of the Crossroads. The

moon goddess in general rules liminal points. She rules the boundary between the earth and the heavens, between the mortal and immortal realms. In this role, Hekate in Hymn to Demeter guides Persephone across the threshhold from the realm of life and to that of death.

Ceremonies honoring the moon goddess were held at the crossroads, at the time when the moon itself was in the "crossroads" of its monthly cycle, the moment between the old and new moon, the time of dissolution and beginning. The rituals aimed to ensure the smoothest transition between the moon's symbolic death and re-birth. Thus, these rituals for Diana, held at the crossroads and during the interlunar night, co-joined physical boundaries and temporal disjunctions (36; 41-43).

As the godess of boundaries and liminal points, then, Hekate bore the title of "Key-Holder" of the universe. The "key" she held could unlock the daemonic souls from her world--and more. In fact, "Key-Bearer" expressed the very nature of the goddess of boundaries, she who binds and harmonizes, she who is the most complete boundary of the Cosmos. Hekate as "Key-Holder" is akin to the Cosmic Soul, that which binds, harmonizes, or closes or opens boundaries. Hekate embodies the threshhold which she reigns, that liminal place between the sensible and intelligible realms (69-83).

My point, here, is not whether Joyce knew of the Proclean Hekate who was titled "Key-Bearer," but that this

archetype is a beautifully concise description of Joyce's moon-bride, Molly Bloom, for she is the Cosmic Soul of his epic, the queen of her "virgin Dublin" (154), and the mistress of the liminal point (her home) from which heroes ingress and egress, with much ado paid to locks and keys, to unions which open and reveal.

B. Hieros Gamos: The Revelation of James Joyce in 20th Century Ireland.

The union of the sun god and moon goddess can herald a terrestial paradise in Ulysses. Both heroes, the poetic Daedaelus and the scientific Bloom, are identified with the sun, the "Universal Husband" (343) of the Luna-Bride. Daedaelus, for instance, connects the sun, his wandering self, and heroes: "God, the sun, Shakespeare, a commercial traveller..." (412). At the beginning of the text, he emerges into a morning of "southing sun. I am caught in this burning scene" (41). He is drawn to grey-eyed moon goddesses, be they Venus or Isis (157). At the end, after his meeting with Bloom, he and Bloom admire "a new solar disk" (579) on the horizon.

At the Bloom home, musing on Daedaelus, the Diana-hybrid Marion Bloom images first women, then the moon, as the lodestar of these sun-heroes and poets: "I always like poetry... they all write about some woman in their poetry well I suppose he wont find many like me where

softly sighs of love the light guitar where poetry is in the air the blue sea and the moon shining so beautifully coming back on the nightboat" (637). She then connects Daedaelus, and men in general, with the sun: "hes young those fine young men I could see down in Margate strand bathingplace from the side of the rock standing up in the sun naked like a God or something and then plunging into the sea with them why aren't all men like that thered be some consolation for a woman like that lovely little statue he bought...theres real beauty and poetry for you I often felt I wanted to kiss him all over" (638).

As the Diana-hybrid Bloom's husband, Leopold Bloom is even more immediately linked with imagery of the sun and moon. His name derives from the lion, the heraldic animal of the sun-king. Like Daedaelus, Bloom begins his morning stroll in the sun, deliberately crossing to the "bright side" (46) so that he may walk "in the track of the sun" (47). While doing so, Bloom, like Daedaelus, is attracted to images of women and the moon: "A mother watches me from her doorway. She calls her children home in their dark language. high wall: beyond strings twanged. Night sky, moon, violet, colour of Molly's new garters..." (47).

Convernsely, the females in the novel are described as "sunflowers" in their attraction to their grooms (308),[29]

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29. Joyce repeats this image in Finnegans Wake. In the "Mime" Issy stands amid alluring flowers, admirers of the sun god (Scott 200).

and when Bloom declares his love for Molly, he tells her that "the sun shines for you" (643).

Bloom knows of his own origins, too, for he reads Was Jesus a Sun Myth (396), then links himself with Jesus when he informs the bigots in the pub, "Christ was a jew like me" (280). Other characters reinforce Bloom's roots in Christ, especially Daedaelus, and he does so in manner that extends to include all men: "Christus or Bloom his name is or after all any other, secundum carnem" (525).

Leopold Bloom consummates his union with the moon by ingesting it. The moon is imaged as "Pineapple rock, lemon platt, butter scotch", terms themselves connected with a "sugarsticky girl" (124; 137; 223; 396). By implication all three are "eaten" in their golden sweetness.[30] This symbolism is constant in Ulysses. Mary's festival is linked with sweet "caramel", and the nuns celebrate it with "butter" that the youthful bride Molly also ingests (127; 152). She later shares this act with Leopold: "Softly she gave me in my mouth the seedcake warm and chewed.... Joy: I ate it: joy" (144).[31]

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30. Briffault notes that butter-making and similar food tasks came to be associated with the moon goddess, patroness of women, for they were feminine tasks (II: 626).

31. Minor allusions throughout Ulysses both echo and parody this theme. When eating is associated with a demonic configuration of the moon goddess such as Hekate, for example, the image becomes negatively charged: "...of mother Church that would cast him out of her bosom, of law of canons, of Lilith, patron of abortions, of bigness wrought by wind of seeds of brightness or by potency of vampires

This act of sharing is the essence of the hieros gamos in Ulysses. The spouse Bloom's "full firm...hand", for example, is one symbol of the "masculine feminine passive active" (551). All the "Hesouls shesouls" (157) of the epic share the god who "is doubtless all in all in all of us", and when our mortal state ends, the ineluctable modality of male and female will disappear: "but that in the economy of heaven, foretold by Hamlet, there are no more marriages, glorified man, an androgynous angel, being a wife unto himself" (175). Not only does the mutual eating of Leopold and Molly Bloom hint at this state, but even the text's parodies remind one of it: "Everyman His Own Wife, or, A Honeymoon in the Hand" (178).

There are many such parodies of the hieros gamos in the epic, which serve both to remind one of the inescapable flaws of a terrestial paradise and to present by contrast the beauty of the unrealistic, perhaps, but ideal celestial paradise. Consider the contrast between the marriage of Molly and Leopold Bloom on earth with the sacred apocalypse of the skies. The Bloom's wedded life is faulty and inadequate:

> there remained a period of 10 years, 5 months and 18 days during which carnal intercourse had been incomplete, without ejaculation of semen within the natural female organ. By the narrator a

> limitation of activity, mental and corporal, inasmuch as complete mental intercourse between himeslf and the listener had not taken place since the consummation of puberty, indicated by catamenic hemorrhage, of the female issue of narrator and listener, 15 September 1903, there remained a period of 9 months and 1 day during which, in consequence of a preestablished natural comprehension in incomprehension between the consummated females (listener and issue), complete corporal liberty of action had been circumscribed (605-06).

Molly expresses similar frustration with her mortal womanhood: "O this nuisance of a thing I hope theyll have something better for us in the other world" (635).

On the other hand, the idealic union of sun and moon, which will herald the apocalypse, is glorious, however comically presented in Joyce's comic epic:

> When, lo, there came about them all a great brightness and they beheld the creation wherein He stood ascend to heaven. And they beheld Him in the chariot, clothed upon in the glory of brightness, having raiment as of the sun, fair as the moon and terrible that for awe they durst not look upon Him...Bloom Elijah (282-83).

Such images of the apocalypse are repeated

elsewhere, for instance in the nighttown scene: "All cordially invited. Given at this our loyal city of Dublin in the year I of the Paradisiacal Era" (397). Christus/ Bloom announces that he himself stands for "New world for old" (399), an apocalyptic identity championed, or parodied, by others such as the bigot Alexander J. Dowie's or father Virag's condemning Bloom for being association with a fiendish "Apocalypse" (401; 424).[32]

In a peculiarly modern irony, however, the Savior, traditionally a Christ-type, cannot in the modern world produce a male hier. Just as the Reverend Arthur Dimmesdale leaves behind only a happy female bride, his daughter Pearl, and his wife, the visionary angel Hester Prynne, so Leopold Bloom will create with his bride Molly another a female bride, Milly. Their child Milly is an image of Molly, too, not her father, a painful fact for Leopold Bloom: "now sir Leopold that had of his body no manchild for an heir looked upon him his friend's son and was shut up in sorrow for his forepassed happiness" (320). Joyce places emphasis on this theme throughout: "the bridenight ...light shall flood...She is the bride of darkness, a

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(Footnote 31 continued from previous page)
mouth to mouth" (319).

32. Many critics have already explored Ulysses as a comedy. In particular, Bower has noted that the similarlity between the autobiographical aspects of Joyce, Dante, and their characters, especially in their devotion to inspirational woman, readily points to their desire to realize a heavenly, or an earthly, comedy (121; 126-27).

daughter of night. She dare not bear the sunnygold babe of day. No, Leopold. Name and memory solace thee not. That youthful illusion of thy strength was taken from thee--and in vain. No son of thy loins is by thee" (338).

Bloom, in a manner, seeks to adopt the young Stephen Daedaelus, but this union is left tenuous as Bloom's marriage with Molly. Bloom must look elsewhere for the male heir, stillborn in his world, while Milly flourishes. In this, Joyce, like Hawthorne, shifts his culture's dominant androcentricity back toward a balance with the eternal feminine. Molly, at last, in her abundance of love, images the true and final word on the apocalypse: "love is sighing I am dying still if he wrote it I suppose thered be some truth in it true or no it fills up your whole day and life always something to think about every moment and see it all round you like a new world" (624).

Part III.

Molly Bloom as Infinite Poesis: The Moon Goddess as Eternal Spinstress and Creatrix in Ulysses.

A spinstress spins.

She weaves, she nets, she shuttles, and she twines.

Marion Bloom, like most Diana-types, is a spinstress.

Images of weaving surface early in the text, especially in Stephen Daedaelus's first ruminations on life and time...: "Weave, weaver of the wind" (21). This weaving is then associated with the moon:

> To no end gathered; vainly then released, forthflowing, wending back: loom of the moon. Weary too in sight of lovers, lascivious men, a naked woman shining in her courts, she draws a toil of waters (41).

The "loom" imagery above comprises a continual shuttle of lovers and waters, too, under the reign of the moon, the eternal "spinner" of life, loves, and waters.

Further, not only does the above "loom of the moon" excerpt indicate Joyce had some knowledge of the myth of the moon as spinster, but other quotes supports this, too. Joyce continually links the moon with the "spinning" of the world, of its lives and loves:

> Gasballs spinning about, crossing each other, passing. Same old dingdong always. Gas: then solid: then world: then cold: then dead shell drifting around, frozen rock, like that pineapple rock. The Moon. Must be a new moon out, she said. I believe there is.
>
> He went on by la maison Claire.
>
> Wait. The full moon was the night we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fairview moon.

She was humming. The young may moon she's beaming, love. He other side of her. Elbow, arm. He. Glow-worm's la-amp is gleaming, love. Touch. Fingers. Asking. Answer. Yes (137).

"Yes," of course, is final word later given the epic by its Diana-hybrid Molly Bloom, as she weaves myriad images in her stream of consciousness.

This theme enhances both the poetic powers and the universality of Molly Bloom as a Diana-hybrid. First, in "The Moon as Spinstress and patroness of Feminine Occupations,"[33] Briffault with meticulous care documents that feminine duties such as spinning and weaving were from time immemorial assigned to the moon. The task of spinning, combined with the moon as a measure of time, created a myth of the moon goddess as the undying "spinster" of the heavens. She wove an ever-unfinished web of time and destiny.[34]

Nearly every configuration of a "virgin" moon goddess--Artemis, Athene, Minerva, the Nymphs, the Triple Fates--is a weaver and spinner. Even the underworld Perse-

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33. II: 624-28 of The Mothers.

34. Horace in his "Centennial Hymn" alludes to this creative activity. He sings to Patroness Diana, "Rome is your handiwork." Or, Tennyson draws upon this archetype when his Lady of Shallott spends her time at her artistic loom. This theme surfaces throughout poetry. Abrams, for example, notes that Keats deplores the scientists who "unweave" the poet's rainbow, whose colorful splendor Lamia embodies (Mirror 304), and Stillinger notes the similar importance of the "holy loom" of St. Agnes in Keats' The Eve of St. Agnes (453), too.

phone is a weaver of shrouds (Briffault II: 625-25).[35] Thus, this idea is catholic. More importantly, this idea is a main symbol of the moon goddess's power of poesis. Not only does she weave new patterns, but she does so eternally. That is why her web must always be unfinished. In various myths, the moon is frequently unravelling by night (the symbol of her waning) what she weaves by day (the symbol of her waxing). And--that is the exact act performed by Penelope in Homer's Odyssey, one model for Molly Bloom.[36]

Furthermore, in Christian literature, Mary became the Moon of the Church, the embodiment of its interceding light and salvation, and so Joyce applies, appropriately, his weaving motif directly to the moon-soaked image of his "mother Church" (319): "A long look from dark eyes, a riddling sentence to be woven and woven on the church's looms" (22).

Moreover, Briffault notes this weaving motif is re-

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35. This myth of the moon goddess, as literal and eternal spinster, is neither obscure nor archaic nor limited to Joyce. For example, one grand Diana-hybrid, the virginal Olive Chancellor in Henry James's The Bostonians, is one of many literary and literal spinsters, who go about, symbolically, trying to make new lives and shape new worlds. Chancellor attempts to weave heroic designs, to renew the faded and outworn pattern of her world. And James clarifies that Chancellor's "spinster"hood is artistic: "She was a spinster as Shelley was a lyric poet, or the month of August is sultry" (14).

36. Briffault actually refers to the "Ancient Spinstress" of the Navahoes as a "lunar Penelope." That is a revealing aside for an analysis of Ulysses's Molly Bloom, who occupies the role of Penelope, derived from the configuration of Artemis.

sponsible for the Blessed Virgin's distaff and those of Teutonic or Nordic goddess such as Frija, a spinstress whose distaff was Orion (II: 624-25).[37] Mary, as the mother of the Savior and the Moon of the Church, is one symbol of the renewal powers of Christianity, and her distaff is a key to this, for it is her tool to continue the ever-woven web of ancient Penelope, now being "woven on the church's looms" in Joyce's Ulysses.

Joyce would have found precedents for this motif in Romantic literature. Two poets who used this motif are Goethe and Shelley, and the text of Ulysses, as well as the work of many critics, demonstrates that these two poets influenced Joyce highly. In Chapter 9, for example, in the episode of Scylla and Charybdis, Stephen Daedaelus steer his way between the brutality of physical facts and the ethereality of the spirit, and in this critical task he refers to Goethe, whose "judgements are so true. True in the larger analysis" (151; 161).

Now, throughout Goethe's poetry, images of woman, weaving, physical creation, and looms of eternity co-exist, as in "The Spinner"[38] or "Antepirrhema":

Thus view with unassuming eyes
The Weaver Woman's masterpiece:

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37. In minor references throughout Ulysses, weaving is further tied to male and female coupling, i.e. sexual creativity, as in Mr. Deasy's statement he inherited his "rebel blood.... On the spindle side" (26).

One pedal shifts a thousand strands,
The shuttles back and forward flying,
Each fluent strand with each complying,
One stroke a thousand links commands;
No patchwork, this, of rag and tatter,
Since time began She plots the matter,
So may the Master, very deft,
Insert with confidence the weft (163).

Equally important is Shelley's "The Witch of Atlas."[39] Many critics single out Shelley's "Witch of Atlas" as unique to his poetry because its theme is solely the delight of making poetry for the sake of its own beauty. Shelley, who claimed the poet was the unacknowledged legislator of the world, used "poet" in the original sense of "maker" or "creator." And, in "Witch of Atlas," the maker of poetry is the Witch, who "make"s by the act of weaving. In fact, Shelley's witch specifically weaves the

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38. See Note 2 for text of this poem.

39. A host of critics have explored the influence of Shelley on Joyce, especially:
(1) Carla de Petris's "The Shade of Shelley: From Prometheus to Ulysses" in Wolfgang Zack's Literary Interrelations: Ireland, England, and the World. Tubigen: Narr, 1987;
(2) Lilla Maria Crisafulli's "James Joyce's Exiles: Women between Men" in Lingua e Stile: Trimestale di Linguistica e Critica Letteraria. 1990 March 25(1):147-55;
(3) Timothy Webb's "Planetary Music: James Joyce and the Romantic Example" (30-55) in W.J. McCormack's James Joyce and Modern Literature. London: Routledge, 1982;
(4) May Antoine Maalouf's "James Joyce and the Romantic Temper: A Study of the Thematic Function of Byron and Shelley in Joyce's A Portrait of the Artist as a Young

Romantic veil:

> Which when the lady knew, she took her spindle
> And twined three threads of fleecy mist,
> and three
> Long lines of light....
> And with these threads a subtle veil she wove--
> A shadow for the splendour of her love
> (XIII: pp. 220).

This veil is strikingly similar to the veil of Joyce's "everlasting bride" of revelations. Her veil, literally, "make"s the symbol of the Apocalypse:

> How serene does she now arise, a queen among the Pleiades, in the penultimate antelucan hour, shod in sandals of bright gold, coifed with a veil of what do you call it gossamer. It floats, it flows about her starborn flesh and loose it streams, emerald, sapphire, mauve and heliotrope, sustained on currents of the cold interstellar wind, winding, coiling, simply swirling, writhing in the skies a mysterious writing till, after a myriad metamorphoses of symbol, it blazes, Alpha, a ruby and triangled sign upon the forehead of Taurus (338).

In his typical male-female union, this feminine act, creating Alpha, Joyce then ties to

> the Egyptian priests of the moon, with its endless shuttle of time and cycles of life: ...Egyptian priests initiated into the mysteries of karmic law. The lords of the moon. Theosophos told me, an orangefiery shipload from planet Alpha of the lunar chain would not assume the etheric doubles and these were therefore incarnated by the rubycoloured egos from the second constellation (340).

In fact, Joyce lay the foundations for unified male-female creation, specifically under the aegis of the moon deity, at the outset of Ulysses. He thus tied up the images of the moon, her waters, her church, her bride, the groom, their communion of each other, and her rhythmic reincarnation:

> A tide westering, moondrawn, in her wake. Tides, myriadislanded, within her, blood not mine, oinopa ponton, a winedark sea. Behold the handmaid of the moon. In sleep the wet sign calls her hour, bids her rise. Bridebed, childbed, bed of death, ghostcandled. Onmis caro ad te veniet. He comes, pale vampire, through storm his eyes, his bat sails bloodying the sea, mouth to her mouth's kiss.... Under the upswelling tide he saw the writhing weeds lift languidly and sway reluctant arms, rising up their petticoats, in whispering water swaying and

upturning coy silver fronds. Day by day: night by night: lifted, flooded and let fall.... Saint Ambrose heard it, sigh of leaves and waves, waiting, awaiting the fullness of their times.... To no end gathered; vainly then released, forthflowing, wending back: loom of the moon. Weary too in sight of lovers, lascivious men, a naked woman shining in her courts, she draws a toil of waters (40-41).[40]

Joyce then blends the moon's weaving of waves with her weaving life:

(Footnote 39 continued from previous page)
Man." D.I.A. 1990 June 50 (12).

40. The moon as "Queen of Waters" or "Lady of Waters" also figures in Shakespeare's Hamlet, one key to Ulysses. Shakespeare's moon is the "moist star" (i:I), a fact re-inforced elsewhere, as in A Midsummer Night's Dream when Titania says the moon is "governess of floods." The moon's control over moisture gave her complete control over fertility, i.e. creativity (Briffault II: 634-38), and this blends easily with her eternally creative act of spinning.

The moon goddess, who watches over the birth of Shelley's Witch of Atlas is Queen of Tides as well as of Spinning:

> Ten times the Mother of the Months had bent
> Her bow beside the folding-star, and bidden
> With that bright sign the billows to indent
> The sea-deserted sand--like children chidden,
> At her command they ever came and went--
> Since in that cave a dewy splendour hidden
> Took shape and motion: with the living form
> Of this embodied Power, the cave grew warm
> (IV, pp. 217).

The works of Joyce's contemporaries mirror this motif, too. One instance would be "The Spinner and the Monks" of D.H. Lawrence. Its moon imagery mirrors that of Joyce's moon as "a naked woman shining in her courts":

> Only the moon, white and shining, was in the sky, like a woman glorying in her own loveliness as she loiters superbly to the gaze of all the world, looking sometimes through the fringe of dark olive leaves, sometimes looking at her own superb, quivering body,

> How can your own water really? It's always flowing in a stream, never the same, which in the stream of life we trace. Because life is a stream (126).

Furthermore, Shelley's Witch, a Diana-type similar in many ways to Joyce's Molly Bloom and one of her progenitors, Homer's Penelope, engages in ritual unweaving:

> For on the night that they were buried, she
> Restored the embalmers' ruining, and shook
> The light out of the funeral lamps, to be
> A mimic day within that deathy nook;
> And she unwound the woven imagery....
> (LXX, pp. 239).

Thus, the cycles of death and birth, of the ever-woven and unwoven web of life, belong to Diana-types, of Shelley and Joyce.

Finally, and critically, the patterns spun on the moon's loom are an emblem for art. This fact is directly appreciated by the Joyce's young poet-hero:

> As we, or mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image. And as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time

after time, so through the ghost of the unquiet father the image of the unliving son looks forth. In the intense instant of imagination... (159-60).

Moreover, the artistry of Molly Bloom's soliloquy, who gives birth to the epic's final "Yes," is rooted in his motif of the moon's loom. Her monologue is patterned as the mysterous interweavings of a woman's mind (Tolomeo 439-54). All of Molly Bloom's artistry, such as her music, originates in the spinstress role of the moon goddess: "...the accompanist wove music slow" (231).

Indeed, if one goes further, what is Ulysses but a pattern of interwoven images and characters? What is the loom of the moon goddess but Joyce's symbol for his art? What is Molly Bloom, then, but as much a projection of Joyce the artist as any other hero in the epic?

This also has precedents in Romantic poetry. Shelley's spinning Witch of Atlas possesses the "strange art" of creating a "living Image" (XXXV, pp. 227), and that is an exact emblem of Shelley's own art. The "moonlight splendour" of the Witch is "of intensest rime." It is, as such, the highest creation of a poet, and that "intense instant of imagination" Joycean heroes also seek.

In poetry, the loom of the moon makes no less than poetry. It can even "[dim] the burning brand":

All day the wizard lady sate aloof,

...Or broidering the pictured poesy
Of some high tale upon her growing woof,
Which the sweet splendour of her smiles could dye
In hues outshining Heaven--and ever she
Added some grace to the wrought poesy
("Witch of Atlas" XXVI, 224-25).

B. Lunacy: The "Wrought Poesy" of Prophecy.

Poetry is the "intensest rime", the beauty of words in melody. In Ulysses, the sphere of music belongs, as it has in myth, to the moon, its poetic goddess, and her types, such as Molly Bloom: "High wall: beyond strings twanged. Night sky, moon, violet, colour of Molly's new gareters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass" (47). Joyce's a damsel with a dulcimer is perhaps an allusion to Romantic poetry again, to Coleridge's famous damsel with a dulcimer in "Kubla Khan." Her music and song give to the poet, Coleridge, hints of paradise.

Joyce's Ulysses concludes with a like image in the mind of Molly Bloom: "they all write about some woman in their poetry well I suppose he wont find many like me where

softly sighs of love the light guitar where poetry is in the air the blue sea and the moon shining so beautifullly" (637). Also, the musical Molly voices the final challenge of creativity to the nay-sayers and aetheists of Ulysses: "...as for them saying theres no God I wouldn't give a snap of my two fingers for all their learning why dont they go and create something I often asked him atheists or whatever they call themselves" (643).

Thus, Joyce's Diana-hybrid, Molly Bloom, is both a creative type and an inspiration to creativity. She weaves patterns and words in her own stream of consciousness, and she offers these visions, in the form of herself, to the real young poet Daedaelus or to her husband, who has "a touch of the artist about" him (193). In Ulysses, females, who are descend from the seminal moon goddess, fulfill this dual role. Consider Gerty. She dreams of visions of love and happiness, and she herself offers a sight of these to others: "...her throat, so slim, so flawless, so beautifully moulded it seemed one an artist might have dreamed on" (297). These women that inspire the "artist" Bloom are, in the end, all united in one symbol of art and the feminine: the "female form" imaged in the glistening white and "opulent curves" of the National Museum's Grecian statutes, which are "perfectly developed as works of art" (533). This theme subtly grows, throughout the epic, to omnipresent

dimensions.

As with Jane Eyre, Ulysses's moon, inspirer of creativity, is partially derived from the myriad images of Shakespearian moonshine. Joyce directly links his epic's "glowing orb" and "silver effulgence" with the irradiating moon in Hamlet (104). His epic's references to the "midsummer madness" allude to Shakespeare's moon in A Midsummer Night's Dream (402), also, and under the aegis of Joyce's moon Leopold Bloom undergoes a comic Bottom-like transformation (405).

Molly Bloom, as the epic's Diana-type, harbors the glowing moon's powers of artistical and physical making and re-making. For instance, her "music" is "a form of art for which Bloom, as a pure amateur, possessed the greatest love" (539). He recollects a concert of hers, to which he carried her music: "Sheet of her music blew out of my hand against High school railings. Lucky it didn't. Think like that spoils the effect of a night for her." The joy of her music later inspires the couple into more creative activity: "Happy. Happy. That was the night...." (128). The poesis implied here is the making of Rudy, for that night Milly was a child "tucked up in beddyhouse" (128).

As with Hawthorne's The Scarlet Letter, in Ulysses music is the art of pentecostal tongues of fire, of apocalyptic poetry; it is the universal language of humankind:

"It was the only language... Walking, you know, Ben, in the moonlight with those earthquake hats. Blending their voices. God, such music, Ben. Heard as a boy. Cross Pingabella haven mooncarole" (229). This powerful language, music, the "mooncarole" specifically, comes "alive" in the epic through its Diana-hero Molly Bloom, particularly when she is imaged as the Diana-hero, in a "crocus" dress, for instance, or beneath the golden moon, or as the type of Femininum: "Body of white woman, a flute alive. Blow gentle. Loud. Three holes, all women. Goddess I didn't see" (233-34).

In fact, the theme of music indicates that one more step in shifting the modern world toward female-centered values occurs from Hawthorne's The Scarlet Letter to Joyce's Ulysses. In Hawthorne's 19th century novel, no male savior is born, and the female hero shares the voice of prophecy with the male hero even though she does so privately. In Joyce's 20th century epic, not only are no male saviors born, but the female Diana-hero Molly has inherited in the main, and publicly, that "rarest of booms", the "phenomenally beautiful" voice of the Reverend Dimmesdale that wove such a creative spell over his community (541; 543).

The music of the moon goddess as a symbol of poesis has even more extensive roots in English literature's

Diana-types. The "hymn of nine times nine" that "Poets oft have sung in rhyme" originates partially in Elizabethan poets as Drayton, who hymned Diana's magical moonlight and mystical numbers. To blend her moonlight and numbers was to arrive at ideal music, and to triple this boon of Diana Triformis form was to arrive at perfection in poetry. Thus, images of "nine" abound in their melodious poems to the moon goddess. In "To Lunacie", for instance, Drayton claims he has been in a state of poetic inspiration for "nine yeeres", and in "Endimion and Phoebe" he celebrates the hero's poetic ascension this way:

> Or once come neere to this celestiall coach,
> But these two of the numbers, nine and three,
> Which being odd include an unity,
> Into which number all things fitly fall,
> And therefore named Theologicall:
> Which of all numbers is the most divine,
> From the orders of the angels dooth arise,
> Which be contayned in three Hirarchies,
> And each of these three Hirachies in three,
> The perfect forme of tru tripicity;"
> ...And thus by threes we aptly do define,
> And do compose this sacred number nyne,

(Footnote 40 continued from previous page)
wholly naked in the water of the lake (137).

(11. 884-900, pp. 45).41

Molly Bloom is the living symbol of this sacred art. In fact, Ellman writes that "Scylla and Charybdis" end the 1st half of the epic on the note of art in nature (with reference to Shakespeare's life), and Molly Bloom ends the second half of the epic by demonstrating nature is art. In sum, both deliberate and spontaneous creation co-join in Molly Bloom, and her figure then joins with that of Leopold Bloom and Daedaelus to create a tri-unity of poets because all three create individually artistic moments out of their lives (110-11). In addition, Bloom and Daedaelus ultimately turn and claim for themselves women's gossip, letters, dance, and music in order to gain forms for their artistic expression (206). I would add that those two poets also try to subsume themselves the female art of spinning.42

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41. Joyce's familiarly Drayton's "Endimion and Phoebe" strengthens the theory that he deliberately constructed in Molly Bloom a Diana-Isis-Penelope hybrid. In Drayton's poem, the "nimph" is nursed in the lap of the chaste Diana, and as a consequence whenever she bathes, she bestows the magical powers of curing on the streams, "Begot by Pan on Isis sacred flood" (11. 182-198). Pan, is myth, is mothered by Penenlope, and this connects Drayton's "nimph" to Penelope as well as Diana, the nimph's nurse, and Isis, mother of streams in which the nimph bathes.

42. Female sovreignty over the realm of words and creation is a theme in Finnegans Wake, too. Issy helps to write the book. She gives the author advice on at least two occasions, and she suggests modifications in his rendition of the Quinet motif (184). Issy is also a writer of letters, and no other Joycean character can surpass her in wordplay. Being "chary" with the "word" is also witchery, and in this Issy's group of girls could resemble a coven of witches, whose secret words work magic. And, in the "Lessons," Issy provides a reference to "Llong and Shortts Primer of Black

Spinning, the making of new patterns, is poetry, and poetry, the making of music hinting of the apocalypse, is prophecy. All are art, and toward their one end the artists of the epic progress. Daedaelus desires to move from "the fading prophecies" in library books to his own live words to renew modern Ireland (33). This prophecy is immediately linked to the realm of Diana, "to the wood of madness, his mane foaming in the moon, his eyeballs stars" (33).

More images enforce the theme of the moon goddess's inspiring light, the poet's sought-for "lunacy." Examples are a woman's "milk of madness" (346), the "midsummer madness" of Shakespeare's fairies and Titania (402; 405), or the night-marish but visionary lunacy of nighttown under the realm of Selene (394). Leopold Bloom, who has literally drunk Molly's milk, is the epic's second "madman" (621; 639) beside Daedaelus. To inspire the latter, Molly Bloom, figuratively speaking, plans on giving the young poet some of her "nice cream too" (641).

Dreams and visions are linked to all kinds of symbols of the moon and her feminine realm throughout Ulysses.

(Footnote 42 continued from previous page)
and White Wenchcraft" (Scott 192).

Then, at the end of "Mime," "Geamatron" or the earth goddess, shows the children "coneyfarm leppers" (Cuneiform letters), which makes for another female knowledgeable in ancient letters. Issy is also provided with the Greek letter gamma in the image of the celebrated and "invourne" "Gramma's grammar" of the "Lessons" chapter (193).

In addition to her milk of madness comes the proclamation, "I am the dreamery creamery butter" of a night-towner whose "creamery butter" is one of the host of images emblematic of the carmelish and golden moon. Ultimately, Bloom imagines "selenographical charts" that map in toto "the lake of dreams." Then, he directly connects these dreams and visions with the lunatic powers of moon and her women, they who "render insane" (576).

What is the final prophecy of Ulysses? Molly Bloom's "Yes." Carl Jung states, "...it is Molly Bloom... who has the last word in her unpunctuated monologue, putting a blessed close to the hellish shreiking dissonances with a harmonious final chord" (127). From Molly, the living body of music, the church, the moon, the poetic power, comes the final blessing, the Word.

Joyce unites her Word, "Yes," directly with apocalyptic imagery. Leopold in his morning walk meditates more and more on the sun, the moon, and their celestial union in the form of an eclipse, and his meditations eventually grow into images of his union with Molly, the moon, and her "Yes":

> He faced about and, standing between the awnings, held out his right hand at arm's length toward the sun. Wanted to try that often. Yes: completely. The tip of his little finger blotted out the sun's disk. Must be the focus where the rays cross. If I had black glasses. Interesting.

> There was a lot of talkabout those sunspots when we were in Lombard street west. Looking up from the back garden. Terrific explosions they are. There will be a total eclipse this year: autumn some time.
>
> Now that I come to think of it that ball falls at Greenwich time....
>
> Wait. The full moon was the night we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fairview moon. She was humming. The young May moon she's beaming, love. He other side of her. Elbow, arm. He. Glowworm's la-amp is gleaming, love. Touch. Fingers. Asking. Answer. Yes (136-37).

The apocalyptic symbolism associated with the moon goddess and her "Word" becomes increasingly vivid as the epic progresses. The "mother Church" has the powers that can dispense "at one blow...birth and death", for instance, and with this mysterious force, she is emblem of the "pregnant word" (320). Daedaelus, upon hearing these words which thus emblematize the "Mother", becomes "a marvellous glad man", and he begins to speculate on this imagery of the woman, the word, her name, her purpose:

> Mark me now. In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation. <u>Omnis caro ad te veniet</u>.

> No question but her name is puissant who aventried the dear corse of our Agenbuyer, Healer and Her, our mighty mother and mother most venerable and Bernardus saith aptly that She hath an <u>onmipotentiam deiparae supplicem</u>, that is to wit, an almightiness of petition because she is the second Eve and she won us... (320).

Finally, comes the apparition of the "everlasting bride" whose "gossamer veil" whirls in the "cold interstellar wind" as it commences "writhing in the skies a mysterious writing." And, after myriad metamorphoses of symbols, the writing blazes, Alpha, a ruby and triangled sign upon the forehead of Taurus" (338). In this passage are united symbols from the Book of Revelation: the color blood, the tri-unity, an apocalyptic script, the moon-bride, and her consort (the phallic bull).

When Bloom again muses on this creative marriage of the bride and the groom, he does so, significantly, in grammatical terms, those of writing, words, and poetry:

> ...(parsed as masculine subject, monosyllabic onomatopoeic transitive verb with direct feminine object) from the active voice into its correlative aorist preterite proposition (parsed as feminine subject, auxiliary verb and quasimonosyllabic onomatopoeic past participle with complementary masculine agent) in the passive voice: the continued product of seminators by generation: the

continual production of semen by distillation...." (604).

Bloom engages in these thoughts preliminary to entering his own marrige bed. There is Molly, who shall now produce the final word of the epic. She begins by contemplating if she should write her own book, inspired by her male muse: "...if I only could remember the I half of the things and write a book out of it the works of Master Poldy yes..." (621). Her comic-authorship is thus closed by her upcoming final word, "Yes."

This is a fitting end to her role in Ulysses, for from its first pages Molly evinces an interest in words, both spiritual and sexual. She asks the definition of "metempsychosis" or she constructs her own puns, based on names, such as Bloom/bloomers and Mr. deKock, nicknamed for "going around with his tube from one woman to another" (Scott 192). After contemplating her own comic-authorship, Bloom meditates on trying her hand artistically in other areas, similarly inspired by her male muse, specfically his phallus: "I tried to draw a picture of it before I tore it up" (620).

Bloom's poetic nature is increasingly heightened by her other declarations: "I always liked poetry when I was a girl first I thought he was a poet like Lord Byron...." (637). This is one reason why she married Bloom. He reminded her of Byron, gave her as a gift a volume of Byron's poems (612), and declared in the spirit of Keatsian Roman-

ticism that "...everything connected with your glorious Body everything underlined that comes from it is a thing of beauty and of joy forever" (634). This image Molly might angrily deprecate as coming from a "nonsensical book", but this image she also retains as an important memory.

However earthy and common sensical Bloom may seem in such deprecations, she is firmly on the side of the spiritual in the end. Ultimately, she abdicates her love of the worldly Boylan for her love of poetic Bloom: "...Hugh the ignoramus that doesnt know poetry from a cabbage" (638). Repeatedly Molly rejects Boylan because his sexual powers are purely physical; his lust is completely devoid of spiritual creativity; his act is so empty of the love, the May moon, and "yes" that Molly cherishes:

> ...the candle I lit that evening in Whitefriars street chapel for the month of May see it brought its luck though hed scoff if he heard because he never goes to church mass or meeting he says your soul you have no soul inside only grey matter because he doesnt know what it is to have one yes when I lit the lamp because he must have come 3 or 4 times with that tremendous big red brute of a thing he had (611).
>
> Further, she commands her lover Boylan to try to raise himself to poetic heights that can herald her own apocalypse: ...I wish somebody would write me a loveletter his wasnt much and I told him he could

> write what he liked yours ever Hugh Boylan...still if he wrote it I suppose thered be some truth in it true or no it fills up your whole day and life always something to think about every moment and see it all round you like a new world (624).

Her comic Bloom's apocalypse, like Joyce's, is to realize a terrestial paradise. This idea Molly announces right after her command that Boylan write her those inspirational love letters: "...the greatest earthly happiness answer to a gentlemans proposal affirmatively" (624). So, she also has couched her announcement with an allusion to the final Word, "Yes," she will soon voice for the epic.

At that moment, she has lead Bloom, as she has lead Boylan and planned to lead Daedaelus, into the inspiringly "mad" act of creating this terrestial paradise with her:

> ...I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes (644).

Ellman also observes Molly Bloom's impressively positive artistry. He writes that Molly Bloom is the "lyrical efflorescence" that brings creativity to the "dry, impersonal, and pseudoscientific order" of Dublin. He points out that hers is the only episode that has no

specific hour, no o'clock, because she is lying on her side an "8", the number of eternity and infinity, and in her episode the ruins of time and space and the mansions of eternity finally co-exist (105). Her spirit confirms the opposite of Buck Mulligan's denying spirit "No", and though her own battle between "Yes" and "No" may be lengthy, its victory is foreshadowed in its own construction of "8" sentences (106).[43]

Further, her menstrual blood in the chamberpot is a final human confirmation and opposition to Buck Mulligan's mockery of the blood in the chalice (109). In the end, just as Dante and Beatrice in Canto XXVII of Paradiso look down on the straits of Gilbraltor, so in her mind does Molly Bloom, with her spouse, and her return to 16 years before is, on this level, a return to their Paradise Lost (110). The reader thus awakes from the nightmare of history into the dream of Molly Bloom, whose mind draws the past into a timeless present, which is an expression of love, in whose power we all become one body and one spirit (112).

Her "8" is, on yet another level, the long-awaited and much-needed shattering of the male modes of discourse, with its rational "linear" patterning of knowledge, and this makes Bloom's monologue a temporal, and radically

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43. Indeed, Joyce's comment on Molly Bloom, "Ich bin der [sic] Fleisch der stets bejaht" transforms the line of Goethe's Faust I, "I am the spirit that always denies" into "I am the flesh that always affirms!", and in itself this is re-making of Goethe's affirmative and female-

feminine, re-ordering of a male-centered rational world (Scott 183), one in which Paradise could never be regained.

Joyce's predecessors, the Romantics, knew well and intuitively that regaining paradise is on-going quest, one that will be the poetic task of generations to come. Molly's "Yes" is no so much an ultimate answer to Ulysses but an affirmation of her vital spirit that validates this on-going process. And that affirmation is the essential feeling of comedy, of joyous growth and renewal.... (Bowen 15).

In Joyce's epic and elsewhere, comedy usually centers on the conflict between the masculine-feminine because the resolution of this conflict is the most universal, human, civilized, primitive, and joyful challenge to human existence (2). In Ulysses, to this grand challenge it is the feminine spirit of life, light, and love that rises and proclaims...."Yes."

(Footnote 43 continued from previous page)
centered coda (Scott 158).

NOTES

Note 1

The "series originating in and repeated to infinity" of Molly Bloom's bed (601) connects her in an interesting manner with the other Diana-types, such as Charlotte Bronte's Jane Eyre or D.H. Lawrence's Ursula Brangwen. All three possess powers of renewal, and examined together, there is an increasingly modern tinge to the way each author symbolizes the powers of these three female heroes.

First, in Jane Eyre, on the night in the garden, where Rochester shall come and propose to her, Eyre is guided by moonbeams:

> While such honeydew fell, such silence reigned, such gloaming gathered, I felt as if I could haunt such shade forever; but in treading the flower and fruit parterres at the upper part of the enclosure, enticed there by the light the now rising moon cast on this more open quarter, my step is stayed.... (235).

Next, Ursula and Anton Skrebensky also make radiating love in moonlit scenarios:

> There was a great whiteness confronting her, the moon was incandescent as a round furnace door, out of which came the high blast of moonlight, over the seaward half of the world, a

dazzling, terrifying glare of white light... (479).

Brangwen's other lover, Anthony Schofield, also proposes to her beneath the moonlight, as Rochester proposed to Eyre:

> She turned away, she turned round from him, and saw the east flushed strangely rose, the moon coming yellow and lovely upon a rosy sky, above the darkening, bluish snow.... (416).

In sum, beneath the moon, Jane meets Edward, and beneath the moon, Ursula meets two "Anthony"s. Brangwen's lovers bearing the same name, one derived from the Roman word for any man belonging to a patrilineal clan, reinforces the idea that each "Anthony" is a symbol of the other, and the two together are one symbol of Brangwen's renewing powers of love. Jane Eyre, then, passes through one cycle of love and rebirth, while Ursula entered into two cycles with her lovers. The difference is of number, not content.

That difference is, again, not of content, but of number, albeit a large number, in Molly Bloom's cycle of renewing love and lovers in Ulysses. Bloom simply embodies to its infinite dimensions the theme of perpetual renewal, previously in Jane Eyre and Ursula Brangwen.

Note 2

"The Spinner"

When I was spinning, on and on,
As ever, quiet and good,
A young and handsome gentleman
Came in and by me stood.

Praised this and that, like, he'd compare
--No hurt in what he said!
--To the hank of flax my hair,
Also to the thread.

Him, he made a great to-do,
Altered many things,
And my thread, it snapped in two,
Spite years of cossetings.

And the stone weight of the flax
Numbered soon fullscore,
Not the kind to fill up sacks
Or boast about, for sure.

Flax then to the loom I brought:
Then felt a little kick;
My poor heart, it didn't ought
To've beat so very quick.

Now the flax, when sun is hot,
I bring to the bleaching ground;
It's difficult to stoop a lot
Across the nearest pond.

What I inside my little room
Spun so soft and bright,
Come it must and very soon
--Can it be helped?--to light. (129-31)

Ed. Christopher Middleton. Johann Wolfgang von Goethe: Selected Poems. Boston: Suhrkamp/Insel Publishers Boston, Inc. 1983.

CHAPTER FIVE

Isabel Archer and Gwendolen Harleth: The Queens of Tragedy.

A Diana-type who fails to acheive a synthesis of the myriad powers of the moon goddess is tragic. Unlike the comedic Molly Bloom, whose nature is heteregenous and unified, the tragic Diana-hero has a singular power of one configuration of Diana that dominates her nature. For the most part, this type appears in two guises in modern fiction, as a figure who is trapped in the limits of the pagan Diana, and opposed against the Christian Mary, or a figure trapped in the limits of the pagan Diana, and opposed against the pagan Venus.

A typical example of the latter is the hero of Euripides' Hippolytus, Hippolytus being one of the few instances in which the Diana-type takes a male form. Hippolytus opposes the goddesses Diana and Venus radically in his mind, despite the persistent advice of his elders that he should pay the appropriate homage to both goddesses. Hippolytus's tragic and pathological virginity is frequently the dominant trait of Diana-types in this category. Icily chaste Diana-types such as Hanry James's Isabel Archer in The Portrait of a Lady, or George Eliot's

chill Gwendolyn Harleth in Daniel Deronda are two examples, and they are the focus of this chapter. These two Diana-types cling neurotically to a fierce chastity; they reject human warmth and regeneration. The results are stillborn children, tragic marriages, and, ultimately, a universal "No" to life. They are tragically flawed heroes in a tragically flawed world.[1]

Henry James's
The Portrait of a Lady

"...she walked in no small shimmering splendour" (Portrait II: 42).

A. The Heroic Tragedy of Henry James's Isabel Archer.

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1. This chapter's theme presented the most numerous works to choose from, both literary and popular. In Agatha Christie's "Idol House of Astarte," the pagan Diana represents the overwhelming force of the goddess's primitive powers--bloodshed, violence, and pagan lust-- and these are unredeemed in the story by later Christian values. In Elizabeth Gaskell's Wives and Daughters, the two heroines Cynthia and Molly are unsatisfactory. Cynthia, the Diana-type, is cold and cynical while Molly, the Mary-type as in fact her name suggests, is warm but in her goodness has too little sense of self. And, in Thackeray's Henry Esmond, the Diana-type Beatrice Esmond is dealt an incredibly unfair, indeed a vindictive, fate compared to the overly-charitable end given to the noble Christian heroine Rachel Esmond.

On such heroic courage God confers
Encomium:
'Among My laws, which time shall not reverse,
Lo! a new edict henceforth I intend
Which by the inviolable seas I swear
No man shall change nor future age impair.

And the Creator uttered His decree:
'Whoever in the future bears thy name,
Wise, beautiful and courteous shall be,
And virtue cherish as her constant aim,
Renowned in rhyme, honoured in history,
It will be chronicled, and with its fame
Parnassus, Pindus, Helicon will ring,
"Isabella, Isabella" echoing.'

(Ariosto OF II: xxxix, 28-29)[2]

Henry James states in The Portrait of a Lady that

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2. The exact influence of Ariosto's Diana-heroes on modern ones I detail in the next chapter, for his female knights have by far the most important influence on the Diana-heroes of Nathaniel Hawthorne's Beatrice Rappiccini and Edgar Allan Poe's Ligeia, who are the subject of Chapter Six of my thesis.
As for Ariosto's undeniable influence on modern authors and literature in general, much scholarship has already been completed on this topic, and I will simply evoke the critical axiom that however "remote and unfamiliar Ariosto's poem may now appear, it has entwined itself with English literature to a degree exceeded only by Dante's Divina Commedia and the love poetry of Petrarch" (Ariosto I: 74).

his characters are "type"s with specific roles each must fulfill. For example, Isabel speculates on Henrietta Stackpole, Lord Warburton, and Madame Merle that they "belonged to types already present to her mind" (I: 376). Ralph Touchett, who in his illness constantly reclines to observe others, has a habit of identifying persons as symbols. He objects to the worldly Gilbert Osmond as "that type" (II: 698), and he mourns his cousin's marriage because of the awful symbol into which it has transformed her: "The free, keen girl had become quite another person; what he saw was the fine lady who was supposed to represent something. What did Isabel represent? Ralph asked himself; and he could only answer by saying that she represented Gilbert Osmond. "Good heavens, what a function!" he then woefully exclaimed (II: 143-44).

Or, Ralph has difficulty at first understanding that "strange type" of Henrietta Stackpole. She is no less than the symbol of American woman, an "emanation of the great democracy" whose "strong, sweet, fresh odour" of the "green Pacific" rises from her. As an enterprising and independent American woman, "Henrietta...does smell of the Future!" (I: 129-31).

James first identifies Isabel Archer's type, and role, as a Diana-hero through her name, "Archer." The maiden Diana roamed the woods as a huntress, known for her fatal bow and arrows. Further, in a novel replete with

allusions and discussions of art, Archer is singly identified as a figure from Titian. Speaking of her, her cousin Ralph says, "Suddenly I received a Titian, by the post, to hang on my wall--a Greek bas-relief to stick over my chimney-piece" (I: 86). Titian often depicted Diana as Goddess of the Chase, bearing a shimmering crescent as her crown and carrying the sling of her fatal bow and arrows, in such famous paintings as Diana and Actaeon, Diana and Callisto, or Titian's Daughter, Lavinia, as Diana, Goddess of the Chase.

To Diana, the goddess of the chase and the moon, Archer bears other similarities. She has the "light grey eyes" of a sky goddess, and they exhibit a pure "shining candour" (I: 229). Like the silvery moon, those "silvery eyes shone a moment in the dusk" (I: 57; 214).

Physically, Archer resembles this maiden goddess Diana, the natural and supple queen of the green forests, the chase, and a following of nymphs. She is "slim and charming" (I: 19), she is "spare, and ponderably light, and proveably tall...the willowy one" (I: 57).[3] She is the youthful, slender, lovely, free, keen, girl with a light step (II: 143), and her mind as well as her body moves "more quickly" than others' (I: 67). She is the "quickly-

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3. In Titian's paintings, Diana is always a tall, regal, youthful and heroic goddess. She is natural but statuesque, and in Titian's Daughter, Lavinia, as Diana, Goddess of the Chase, she is the ideal model for young

-moving, clear-voiced heroine" who is so fresh and lively that she reminds one "of flowing water" (I: 75). She is so "young and free in her movement that her very pliancy" seems to mock others (I: 185). Archer is "fond of a walk and had a swift length of step" (II: 163), she is "free of step" (II: 199), and...these images go on and on.

The freedom of step, however, of Diana, the goddess of the chase, creates a peculiarly trying position for a Diana-type who must exist not in the open forests but in the modern, civilized world. In literature of the past, the Diana-hero frequently retained the ability to roam free. In fact, in medieval and Renaissance romance, the ideal was the wandering knight, male or female, the latter usually being a Diana-hero such as Spenser's Britomart or Ariosto's Bradamante:

> In olden days they seemed to place great trust
> In women, whether middle-aged or young;
> Permitted to indulge their wander-lust,
> They travelled unaccompanied along
> Strange roads, up hill, down dale, from coast to coast,
> But those at home suspected nothing wrong
>
> (Ariosto II: 238)

In modern literature, however, there are no longer

(Footnote 3 continued from previous page)
girls in vivacious movement.

fairylands in which male or female knights can wander and quest after heroic adventures. The modern female hero is trapped in layers of social conventions, from petticoats and whalebone stays to tea parties and constricted feminine roles. In addition, in the rushed, chaotic, and urban modern world, "wandering" has lost its glory. Moderns, such as the Parkers of Jane Austen's Sandition, are overwhelmed with a "spirit of restless activity" (366). They dash about and travel constantly until, if they are lucky, their carriage overturns and they forced to settle down and exist in quiet contemplation a while (312). In Sandition, "Diana" Parker, the "principal Mover and Actor" (366) of her family, is an incessant talker and a giddy hypochondriac. Clearly, modern writers such as Jane Austen believe that the Diana-hero in modern times needs relief from her travels, needs some moments of respite and a peaceful spiritual oasis to replenish herself.

In this context, James portrays her Diana-hero Archer, too, as a wanderer, as rootless, and, initially, as sadly without ties. She has lived and roamed "American places." Motherless and fatherless, she is easily "adopted" by her Aunt Lydia and transported to new English places (I: 23). Her father, while alive, was "poor," so Archer also has a lack of even worldly ties to any one place (I: 33). The shrewd Madame Merle observes that Archer is of "a rather roving disposition" (I: 380) and she uses this

against her, beginning her machinations that will end with Archer easily transported to Italian places and a false husband.

James depicts Archer as singularly rootless, for even her American relatives consider her unique and independent being "foreign" in some way (I: 40). Indeed, for the entire first volume of The Portrait of a Lady, from American to Europe, Archer wanders "about as if the world belonged to." She does so simply because it is in her "power" to do so (II: 14). The false Osmond slyly advises her to "Go everywhere.... Be happy--be triumphant" (II: 16) because he knows well that Archer will grow "weary with much wandering" (I: 415) in his world.

In her "power" to roam free lies one key to Archer's later, tragic errors, for in the descriptions of Archer's wanderings James hints of a risk-loving nature that will precipitate Archer's fall into Osmond's snares:

> Isabel travelled rapidly and reckless; she was like a thirsty person draining cup after cup. Madame Merle meanwhile, as lady-in-waiting to a princess circulating incognita, panted a little in her rear (II: 38).

Draining cup after cup makes one, including Archer, intoxicated with its content, be it hard liquor or the "free exploration of life" (I: 155).

While the impetuous Archer races about the world,

the older, more sly and experienced Madame Merle and Gilbert Osmond pant a little, and carefully watch, wait, and set their quiet snares. In the begining, it was said of Isabel's father that "he was known to have gambled" (I: 43), and in the end, that is what can be said of the roving and risk-taking Archer. She gambles her fortune away on a blindly deluded bet on the loser Gilbert Osmond.

The text reinforces in many instances this theme of Archer as a reckless gambler. Her nature harbors "a dozen capricious forces" (I: 45), which lead to her rejecting her admirable suitor Goodwood simply because, as Stackpole observes, Archer has new friends in new places. Stackpole wisely labors to "call back" Isabel's "thoughts" from "foreign parts and other unnatural places." She observes, "Three months ago she gave Mr. Goodwood every reason to suppose he was acceptable to her, and it's not worthy of Isabel to go back on a real friend simply because she has changed the scene" (I: 173). Stackpole later tries to warn her, "You're a creature of risks!" (I: 235). She explains to Archer that her new-found fortune, and the ability it bestows on her to indulge her desires, will "certainly confirm your dangerous tendencies" (I: 310).

Even the dimly perceptive Rosier, a childhood friend of Archer's, wonders apprehensively at this dangerous element in her: "He took a great interest in Isabel and remembered perfectly the walk at Neufchatel, when she would

persist in going so near the edge. He seemed to recognise this same tendency in the subversive enquiry...[of] our heroine's question" (I: 307).

In her travels, Archer desires to and believes she can "leave the past behind her and...begin afresh" (I: 41). Action for her is not only "irresistible" (I: 68), but "irreflective action" is no less than a "joy" (II: 357). These are deadly beliefs, if one remembers that calm meditation is essential to wisdom and that those who forget the past are doomed to repeat its mistakes. In the final pages, a sadder and wiser Isabel Archer ends meditating on her past a lot, in a very compensatory fashion, as she tries to come to a better understanding of her present and her future life.

Archer is certainly the most heroic character of The Portrait of a Lady, and her active nature is a fresh and healthy element amid the stagnant civilization of Rome. James praises her spirit in comparison to his society's average women who sit and wait "in attitudes more or less gracefully passive, for a man to come that way and furnish them with a destiny. Isabel's originality was that she gave one an impression of having intentions of her own" (I: 87). Her will to "positive exertion" and her ability "To 'do'" shall later, under maturer wisdom, aid her salvation in the snares she recklessly fell into of Osmond and Merle (II: 173). In sum, Archer's identity as an un-hybrid Diana-hero

will create both her heroism and her tragedy, in James's subtle hands.

B. The Grand Spirit in a Trivial World.

"Who is this rare creature, and what is she?"

(I: 56)

Archer's heroism and tragedy are so grand because they are rooted in a Dianesque youth, innocence, and superiority. Archer walks "in no small shimmering splendour" (II: 42), and she possesses an immortal "flame-like spirit" (I: 69). Inside her are "spiritual gems" and "jewels" of revelatory splendour (I: 267). She has "an orbit of her own" (I: 244) and a "mystical smile" (II: 122). She has a "radiance" and "even a slight exultation" when she utters "truthful rapture"s (I: 245; II: 3). Her truths are no less than "sacred" (I: 405). Of wordly things her majestic mind knows nothing, as witnessed early on by her declaration to Lydia Touchett, "...but I don't know anything about money" (I: 34).

Archer is "an interesting woman" to the more common mortals of the novel, such as Ralph Touchett, who yearns to see if Archer can realize in earthly life her "highly ethereal" ideas of womanhood (I: 12). Touchett never ceases to admire the manner in which Archer always seems "to be

soaring far up into the blue--to be, sailing in the bright light, over the heads of men" (II: 69). In his last days, she becomes to him no less than a "beautiful ...angel of death" ministering at his bedside (II: 412-13).

James specifies, too, that mediocre male suitors are wary of Archer's noble mind, and her reputation for such acts as reading and other intellectual pursuits, and for these mediocre mortals, this reputation creates about Archer "the cloudy envelope of a goddess in an epic" (I: 45). To them, the element about her that is "pure and proud", they define "cold and dry" (I: 71). This is a limited judgement, but it does indicate the double-edged nature of the shaft which is Archer's character. Archer is admirably pure and proud, but that can, in certain moments, translate into an ability to turn an ethereally "cold" smile even on her good friend Henrietta Stackpole (I: 137). The judgement of her mediocre male suitors indicates the manner in which Archer's celestially ideal heroism will bestow on her a dual ability, to be grand but also to be alienating to her earthly friends, whose advice she haughtily, and while on earth foolishly, refuses to heed.

Importantly, imagery of the celestially chaste Mary, Christianity's Moon of the Church, also pervades Archer's portrait. This imagery serves to heighten Archer's inability, as a chastely cool Diana-hero, to accept and balance within herself any worldly desires and elements

represented by the figure of Venus. Archer, for instance, is a "Cimabue Madonna!" (I: 300). The convent-bred Pansy prays to Archer as if she were "praying to the Madonna" and, in double-edged irony, "the Madonna" replies to the child "with unusual frigidity." The Diana-hero Archer can be kind to her nymph-like charges such as Pansy, but she can also be icy when she feels a justified need to be so. Archer is derived from a goddess of the cold, upper realms (II: 256), and she can act out that element within her of the Diana who metamorphosed sadly fated nymphs into cool streams and trees.

Archer herself ponders over her celestially cool nature and the dilemma it creates for her on the warmer earth: "She often wondered if she ever had been, or ever could be, intimate with any one. She had an ideal of friendship... But she often reminded herself that there were essential reasons why one's ideal could never become concrete" (I: 266).

Because ethereal ideals can't materialize in the concrete, Archer's attempts to understand and judge material things and people are tragically faulty. Her flawed perceptions lead her to reveal her spiritual gems to the worldly and vulgar Madame Merle (I: 277), who astutely perceives how easily the naive Archer can be handled: "You appear to have the vaguest ideas about your earthly possessions" (I: 290) Merle then proceeds to appropriate from

this heavenly naive Archer her "earthly possessions" for their use and abuse by her own ex-lover, Gilbert Osmond, and their daughter.

Osmond, a shrewd art collector, desires to collect her "earthly possessions" as well as Archer herself, for he realizes that she a "radiance" and "lustre" unknown to commoner women (II: 105). This makes Archer's grandness, ironically, another lure for to the false and worldly characters in the nove. Once in their worldly trap, Archer, who could once soar, temporarily hovers as a "poor winged spirit" (II: 160). The soul of her namesake, Ariosto's Isabella, was "flown to heaven" in untainted bliss (OF XXX: 17), but in the modern world Isabel Archer instead lands firmly in the "base, ignoble world" of Gilbert Osmond (II: 197); she wanders in the "labyrinth" of its "repulsive" and "ugly possibilities." Only her highly heroic soul, now "haunted with terrors," enables her to endure her tragedy and acheive a limited victory (II: 187-88).

Archer, in her early naivete, imagines that the world might be as good as she, and "her deepest enjoyment was to feel the continuity between the movements of her own soul and the agitations of the world" (I: 45). The chaste love which she believes she shares with Osmond, the "strange pale rosiness" which she blindly believes to envelope them, occurs a "large decorated sitting-room" in a hotel that is "ugly to distress" with its flamboyant

frames, its naked muses and cherubs in "false colours" and its "sham splendour." The bright-eyed Isabel cannot perceive, yet, how "vulgar" this entire worldly scene surrounding her is, nor that it is fitting for Osmond and his equally sham love (II: 13-17). She imagines Osmond to be a celestial rose like herself, not the worldly rose his name indicates him to be nor the "faded rosebud" Ralph warns her that he is (I: 70).[4]

Instead, she delights in her own self-made and idealistic picture of herself in Rome like "the figure of a small princess." In her high-minded but tragic stubbornness, she refuses to see anything but "felicity" about her (II: 16). It is not until "she [has] completely lost her way" in the "ugly possibilities" of her marriage that she realizes her husband is a truly evil person whose touch will "wither" and "blight" anything natural (II: 188-89). Modelled on Diana, goddess of the chase, of the natural green woods, Archer grows "weary" with the world and its tin men, such as Osmond, who blight all that is natural (II: 292). Awake at last, in the world, and stunned, Isabel issues a "cry for help" (II: 252). She has been forced to accept and admit that there is little continuity between the agitations of the world and the movements of her soul.

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4. On this level, Gilbert "Osmond", the faded rosebud of the world, is to the Diana-hero Isabel Archer what the worldly "Rosamund" Oliver would have been to St. John Rivers, in Jane Eyre, had he foolishly married her.

Her strength and chastity will give her the abiiity to confront it, too.

Isabel confronts two main forces on earth: flesh and money. Embodying these two elements are such worldly characters as Madame Merle, Gilbert Osmond, and his sister the Countess. Each engages in adulterous relationships, and each prizes money. Ignorantly, Ralph Touchett convinced his father to leave Archer a fortune, for "She wishes to be free, and your bequest will make her free" (I: 261). On earth, however, Touchett's father warns him that this will make Archer bait for "fortune-hunters" (II: 265). Archer's good friend Henrietta Stackpole similarly intuits that the fortune will be "a curse in disguise" to the naive Archer, and that it will specially "ruin" Archer by exposing her "on the moral side" (II: 309-10). Even the morally limited but mentally shrewd Countress cries, "Ah, my dear,...why did you ever inherit money?" (II: 371). The pile of money, in short, ties Archer's admirable but naively ethereal morality to earth.

The figure of the innnocent Pansy, who becomes Archer's stepdaughter, reinforces James's theme of pure young women who are--literally--sold to the world. Archer, for instance, objects to Osmond's scheme to marry Pansy to Lord Warburton: "She cares for another person, and it's cruel to attempt to bribe her by magnificent offers to give him up" (II: 250). But Osmond has no more scruples in so

marrying Pansy than he did in marrying Archer. And, the fate of Archer's predecessor Isabella, trapped by pirates, indicates the universality of James's theme with Archer and Pansy by connecting it to the great body of literature and its female heroes:

> They keep me here a virgin well I know,
> Thinking that I will fetch a higher price.
> ...That to a merchant I shall soon be sold,
> Then to a Sultan in exchange for gold
> (OF XIII: 31).

Archer, likewise trapped, determines not only to confront but to rise above the forces of money and flesh. She resolves "to make her peace with the world--to put her spiritual affairs in order" (II: 281). In the height of her grand soul, she even comes to feel "compassion" for the world-chained "poor Madame Merle" (II: 331). In fact, even Madame Merle, when she comes to admire Archer's example and to deplore Osmond's cruelty, progresses to an astute moral judgement on her own piteous self and destiny. She finally tells Osmond, "I don't believe at all that [the soul]'s an immortal principle. I believe it can perfectly be destroyed. That's what has happened to mine, which was a very good one to start with; and it's you I have to thank for it. You're very bad .... You've not only dried up my tears; you've dried up my soul" (II: 334), She has discovered how pathetic her state has become by the contrast of the oppo-

site state of Archer, whose "moral fountains" are forever "flowing" (I: 81).

Further, despite Archer's icy nature, there is such bravery and poignancy in her spirit that those who know her for her the same sense of injustice and woe that Zerbino felt for Isabella:

> Her who no equal had nor ever could
> In loveliness, in virtue or in grace,
> You cast against sharp rocks and to the flood,
> Where fish despoil her body and her face;
>
> (OF XX; 133).

In James's typically subtle sleight of hand, though, even more bravery and poignancy is added to his Diana-hero. Ariosto's Isabella, cast about by the world's rude forces, had one desire:

> The maiden answered frankly, without guile,
> That with God's help she had resolved to reach
> Some holy convent, to escape the vile
> And foolish world, and to perform good works
>
> (OF XXVIII: 99).

James's Isabel Archer, however, accepts her fate and pledges to uphold her ideals in the modern world. With a heart beating fast, she even offers to help the passive Pansy escape from the holy convent in which Osmond has imprisoned her (II: 384).

Moreover, however cold and steely Archer's chaste

nature might be, she remains true to it despite any cost. No hypocrite, Archer is willing to cast aside the wordly fortunes she despises: "She wondered whether, since he had wanted her money, her money would now satisfy him. Would he take her money and let her go?" (II: 331). Once matured, no worldly trouble can defeat Archer. Her newly acquired "clear perception" combines with her ethereal spirit to make her wiser and stronger (I: 18). Internally, she has resources upon which others simply cannot draw:

> Osmond was as lofty as ever, but his wife would not be an easy victim. The Countess was not very exact at measurements, but it seemed to her that if Isabel should draw herself up she would be the taller spirit of the two. What she wanted to learn now was whether Isabel had drawn herself up; it would give her immense pleasure to see Osmond overtopped (II: 226-27).

Specifically, four facets inherent in Archer's identity as a Diana-hero are key to both her early fall and her later triumph. These four traits operate dually because they are directly responsible for Archer's being admirable and doomed. They make her the grand spirit trapped in a trivial world, and they are (1) her innocence, (2) her imagination, (3) her romanticism, and (4) her character, which is that of a celestial spirit incarnated in human form.

First, her "inflated ideals" create in her that streak of dogmatic innocence (I: 69), but those "inflated ideals" also connect her to the best of idyllic visions, the Garden of Eden. Archer takes pleasure in imagining her own pastoral innocence:

> Her nature had, in her conceit, a certain garden-like quality, a suggestion of perfume and murmuring boughs, of shady bowers and lenghtening vistas, which made her feel that introspection was, after all, an exercise in the open air, and that a visit to the recesses of one's spirit was harmless when one returned from it with a lapful of roses (I: 72).[5]

Isabel indulges in these speculations in her youthful days in the sheltered grounds of the "sacred... Gardencourt" (II: 296). Gardencourt is the "much-embracing refuge" to which the wearied Isabel return, later, when she desperate needs to replenish her depleted soul:

> She had gone forth in her strength; she

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5. In the tradition of Ariosto, which Isabel carries into the modern era, the chaste maiden embodies the possibilities of Eden. Ariosto's Isabel, trapped, like Archer, in the snares of this world and evil men and women, transforms it:

> So far she was, she made that savage place
> Appear a very paradise on earth
> (OF XII: 91).

This tradition applies, in general, to Diana-heroes. Jane Eyre carried a "green Eden" in her mind, and Molly Bloom strives to envision a terrestial paradise of love.

> would come back in her weakness, and if the place had been a rest to her before, it would be a sanctuary now (I: 391).

Archer is constantly liked with such places and images of pastoral innonence, and these few idyllic places, she realizes too late, are the only ones in the world whose movements truly correspond to that of her own soul. For instance, she is repeatedly labelled "natural" (I: 58), and she has "a natural taste" (I: 61). Ralph perceives that Archer's "force...at play" is "the finest thing in nature" (I: 86). She is "fresh and natural and quick" (I: 74), and thus the teeming nature of Gardencourt, the sancturay to which she has briefly returned, naturally refreshes her:

> There were tears in Isabel's eyes, but they were not tears that blinded. She looked through them at the beauty of the day, the splendour of nature, the sweetness of the old English churchyard, the bowed heads of good friends... (II: 420).

Archer's roots in Diana, the goddess of the green and fresh chase, are, like Molly Bloom's, developed through dog imagery, too. Ralph Touchett's collie and "little hound" first scents her arrival and announces it to others, and Ralph notices immediately the quick "way she handles the dog" (I: 16-19). Isabel herself is then referred to as "a free greyhound" (I: 39).

There is, of course, "a great deal of folly" in the

idyllic innocence of Archer's "garden-like" spirit (I: 145), and once she leaves the Edenic enchantment of Gardencourt there is no return. Nonetheless, her Edenic ideal is an admirable one. The great fault of Isabel lies not in her grand illusions of and pride in her own pastoral innocence, nor even in her reckless and restless abandon of her pastoral home. The fault lies in her deliberate avoidance of any experience less than idyllic. To continue cherishing her innocence, Archer has a willful ignorance: "With all her love of knowledge she had a natural shrinking from raising curtains and looking into unlighted corners. The love of knowledge coexisted in her mind with the finest capacity for ignorance" (I: 284). Her insistence on ignorance, coupled with her inherently "plain mind" (I: 361), leads to incredibly slow revelations of the baseness around her, revelations which are, in the end, all the more profound and disturbing for their slow unveiling.

However, after her innocence leads to her fall into a false marriage, James has her innocence keep her heroically true in the midst of this tragedy: "But there were certain things she could never take in. To begin with, they were hideously unclean. She was not a daughter of the Puritans, but for all that she believed in such a thing as chastity and even as decency. It would appear that Osmond was far from doing anything of the sort: some of his traditions made her push back her skirts. Did all women

have lovers? Did they all lie and even the best have their price?" (II: 200).

In fact, her innocent lack of a desire for "revenge" infuriates and completely humiliates the false Osmond (II: 354). His sister, The Countess, in a similar spirit laments that Isabel has an "innocent ignorance" (II: 365) and "so many scruples, so many reasons, so many ties....a beastly pure mind", and she cries in exasperation, "I never saw a woman with such a pure mind!" (II: 362). But, such words, coming from a woman whose "spiritual principle" rattles and tumbles about like "a little loose nut ...inside of her" (II: 225-26), condemn more the Countess and her brother than Isabel.

The second facet inherent in Archer's character as a Diana-hero is imagination, and it operates as dually upon her life as does her innocence. She has a "nobleness of imagination" (I: 68), one so "strong" that it creates "a fertilising quality" in her mind (I: 27).[6] However, that imagination is also "ridiculously active; when the door was not open it jumped out of the window." Even Archer intuits that her brash imaginative state is not always to her advantage:

> ...at important moments, when she would

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6. Ironically, the "fertilising dew" of Archer's presence descends on Osmond's sterile spirit and temporarily inspires him to write a "piece of correct and ingenious verse," which in turn helps him lure Archer into

> have been thankful to make use of her judgement alone, she paid the penalty of having given undue encouragement to the faculty of seeing without judging (I: 42).

That imagination, coupled with Archer's gambling streak, leads to dangerous results. For instance, her imagination initially "inspired her with a sentiment of high, or rare respect" for the admirable Caspar Goodwood (I: 47), but, joined with her reckless nature, it also causes her to abandon Goodwood and embark on a course of absolute "freedom" empowered by her new monetory fortune (I: 320). It also warns her of Osmond and her marriage, but, joined with her love of risks, helps to sustain her into entering that marriage:

> Her imagination, as I say, now hung back; there was a last vague space it couldn't cross--a dusky, uncertain tract which looked ambiguous and even slightly treacherous, like a moorland seen in the winter twilight. But she was to cross it yet (II: 22).

With typical Jamesian irony, the false Osmond seeks Archer partly "because she was the most imaginative woman he had known" (II: 192). He proclaims, "You have an imagination that startles me!" (II: 15). This is very true,

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(Footnote 6 continued from previous page)
his arms (II: 11).

for Osmond, who tediously cultivates "a narrow garden" (I: 326) with few good flowers (I: 330), must be startled at the Edenic vista of Archer's mind and spirit.

Archer's Edenic imagination not only goes "forward to meet" Osmond's proposal, and it decks out this "perfect nonentity" with its own glorious trappings (II: 47). Later, that imagination brings home to her the depth of her mistakes: "...during those months she had imagined a world of things that had no substance. She had had a more wondrous vision of him, fed through charmed senses and of such a stirred fancy!--she had not read him right" (II: 192).

James's pen, more subtle then ever, then has that imagination hold Archer back from disavowing Osmond while it simultaneously hints at his fiendish nature. Osmond, the snake in the Garden of Eden that he is exposed as, is Archer's husband, and this "weighed upon her imagination, however; constantly present to her mind were all the traditionary decencies and sanctities of marriage. The idea of violating them filled her with shame as well as with dread, for on giving herself away she had lost sight of this contingency in the perfect belief that her husband's intentions were as generous as her own" (II: 245).

James repeatedly refers to the almost-paralyzing force of her imagination, as well as Osmond's sly appreciation of the full impact Archer's imagination has on her, coupled with her lack of seasoned judgement. He plays on

this adeptly when he, the false husband, argues the sanctity of their marriage to manipulate Archer into condoning Pansy's sale in marriage to Warburton:

> ...he had the power, in an extraordinary degree, of making her feel this need. There was something in her imagination he could always appeal to against her judgement (II: 354).

In another scene, Archer realizes Gilbert's scheme to marry Pansy for money is repulsive, yet she fears to disrupt that scheme for it would mean a rupture in the sacred bonds of marriage which loom so large in her mind:

> ...she was in a fever. She heard the small hours strike, and then the great ones, but her vigil took no heed of time. Her mind, assailed by visions, was in a state of extraordinary activity, and her visions might as well come to here there (II: 204).

These visions accompany her into a sleepless bedroom, and at the next opportunity, she tries to strike a balance between her powerful imagination and cooler moral judgement when she urges Lord Warburton to dance with Pansy while closely questioning him as to his motives.

In the last analysis, however, that imagination sets Archer right with other characters, for it not only allows her to grasp fully the sinister nature of Osmond, it also allows her to understand and love the "mystery" of

Ralph's "wisdom." In a "passion, exaltation, religion," Archer does Touchett the final kindnesses of his life (II: 204). And, her active mind allows her to be true, in crisis, to the desperate Pansy, too: "...her imagination was hushed with horror at the idea of taking advantage of the little girl" (II: 29).

Indeed, that her mistakes were made through her own "generous" mind and spirit ultimately mean that they cannot hurt her "for more than a little" (II: 417). When tested, by the temptation of fleeing her misery with her lover Goodwood, her imagination comes to rescue, fully depicting the horror of an adulterous relationship and making her choose the "very straight path" instead (II: 436).

In sum, her imagination, like her dogmatic innocence, aids her fall, but it also, like her innocence, leads to whatever salvation she will find for herself--and make for others. To Archer, the Countess hopes aloud and appropriately: "...we're dreadfully fallen, I think, and perhaps you'll pick us up. I have great confidence in you" (II: 87).

Her innocence and imagination spring partially from the third facet inherent in her identity as a Diana-hero: her romanticism. Like most modern Diana-heroes such as Jane Eyre or Molly Bloom, Archer originates partially in the Diana-types of the Romantics such as Keats, and James, on a symbolic level, indicates that she springs from these ori-

gins by having "romanticism" be the color of her childhood. The one home Archer's knows in childhood, her grandmother's, is "romantic" (I: 28), and her wayward travels as a child with her father, and his shady employees, her imagination douses in "romantic" colors (I: 43). Upon arrival at Gardencourt as a young woman, Archer brashly announces to Ralph Touchett that she has "brought a greal deal" of the romantic to his prosaic old mansion (I: 62).

In typical Jamesian irony, this romanticizing makes Archer hold back from the manly Goodwood because she believe his staid self is "not romantically" inclined (I: 47). That Goodwood loves her more powerfully than all other men indicates that he is, truly, romantically inclined, but he just doesn't fit her naive and erroneous illusions of romanticism.

The facet is her character is especially dangerous because Isabel is a hero of a modern novel, not of Romantic poetry, and her romanticism can only be misplaced. Archer's ever-faithful, and ultra modern, friend Henrietta Stackpole rails to her about the dangers of her romanticism:

> The peril for you is that you live too much in the world of your own dreams. You're not enough in contact with reality-- with the toiling, striving, suffering, I may even say sinning, world that surrounds you. You're too fastidious; you've too many graceful illusions. Your newly-acquired thou-

> sands will shut you up more and more to the society of a few selfish and heartless people who will be interested in keeping them up.
>
> Well...you think you can lead a romantic life, that you can live by pleasing yourself and pleasing others. You'll find you're mistaken. Whatever life you lead you must put your soul in it--to make any sort of success of it; and from the moment you do that it ceases to be romance, I assure you: it becomes grim reality! (I: 310).

Stackpole's words prove prophetic when Archer is enticed into the house of Osmond by his collection of "romantic objects" (I: 378). Thus, the romanticism of the modern Diana-type can be both defeated and defeating. It lures Archer into Osmond's snares, and Pansy and Rosier's "young love struggling with adversity" which Archer imagines to be the "romantic form" and "the most affecting thing in the world," Osmond soundly trounces (II: 208). Romanticism is an archaic luxury that could be dangerous for the modern Diana-hero to indulge in innocently.

The four facet inherent in Archer's nature, her character as a human incarnation of the goddess Diana, is equally dangerous amid the everyday life and trivialities of the modern world. From the first pages of the novel, Archer scares regular mortals with her "originality...she's so original...I don't like originals" (I: 39). She posses-

ses absoutely no traces of being "in the least stupidly conventional" (I: 79; II: 87), she is "exceptional" (I: 409), she is "genuine" (II: 152), and she even has "a genius" of some kind (I: 57). In fact, everything of the conventional world is an imposition on Archer's originality and her expression of it:

> "I don't know whether I succeed in expressing myself, but I know that nothing else expresses me. Nothing that belongs to me is any measure of me; everything's on the contrary a limit, a barrier, and a pefectly arbritrary one. Certainly the clothes which, as you say, I choose to wear, don't express me; and heaven forbid they should!...they're imposed upon me by society" (I: 288).

The latter part of Archer's objection reminds one of Archer's celestial naivete. For instance, Archer's model, Diana, was the pagan goddess so pure that she was the only one whom the Masters of the Golden Age could, without censure, depict bathing in naked splendour. Diana alone could be "chaste voluptuosity" to the Masters, and in tales of Diana and Acteon, artists and poets imposed a moral--Acteon's punishment-- for his erotic viewing (MacCurdy "Bathing Nude" 160-61). In fact, pictures of Diana's glorious nakedness were embellished to emblem no less than a "second Eden" of natural innocence (166). This

heavenly innocence, of course, is a foregone conclusion in the mundane and ordinary world, and to Archer's protests that clothes hide the original wonders of her self, the worldly Merle urges her to "take the worldly view sometimes" (I: 288-89).

Archer stoutly refuses Merle's earthly wisdom, and she insists, typically of a Diana-hero, "I'm very fond of my liberty" (I: 24). Even as a child, Isabel superior spirit caused her to leave school when "she had protested against its laws", and this event gives her "the pain of exclusion", perhaps, but also "the elation of liberty" (I: 29).

With her new fortune, Archer blissfully imagines her future to present opportunities for a superior life, offering a blessed union "of great knowledge with great liberty", and when Osmond begins to close his "rigid system" about her, she pleads in her spirit of high idealism "the cause of freedom, of doing as they chose, of not caring for the aspect and denomination of their life--the cause of other instincts and longings, of quite another ideal" (II: 198-99). Her cousin Ralph Touchett similarly believes naively in her untrammelled freedom and celestial idealism, and he misguidedly placates his worldly mother's forebodings against Archer's wooers by exclaiming that she will always retain "her liberty" (I: 396).

Her superior spirit and pride eventually lead the

Diana-hero into errors as much as her over-active imagination and dogmatic innocence so lead her. In her pure soul and mind Archer takes much pride (I: 71, 270, 324), so much so that she even warns herself at moments not to "be too proud." It brings "isolation and loneliness" (I: 156), and more importantly, a liability to fault.

Archer entertains "a general idea that people were right when they treated her as if she were rather superior" (I: 67), and such blind pride easily precedes her fall into the snares of Merle and Osmond, who play upon her pride. For example, she is "flattered" by their homage (I: 276-79; II: 16), and when Osmond declares that she is the most important woman in the world, Isabel decide this is true and she fills the role "with a certain grace" (II: 19).

Her error is compounded when, too fond of her own way (I: 14, 35, 93), completely unable "to take suggestions" (I: 61), blatantly "presumptuous" (I: 64), and fact "a rank egoist" (I: 72), Archer rejects the manly Caspar Goodwood because his powers threaten her "sense of freedom" and offers "diminished liberty" (I: 162). Archer misperceives, in her pride, Goodwood's love as an "act of possession" (II: 436). That threat the superficial Osmond never presented to Archer! Goodwood alone would have given Archer what he promised: perfect independence in their marriage (I: 228).

But Archer's pride blinds her even more into the

error that she is already free and in possession of perfect independence, a state which no human, in society, can ever know. One of Archer's youthful "theories" is that she is "very fortunate in being independent" (I: 69), which is egotistical folly. So, as pride went before the fall of a Greek hero, so it goes before the fall of the heroic Archer, revelling in the imagined "grandeur" of her independence (I: 228-29).

The true value of independence to a human being is echoed in the figure of Goodwood who, in his single state, tragically remarks to Osmond, "Oh yes, I'm very free" (II: 315). Even more, Archer illustrates the sinister potential of being too proud and independent when she enjoys the "power" she has over Goodwood (I: 290-91).

In fact, Isabel not only enjoys power, but she boasts to herself of this with perfect exaltation! (II: 32, 67). Then, her "wounded pride" leads her to willfully defend Osmond against the accusations of her loving cousin Touchett (II: 74). She flatters herself into marrying a poor man partly by believing that this will not only make her "honourable", but others will not even be able to fathom her singular wisdom (II: 77). She proudly turns a deaf ear to Stackpole's warning that she is "too fond of admiration" (I: 311) to and Goodwood's prophecy: "You'll get very sick of your independence" (I: 230). Only after much buffeting is Archer's rank ego pierced at the very end

of the novel: "Then she wondered if it were vain and stupid to think so well of herself" (II: 392).

However, with Jamesian subtlety, her high pride, independence and liberty, like her imagination, innocence, and romanticism, rescue her from the very snares into which they precipitated her fall. Archer's literary predecessor, Ariosto's Isabella, cried out against the wiles of a lustful seducer:

> But all in vain; my will is fixed and fast,
> Rather than yield I am prepared to die,
> No vows, no flattery, he sees at last,
> No menaces, induce me to comply:
>
> (OF XII: 27).

Isabel Archer is capable of issuing the same proud and heroic cry to Osmond. She may wonder at the end if it is vain and stupid to think so well of herself, her pride also pricks her to struggle against her adversaries and "last to the end" (II: 393). And, her pride, which if mortified can bring shame, helps her to decide against abdicating the sacred form of marriage, however bad the husband, for the adulterous union with Goodwood, however admirable a lover. Archer explains to Stackpole that she is being considerate of herself, not Osmond, when she stays in their marriage:

> I don't know what great unhappiness might bring me to; but it seems to me I shall always be

> ashamed. One must accept one's deeds. I married him before all the world; I was perfectly free; it was impossible to do anything more deliberate. One can't change that way (II: 284-85).

While others condemn Archer's willingness to give Pansy Osmond a dowry, railing that she thinks "her mission's in life to prove that a stepmother may sacrifice herself" (I: 398), Archer's pride allows her to rise this cynical view and complete her mission to help Pansy. That is the natural, and ideal, mission of a Diana-hero--to aid innocent and nymph-like young woman buffeted by the forces of the world.

Archer wonders, in the isolation and loneliness of her pride, if she is not too superior, perhaps too much of a "cold, hard, priggish person" (I: 156-57). Yet, Archer's high pride and spirit alone holds up supremely the frail moral architecture of a decadent European world. In The Portrait of a Lady, the Diana-hero has found her natural mission, and it is a hard one whose challenge she has the rare capacities to meet.[7]

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7. In James's The Bostonians, only the purist and heroic Olive Chancellor--another 'cold prig'--can give shape to the new women's movement that shakes the foundations of America's worn-out patriarchal culture. James intention to portray that culture as evil is evidenced by the "hero" Basil Ransom. His last name reveals that he would kidnap the happiness of innocent young woman such as Verena Tarrant. And, whereas her first name reveals her roots in greenery and blossoms, his first name reveals his roots are of the plant which feeds on murdered women's

C. The Chaste Diana-Hero: Her Intimate Relations with Men and Women.

I. Protrector of Women

The goddess Diana was the protrector of women, especially maidens; moreover, in her chaste splendour and vigorous chase, Diana embodied all that was free and independent in the female spirit. A Diana-hero's role in modern society, therefore, and her relation to its women, reveals much on the lot of women in that society. This is a strong theme in The Portrait of a Lady. Moreover, the outline of his portraits of female heroes in the modern world sharpens when juxtaposed against their predecessors, such as the female heroes of Ariosto's Orlando Furioso. Ariosto's grand females, blazing with the spiritual ardor in their "heroic breasts" (II: 618), are championed liberally:

> Women in ancient times have wondrous things
> Performed in arms and in the sacred arts.
> Their deeds, their works, their fair imaginings
> Resound in glory in all minds and hearts.
> Harpalyce and Camilla Clio sings,
> In battle skilled, in strategy experts.

(Footnote 7 continued from previous page)
brains.

Sappho and Corinna, in whome genius flamed
In splendor shine and are for ever famed.

And truly women have excelled indeed
In every art to which they set their hand,
And any who to history pay heed
Their fame will find diffused in every land.
If in some ages they do not succeed,
Their renaissance is not for ever banned.
Envy their merits has perhaps concealed
Or unawareness left them unrevealed
(II: 612).

With this tradition of female heroics in mind, I turn to Henry James' The Portrait of Lady. He singles out Isabel Archer as a type of womanhood, and he offers her, like her predecessor Isabella, as a worthy emblem of the esteemed "fair sex" (XXVIII: 1). He writes that she is "instinctively much more true than false to the common genius of her sex" (II: 78). James has not situated Archer, however, in the medieval times of Isabella, times wherein the ideal was service and devotion to worthy ladies by their knights:

Even more difficult the task would be
To separate him from his wife, because
Giocondo loved her so devotedly
Her wishes and desires for him were laws

(OF XXVIII: 10).

In The Portrait of a Lady, the heroic Isabel Archer and Henrietta Stackpole live in the secular modern world, where knights are rare. Their wishes and desires shall be laws to few men. From the start, these two "sister-spirit"s (I: 132) rebel against the stifling roles which their modernly patriarchal culture allows them:

> Henrietta, for Isabel, was chiefly a proof that a woman might suffice to herself and be happy.... even if one had not the journalistic talent and a genius for guessing, as Henrietta said, what the public was going to want, one was not therefore to conclude that one had no vocation, no beneficent aptitude of any sort, and resign one's self to being frivolous and hollow. Isabel was stoutly deteremined not to be hollow.... she held that a woman ought to be able to live to herself, in the absence of exceptional flimsiness, and that it was perfectly possible to be happy without the society of a more or less coarse-minded person of another sex (I: 71).

This spirited belief has kept Isabel Archer from a bevy of suitors, and Henrietta Stackpole initially induces a like reaction:

> "Which ever you do will matter very little to her," said Isabel. "She doesn't care a straw

what men think of her."

"As a man I'm bound to dislike her then. She must be a kind of monster. Is she very ugly?"

"No, she's decidedly pretty."

"A female interviewer--a reporter in petticoats? I'm very curious to see her," Ralph conceded.

"It's very easy to laugh at her but it is not easy to be as brave as she" (I: 115).

After some grave misunderstandings, Ralph comes to accept and even admire Henrietta "an excellent fellow" (II: 295). As time progresses, so does Touchett's judgement, for he no longer accepts her only on masculine terms, as "an excellent fellow," but he recognizes her heroics as femininely as well as masculinely inspired. In return, his final trip to England is blessed by her "woman's care" (II: 298).

James bestows more honor on Henrietta Stackpole when he gives her, as James Joyce gave to Molly Bloom in Ulysses, the final words of his work, which are a "key" to human life for the depressed Goodwood (II: 438). Stackpole's words also signal that women are having new alternatives in their lives to the traditional ones:

"Leave your husband before the worst comes; that's what I want you to promise.... Before your character gets spoiled."

> "Do you mean my disposition? It won't get spoiled," Isabel answered, smiling. "I"m taking very good care of it. I'm extremely struck," she added, turning away, "with the off-hand way in which you speak of a woman's leaving her husband...."
>
> "Well....nothing is more common in our Western cities, and it's to them, after all, that we must look in the future" (II: 304).

The two voices of these women complement one another. Archer is heroic in her desire to uphold the value of marriage, and Stackpole is heroic in her insistence that women forge the best lives possibles for themselves. Archer embodies the ideas of the past, and Stackpole the future, both of which have good and bad elements in them, dependent on the circumstances.

James elaborates this theme of America, and American women as harbingers of the future, compared to Europe, whose men and women keep to the roles of the past. The aristocratic Mrs. Touchett pities American women as the "slaves of slaves" and companions of "their servants--the Irish chambermaid and the negro waiter", and Stackpole defends them as "the companions of freemen" (I: 134). Overall, however, Archer and Stackpole are refreshingly free and "self-sufficient American" girls (I: 324) in comparison to the worldly and worn-out Madame Merle and the

good but weak-willed Pansy Osmond.

Even the resources of the brave American women, Archer and Stackpole, descended from pioneers, are still sorely tried in this world however. For example, when Goodwood proposes to see the married Archer in Italy, Stackpole confronts him:

> "You won't hurt her, perhaps. But will you help her?-- that's the real issue."
>
> "Is she in need of help?" he asked slowly, with a penetrating look.
>
> "Most women always are," said Henrietta.... (II: 241).

Here is more irony, that the Diana-hero, typed after the fierce and chaste goddess, needs help, but that is her fate once she leaves the sacred precincts of her green woods and Gardencourt to enter into the modern, urban arena. There, in further irony, she finds Pansy, who has "supreme simplicity, an innocence even more complete than Isabel had yet judged it" as she sits in her pretty dress "dimly shining." This delicate apparition, Pansy, is so because she is "a childish martyr decked out for sacrifice" by her father. Together, Archer and Pansy have no "hope to avert" this sacrifice (II: 254). Unlike the goddess Diana who saved Iphigenia, decked out for a sacrifice by her father, Archer shall not lift Pansy from the fires. There are no heavenly miracles to console the women mired in

James's modern scenario.

In addition, in Ariosto, Isabella loftily and voluntarily sets off to save herself by joining a holy convent in Orlando Furioso. In Gilbert Osmond's hands, the convent is used as a prison to punish his daughter into submission to his worldly desires (II: 374; 381). In toto, the holy mothers of the convent, Pansy's natural mother Madame Merle, and Pansy's stepmother Isabel Archer, find themselves tools in Osmond's scheme to vanquish Pansy Osmond's heart.

Nevertheless, Pansy has found a "sister" in Isabel (II: 84), and whatever can be salvaged of their lives depends on Archer's strength. The "vanquished" Pansy clings to Isabel's dress and cries for Archer not to desert her: "I'll do everything they want. Only if you're here I shall do it more easily." Archer promises not to desert her, and they enter into a "silent embrace, like two sisters" (II: 385-86).

The theme of sisterhood is developed more when Archer's other "sister," Henrietta Stackpole, rushes to help her and urges her to help herself. Stackpole learns from the Countess just how dire is Archer's situation, fears for her life, and decides "Isabel ought to make a stand." She sets out for Rome the next morning to accomplish this task: "I shall go to-morrow.... I think I had better not wait" (II: 230-35).

Archer intuits that Stackpole has travelled far solely to aid her: "Henrietta was restless; she had a perfect right to be restless too, if one came to that. But she had after all a better reason for coming to Rome than that she cared for it so little. Her friend easily recognised it, and with it the worth of the other's fidelity. She had crossed the stormy ocean in midwinter because she had guessed that Isabel was sad" (II: 283).

In the entire novel, the worldly Madame Merle, whose soul has been dried up, is the woman most truly isolated and, eventually, exiled. For all her skill in social battles, Merle had none for spiritual battles, and she has accepted her world's decadent morals. Her explanation for her submission is not only low enough to condemn itself, but the just reaction of Archer to Merle's excuses betrays them as false: "...a woman, it seems to me, has no natural place anywhere; wherever she finds herself she has to remain on the surface and, more or less, to crawl. You protest, my dear? you're horrified? you declare you'll never crawl? It's very true that I don't see you crawling; you stand more upright than a good many poor creatures" (I: 280).

Most of Merle's worldy advice, to chaste Diana-hero Archer, similarly condemns itself: "You ought to see a great many men.... you ought to see as many as possible, so as to get used to them" (I: 353). These words also reveal

that Merle has no more belief in men than she has in women. They are things one gets "used to." The climax of her cynicism comes when she succeeds in making Archer a "present" to Gilbert Osmond (II: 79).

Of the men in the novel, Osmond is the foe of women par excellence. He betrays Merle, his wife Archer, his sister the Countess, and his daughter Pansy. He silently and hypocritically condemns Archer's travels because he does not think "a woman ought to do that" (II: 14). He desires Archer "to have nothing of her own but her pretty appearance" (I: 195). The Diana-hero Archer realizes what she has married thus: "The real offence, as she ultimately perceived, was her having a mind of her own at all. Her mind was to be his--attached to his own like a small garden-plot to a deer-park.... It would be a pretty piece of property for a proprietor already far-reaching" (II: 200).

When Osmond realizes that he has married a Diana-hero, a woman who can "turn the hot light of her disdain upon his own conception of things" and is a "danger" he had not even conceived of, he feels "hatred" intensely for her (II: 201). He burns at her "freedom of mind" so much that he wishes to, literally, lock Archer in her room (II: 202; 245). He threatens Archer with "revenge" if she "disobey" him (II: 354). He vindictively indicts her friend Stackpole as the "most vulgar" and "most abandoned" of women (II:

139) and as "a kind of monster." He claims that he cannot even allow "that she's a woman. Do you know what she reminds me of? Of a new steel pen--the most odious thing in nature" (II: 287).

Even his view of his own daughter is "plastic". To him she is an object to be molded to his desires (II: 84). He is eager to play "theoretic tricks on the delicate organism of his daughter" (II: 348) to gain his own greedy ends. To this purpose, he converts the Palazzo Roccanera into a site of imprisonment for his wife and his daughter, cold-bloodedly manipulating both into "unholy marriages" (II: 100-01). He educates Pansy solely so "that when a such a case should come up she should do what I prefer" (II: 115). His true self is best revealed in his comment on Pansy: "I set a great price on my daughter" (II: 121).

It is well that James sends Archer on a mission to aid Pansy, locked up in the Old World convent by her father and from her natural mother receiving only cynical and defeatist guidance: "I'm glad they've taught you to obey.... That's what good little girls should do" (I: 296; 388). It is a tribute to Pansy's virginal instincts that she cries, "I don't like Madame Merle!" (I: 386).

It is, also, ironic that Archer, modelled on the Diana, the vigorous maiden goddess of the chase, and the Lady of the Tides and Waters, which give life and refreshment, regrets that her modern waters are dried up in a

manner peculiar to women. She observes on Lord Warburton:

> British politics had cured him; she had known they would. She gave an envious thought to the happier lot of men, who are always free to plunge into the healing waters of action (II: 130).

Nevertheless, in James's subtle hand, Archer's need for healing brings with it a redeeming factor. Her willed ignorance and egotistical liberty led her into trials which wounded her but, at last, instruct her the meaning of true friends and human companionship: "She had a sudden perception that she should be helped. She rejoiced Henrietta had come...." (II: 393).

James does not leave off here, for he weaves one more thread of irony into his story. When Archer comes, finally, to appreciate the help others can give her, she also realizes, equally, she must ultimately rely upon her own resources. Goodwood urges her to escape with the cry "...a woman deliberately made to suffer is justified in anything in life" (II: 434). Archer for a moment wavers: "She had wanted help, and here was help" (II: 435). But with his passionate kiss, his one "act of possession" that is meant to bring her into an adulterous liaison with him, Archer calls upon her inner strength, darts from the spot, and regains whatever limited honor and freedom she may have left to salvage--her final act in <u>The Portrait of a Lady</u> (II: 436).

II. Intimate Relations and Artistry

Archer's hardest trials, her defeats and her victories, arise when her spirit meets up with the spirits of the two women with whom she shares the most intimate ties: her stepdaughter Pansy Osmond, and Madame Merle, whose daughter and ex-lover Archer inherits.

Madame Merle's evil machinations render her, interestingly, a more intriguing character than at first suspected. Merle "makes" Archer's marriage, and that is an act of bad poetry, perhaps, but an act of poesis nonetheless. Even he heroic Archer concedes that Merle is no less than "a powerful agent in her destiny" (II: 322), and one can assume that Henry James had enough finesse with the English language to use "agent" in its full meaning of one who acts in a way that makes changes and events. In speaking of Merle's match-making skill in Archer's marriage, James directly dubs her as a "great artist" (II: 330). Further, James has Merle practice the same art with which Nathaniel Hawthorne occupies the adulterous and voluptuous Oriental Hester Prynne: "...she was usually employed upon wonderful tasks of rich embroidery, cushions, curtains, decorations for the chimneypiece; an art in which her bold, free invention was as noted as the agility of her needle" (I: 273).

James adds a twist, however, that Merle's art is not to be trusted because she takes herself, as an artist, very lightly: "Of painting she was devotedly fond, and made no more of brushing in a sketch than of pulling off her gloves" (I: 272). A statement like that, coming from the pen of a serious artist like Henry James, is extremely negative. Overall, Merle perceives her artistic talents as a means to acheive worldly ends. She is devoted to the devious social arts for perverted motives, as when her "delicate kindness" masques her devious designs (II: 39). Whereas Archer is a Titian come alive, Merle and her art are ultimately reduced, as her partner-in-evil Osmond pronounces, to "a sentence in a copybook" (II: 338). The one piece of art which Merle possesses, a precious coffee--cup, is cracked, just as she becomes the crack in the golden bowl of Archer'slife (II: 337-38).

But James, not satisfied with one twist, adds another. The motive for Merle's one poetic triumph, her making of Archer's marriage, is help her daughter Pansy in the only way she can imagine. The bad poet, Merle, is typed as a bad mother, too, but a truly grieving one. Isabel early on intuits that Merle is like a classical bust of Juno or Niobe (II: 249), and those symbols grow in meaning as the tale continues. Isabel later describes the Rome, into which Merle's machinations have lured her forever, as "the Niobe of Nations" (II: 409), and the marriage that

Merle "made" for Archer takes place in June, the month belonging to Juno (II: 137).

In more twists, however, through Merle, and Rome, Archer will be connected to the eternal and grand motif of suffering, thus forcing her spiritual growth through tragedy. And, another shadowed blessing arises from this: the worldly Merle will be exiled and lose her daughter Pansy to the heroic Archer just as the semi-mortal Niobe lost her children irretrievably to the immortal Diana.

Merle is laced with other goddess imagery, too. When she appears at Gardencourt, she wears the blue satin and silver necklace of ethereal goddesses (II: 253), she is, like Archer, a "rare" and "strange" and "wonderful" type (I: 267, 390; II: 376), and she has the same "grey eyes" that Archer and goddesses possess (I: 249).

In essence, Merle seems to be modelled on a goddess, but a goddess who must have been more associated with earth in her role than was the chaste Diana of the moon and upper airs. Merle's ties to the suffering Niobe, and to the Juno who guides and blesses human marriages, join with Ralph's declaration that Merle is Archer's best guide in this world for "she's the great round world itself!" (I: 362), and the result is Merle as a reigning goddess of this world and its shadowy existence.

For instance, when she first meets Isabel she treats her to a "world-wide smile" (I: 248), and like the

world Merle is "round and replete" (I: 249). She is, interestingly, like the terrestial hybrid Molly Bloom, a daughter of the regiment, and because of this Merle is "completely equipped for the social battle." A well-trained soldier, Merle knows how to carry "her flag discreetly...her weapons were polished steel, and she used them with a skill which struck Isabel as more and more that of a veteran" (I: 249; II: 154).

In the latter image there are hints of the huntress Diana in Merle's figure. But, as a woman succumbed to the decadent and overcivilized world, Merle is allied more to the superficial and chilly Diana-types, such as Charlotte Bronte's Blanche Ingram or Ginevra Fanshawe, who are hunters in the social chase only. As such, Merle's conquests are limited to the confines of a "private garden" (II: 270), one much like Osmond's and much unlike the natural Archer's unending vistas and chases.

As the book progresses, images more and more chain Merle to the civilized and worn-out world and deplete whatever natural spirit she might have originally possessed from the seminal and virgorous goddess of women, Diana. For example, Merle's nature has been "too much overlaid by custom" (I: 273); she is a "bright, strong, defininte, worldly woman, the incarnation of the practical" (II: 322); she is "ripe"; "too perfectly the social animal"; "she had rid herself of every remnant of that tonic wildness"; she has a

"charming surface"; she speaks only a "conventional tongue" (I: 274). She believes a person amounts to no more than his or her worldly shell--the house, furniture, clothes, books, and social company they keep (I: 288). The "brilliance" she possesses derives from this "outer world" (I: 335). Merle's worldly reign even extends to her daughter. She exclaims that she had set her "heart" on Pansy's forced marriage to the wealthy Lord Warburton (II: 321).

Eventually, Merle confesses to Archer, "But when I've to come out and into a strong light--then, my dear, I'm a horror!" (I: 275). Initially, Archer refuses to believe this, and thought that may be naive, it resounds to Archer's credit that she, unlike Merle, can hold fast to her ideals. In irony, Archer, the pure Diana-hero, for a time finds herself marshalled about like "a young soldier" by this "colonel" Merle (I: 268), but later Archer does see that Merle is "the most dangerous...[of women]" (II: 278).

Dangerous as Merle is, however, she has done no less than marshall the chaste and innocent Archer into the world of experience, in the full Blakean sense of the term. Archer aptly perceives that Merle "appeared to have in her experience a touchstone for everything" (I: 271). Merle's world is "deeply false" (II: 25; 329; 338), and it embodies the wickedness of the Bible (II: 329), a realm so far from the "childlike" innocence which Archer embodies (II: 329). And, Merle brings Archer to this stained experience in a

manner clearly underhanded, "Cartes sur table" (II: 284).

In sum, where Archer belongs to the spheres of moonlight above, Merle rules the shadowy world of experience below. When Archer prays to be enlightened about this world, and her own experience, she finds her answer in Merle's eyes: "darkness" (II: 327). But from the clash of these Blakean contraries, of light and dark, will come Archer's moral progression.

Not only are images of darkness and underhanded methods associated with Merle, but images of Merle's lover Gilbert Osmond, once unmasked, are of a "full moon" no longer "masked by the shadow of the earth" (II: 191). This allusion, coupled with Isabel's maiden residence at "Palazzo Crescentini", lead to a speculation that Osmond is a god of the dark moon, that Merle, his old lover, is a goddess of dark moon, and that Archer is a goddess of the bright new moon. In the end, just as the new moon holds the old in her arms, so Archer comes to hold Merle's old life, her ex-lover, her daughter, and her Rome, in her innocent new arms.

There are, however, two worlds in the novel, the Old World and the New World. America seems, for the time being at least in The Portrait of a Lady, a bit safer in the hands of the fresh and energetic Henrietta Stackpole. But the dangerous Old World Madame Merle embodies. Merle repeatedly identifies herself as "old...a hundred years

old" in contrast to Archer's "youth" (I: 279). She grows even more specific: "I was born before the French Revolution. Ah, my dear, je viens de loin; I belong to the old, old world.... I want to talk about the new. You must tell me more about America" (I: 279).

Isabel concedes to this declaration later, especially that the "old, old" world Merle belongs to is "a different moral or social clime from her own," a clime in which values are, sharply, "marked down" (II: 39). Archer concludes, finally, "the whole past" is between Merle and Osmond (II: 367).

Moreover , Merle's her last artistic act is, ironically, to wed the new Archer to her old world, and this leads to Merle's exile to the New World, America, at Isabel's command (II: 389). The moon, certainly, has gone full cycle in Henry James's The Portrait of a Lady.

James reserved one final twist in his portrait of Merle. She is a goddess of experience, of the old world, but she is also a woman, per se, and from this springs any redemption Merle might have. The Countess Gemini observes that in the devil's bargain struck between Merle and Osmond, Merle has done the better deal because she's female:

> When their little carnival was over they made a bargain that each should give the other completely liberty, but that each should also do

> everything possible to help the other one.... Now see how much better women are than men! She has found a wife for Osmond, but Osmond has never lifted a little finger for her. She has worked for him, plotted for him, suffered for him; she has even more than once found money for him; and the end of it is that's he's tired of her (II: 372).

Also unlike Osmond, Merle admits her own vileness, mourns her inability to cry over it, and even rebukes Osmond for taking his revenge on Archer (II: 334-38). Within limits, Merle represents Rosier's case to marry Pansy because Merle knows that Rosier loves Pansy and she him. When Osmond informs Merle that he ever accept the materially poor Rosier, Merle returns, "Pansy has thought a great deal about him; but I don't suppose you consider that that matters" (II: 114). Merle visits Pansy in the convent, the "great penal establishment" to which her father sentences her (II: 381), to try and ease the child's trial. And, Merle even asks the holy mothers of the convent if she might not stay a bit in their realm:

> "Will you let me remain a little?... It's so good to be here" (II: 381).

James's female soul is, ultimately, so sympathetic a soul that not only is the worn-out Merle capable of a few drops of true emotion, but also the Countess Gemini, whose soul rattles about like a loose nut, is likewise capable.

She reveals to Archer the awful secret of Merle and Osmond because "she cared enough for Isabel's trouble to forget her own, and she saw that Isabel's trouble was deep" (II: 359). Even the Countess was once a fresh maiden, like Pansy "a convent-flower" schooled by the nuns (I: 369).

Pansy's figure is interesting because it bridges both the old world of her aunt, the decadent Countess, and her mother, Madame Merle, and the new world of her step-mother, Isabel Archer, and Archer's sister-spirit, Henrietta Stackpole. Thus, Pansy is the unique hybrid of the novel. Her name, echoed in the bouquet of pansies she brings to her dances (II: 207), bears out her hybrid identity. On one level, "Pansy" indicates her worldly origins, for the pansy is said to resemble the human face and for this signifies remembrance. This gives pansies the name, Heartsease. On another level, though, the pansy is a hybridzed flower with petals of varied colors. The pansy's basic color is "white," a pure tone, but it is ultimately mixed with earthly colors, too. The hybrid pansy does not represent pure natural beauty but that sprung from "cultivated sweetness." In short, the pansy is a mixed image of nature and civilization (I: 26)

In the book's first scene of Pansy, she comes bearing her hybrid identity with an emblem like her name, flowers. She carries both white roses and red roses, which she has gathered from her father's worldly garden to pre-

sent to the holy mothers of the convent, belonging to the otherworldly realm (I: 333). The mother Catharine takes from Pansy a red rose (I: 334) for she has succeeded in her task to deliver Pansy to "the world" of her father (I: 337). As Osmond accepts his daughter, he declares, "I'm of the world, Pansy."

In Jamesian irony, Osmond sent Pansy to receive "the last graces" of Madame Catherine so that she would "be fitted for the great world" (II: 85)--in other words, so that Pansy would be more highly priced for her innocence. Osmond knows this and declares it to Merle:

> "...I like what they've made of her. It's very charming."
>
> "That's not the convent. It's the child's nature."
>
> "It's the combination, I think..." (I: 350).

A symbol of the ultimate fate of the hybrid "Pansy" comes soon after these cynical comments. The child sits near Archer, the Diana-hero, and drinks of her innocence and imagination, while other touches in the scene simultaneously tie her back to the worldly Merle, whose daughter she naturally is and whose clothes she wears:

> Pansy was so formed and finished for her tiny place in the world, and yet in imagination, as one could see, so innocent and infantine. She sat

on the sofa by Isabel; she wore a small grenadine mantle and a pair of the useful gloves that Madame Merle had given her--little grey gloves with a single button" (I: 401).

As the illegitimate daughter of Osmond and Merle, Pansy belongs of their world and their social practices. Isabel observes that this "little girl from the convent ...in her prim white dress" also possesses a superficial and artificial polish: "...even Mr. Osmond's diminutive daughter had a kind of finish that was not entirely artless" (I: 367). She concludes that Pansy's connections to this world will allow her to "always enjoy life" (II: 209), an ambivalent statement in the context of the novel and its portrait of worldly decadence.

As the illegitimate daughter of Merle and Osmond, Pansy's greatest flaw is her lack of innocent, vigorous, and Dianesque action. She will never become more than "a passive spectator" of the world to which she belongs (I: 337). She may be an innocent "angel" to Rosier, but he himself is a rose of this world, as his name indicates, and even her love of him does nothing to mitigate her "ineffably passive" nature (II: 111). Henrietta Stackpole finds Pansy's total "absence of initiative" to be "unnatural and even uncanny" (II: 286). Pansy refines this trait to the point of being "ingeniously passive and almost imaginatively docile" ((II: 162).

The Diana-hero Archer states most plainly Pansy's faults:

> ...she could be felt as an easy victim of fate. She would have no will, no power to resist, no sense of her own importance; she would easily be mystified, easily crushed; her force would be all in knowing when and where to cling (II: 27).

Archer also observes that Pansy, the daughter of conventional persons, has for a prime "defect" a complete want of any original "style" (II: 107). She is a "doll" (II: 175). She is a "pure" and "perfect little pearl" cultivated for <u>this</u> world (I; 350; II: 175). She is merely a "household angel" (II: 89). She is this <u>par excellence</u>, and it does give Pansy her own limited "sort of genius" (II: 162).

Ultimately, however, Pansy pleads with Archer to stay and guide her through the trials of this world, but she refuses to leave her prison-convent with Archer. Pansy's genius empowers her with just enough ability to judge well her own limits:

> ...the collapse of the girl's momentary resistance (mute and modest though it had been) seemed only her tribute to the truth of things. She didn't presume to judge others, but she had judged herself; she had seen the reality. She had no vocation for struggling with combinations; in the

> solemnity of sequestration there was something that overwhelmed her. She bowerd her pretty head to authority and only asked of authority to be merciful (II: 384-85).

Nonetheless, Pansy, unlike Osmond or Merle, does turn to and value Archer's heroic spirit. In a neat play of allusion to "Pansy" and her limited role with Archer in the novel, Lord Warburton responds to Archer:

> "Your society must have been a great benefit to her. You've talked to her, advised her, helped her to develop."
>
> "Ah yes, if she isn't the rose she has lived near it" (II: 212).

Thus, she is a sweet "Pansy" compared to Archer, derived from Diana, the white rose of heaven. Pansy is well a "little saint of heaven!" (I: 383) with a "bell-like clearness" (I: 399) compared to Archer, who partakes of a grand deity in her nature. Pansy's "nature" yearns from her father's house toward the open garden (I: 340, 350), but she is "a little convent-flower" (I: 369). A dual and hybrid figure to the end, Pansy emanates a circumscribed "illumination" (II: 260).

In her "scant white dress" (I: 365), Pansy occupies the limited role of a nymph to the Diana-hero Archer, and, fittingly, Pansy feels an immediate attraction to her grand stepmother:

> He presently sat down on the other side of his daughter, who had shyly brushed Isabel's fingers with her own.... The child fixed her eyes on Isabel with a still, disinterested gaze which seemed void of an intention, yet conscious of an attraction (I: 370).

Pansy soon announces that Archer shall be her "model" (II: 86), and Archer responds with a fitting kindness and a prophetic forboding, because one day Pansy will truly have need of the Diana-hero's model guidance and kindness (II: 86). In the final analysis, Pansy in her "virginal bower" (II: 153) loves Archer "as if she were her own mother" (I: 93), just as the nymphs of Diana's train admired her.

When we first read of Pansy, seated by Archer and wearing Merle's clothes, James tells us "She was like a sheet of blank paper--the ideal jeune fille of fiction. Isabel hoped that so fair and smooth a page would be covered with an edifying text" (I: 401). This image is repeated: "Pansy was really a blank page, a pure white surface, successfully kept so" (II: 26). At the critical moment of her coming out in the world, James gives Pansy the moral and gifted hand of Archer to write her text, not the hand of that bad artist Merle, who expresses herself like a sentence in a copybook. Even the depraved Countess Gemini appreciates this fact and confesses to Archer:

"She's very nice, in spite of her deplorable origin. I myself have liked Pansy; not, naturally, because she was hers, but because she had become yours" (II: 371).

Eventually, the virginal Pansy's natural attraction toward Diana-hero Archer becomes "a kind of ardent coercive faith" (II: 161). Archer responds with a Diana-hero's natural "tenderness for things that were pure and weak" (II: 161) and because she is every maiden's "guardian angel" (II: 272). Archer promises Pansy that she will never desert her, for "from her she couldn't turn away" (II: 374).

Archer pays a price for being this Diana-hero who must be the stay and aid of others: "There shone out of each of them a little melancholy ray--a spark of timid passion which touched Isabel to the heart. At the same time a wave of envy passed over her soul, as she compared the tremulous longing, the definite ideal of the child with her own dry despair" (II: 344).

Her dry despair is not for herself, perhaps, but for the world. In this arena, Archer watches not only her own tragical marriage but the plight of Pansy, who rightfully belongs with Rosier, an art collector like her father. Rosier would gladly sell his art to have Pansy, "really a consummate piece...a Dresden-china spherdess" (II: 90-91), but neither young women, Pansy nor Isabel, will acheive a happy marriage in The Portrait of a Lady.

III. Men.

The figures of Ralph Touchett, Lord Warbuton, Caspar Goodwood and Gilbert Osmond orbit Isabel Archer. Touchett, her blood relative, is in one important manner similar to Archer and in another dissimilar. The healthy, reckless and active Archer embarks the world over while the ill and dying Touchett reclines in "mere spectatorship at the game of life." He vicariously enjoys watching Archer because she always keeps "the game in [her] hands" (210-12). Archer's force even helps to keep him alive: "What kept Ralph alive was simply the fact that he had not yet seen enough of the person in the world in whom he was most interested" (II: 146).

His role as a spectator, however, proves damnable when it combines with another role Ralph shares with Archer: the gambler. Touchett convinces his father to leave Archer a rich inheritance despite his father's advice this will make Archer bait for fortune-hunters. Ralph casually replies, "Decidedly. That's a risk .... I'm prepared to take it" (I: 265). Touchett wagers his cousin's future, and the worldly Madame Merle is the first to appreciate this. She informs Archer: "He imparted to you that extra lustre which was required to make you a brilliant match. At bottom it's him you've to thank" (II: 388).

After this dangerous wager with Archer's future, Ralph takes more risks. He observes her growing friendship with the sly Madame Merle, but he bets: "It was not probable that Isabel would be injured" (I: 363). When his mother objects that Archer's situation is becoming dangerous, Ralph answers with all the reckless arrogance of a gambler who assumes he holds the winning card that Archer shall make fools of them all. Archer is snared, however, and the incredulous Touchett can only confess, "You were the last person I expected to see caught.... I had amused myself with planning out a high destiny for you. You were not to come down so easily or so soon" (II: 65, 69).

In the end, he agrees with Merle's judgement on himself and his wager with Archer's life and heart. He wails, "I believe I ruined you," and the cry is all the more reprehensible when one recalls that "Ralph" means "Counsel"--a role he has completely and irresponsibly abdicated in terms of his young cousin.

But his cries that he ruined Archer are true to his gambler role, for just as he was blindly arrogant about his winning streak, so he is blindly dejected about his losing streak. Like a gambler who tosses all cards to the wind, Ralph moans that Isabel she has been "gound in the very mill of the conventional!" (II: 415). That statement is blatantly untrue for the vigorous Diana-hero Archer. Equally reprehensible is Ralph's declaration, upon seeing

the tortured Archer: "Isabel,... I wish it were over for you" (II: 413). That statement is ambiguously dark for any human being.

Touchett assumes full liablity, however, for his former lack of responsibility:

> She was wrong, but she believed; she was deluded, but she was dismally consistent. It was wonderfully characteristic of her that, having invented a fine theory about Gilbert Osmond, she loved him not for what he really possessed, but for his very poverties dressed out as honours. Ralph remembered what he had said to his father about wishing to put it into her power to meet the requirements of her imagination. He had done so, and the girl has taken full advantage of the luxury. Ralph felt sick; he felt ashamed (II: 75).

Thus, if Touchett was irresponsible in his role as a spectator, and reprehensible in his role as a gambler, in the end he shares his cousin's grand maturity and spirit, too. His pure "nature" is, like Archer's, in sheer "antipathy" to that of the worldly Madame Merle's (I: 282), and the light of his spirit is to Archer, in her dark moon god Osmond, "a lamp in the darkness" (II: 203).

Ralph deserves censure for gambling with Archer's future, but when her loses come home to him, he does his strongest to impart to Archer his "wisdom" on the sordid

potential of Osmond (II: 204). Her cry for help shakes him to the quick with violence (II: 249), but by his death's bed, he has acquired judgement and moderation. He realizes that Isabel has been hurt, but not for long and through her own generous mistake. And, he assures her that, for all she has been hated, she has also been adored (II: 417).

Touchett ends as Archer's "brother" (II: 203). He is, in James's modern arena, an ailing Apollo-type. But his flickering light does succor Archer in her blighted marrige to the dark figure of Osmond. With Touchett, Archer joins "supremely together" in the truth of each other's fates (II: 413-14). Archer bids him farewell with the symbolic utterance, "Oh my brother!" (II: 417).

The next in her orbit is Lord Warburton. He would be an ideal match for a Diana-hero, a character modelled on the free huntress, for he shares her vigorous spirit. He comes into the novel all "booted and spurred," and he frequently bears an "implement of the chase" (I: 155), his "hunting-crop" (I: 154). A "brilliant" personage, who seems to have just dismounted from a long ride, Warburton clutches "dog-skin gloves"--a further tie to the Diana-hero Archer, who attracts dogs and is a "grey hound."

His person brings to Archer's nostrils the odours of "strange gardens, what charged airs," more confirmation that he would be ideal partner for Isabel and her gardenesque soul (I: 152). Like Archer and her "brother"

Touchett, the natural Warburton has "a good deal of nature" (II: 125). He appreciates the best of the Diana-hero in Archer, complementing her on her "manly nature" (II: 130), meaning her strength and independence. He himself is capable of knightly generosity and liberality to the fair sex, as when he bequeaths his entire library to Henrietta Stackpole for her services to literature (II: 423).

In James's modern arena, however, just as Ralph Touchett is an ailing Apollo-type, the knightly Lord Warbuton is a Dying Gladiator. Archer sits before and mourns before this statue, emblematic of her rejected suitor, in the Italiam museum. Warburton, "the lion of the collection", has become the "attributive victim" of the erring judgement of the Diana-hero (II: 6)--in another twist of James's pen. Archer imagined him to be "a hero of romance" (I: 91), and his romanticism, I assume, is as troublesome as hers. But, strongly and properly united with hers, it might have been just as capable of heroism.

Another strong planet in Archer's orbit is Caspar Goodwood, and his last name indicates that he would be the perfect partner for the novel's Diana-hero, derived from the goddess of the green chase. Like Archer's other admirable suitor Warburton, Goodwood is also a true knight. Henritta Stackpole tells him that Archer is in need of help, and he simultaneously decides to go to Archer's rescue and the isolated Stackpole's:

> ...she was a lady travelling alone; it was his duty to put himself out for her. There could be no two questions about that; it was a perfectly clear necessity. He looked extremely grave for some moments and then said, wholly without the flourish of gallantry but in a tone of extreme distinctness, 'Of course if you're going tomorrow I'll go too, as I may be of assistance to you (II: 241-44).

After escorting Stackpole, Goodwood arrives in Rome and tries to do whatever "service" Archer requests of him (II: 294). He loves her with ideal love (II: 433), this trait James repeatedly links to the knightly males in the novel. Isabel even perceives Stackpole's beau Bantling "as a beautiful blameless knight" in his service to his lady (II: 394), and the very ill Touchett also decides that it is his "duty to stop and defend" Archer if he can (II: 151).

Goodwood has such a large spirit that he even he treats Osmond with gallantry: "His host had won in the open field a great advantage over him, and Goodwood had too strong a sense of fair play to have been moved to underrate him on that account" (II: 310). In Ariosto's Orlando Furioso, when Isabella's knight Zerbino suspects she loves the honorable Orland, he decides to "bravely bear the brunt" (XXIII: 66), and in The Portrait of a Lady, Goodwood also never forgets the "laws of knighthood" (OF XXIII: 97).

Another hint that the medieval knight Goodwood should wed the Diana-hero is Archer's residence in Rome, the well-named and "medieval palace" Crescentini (I: 282).

Archer herself arrives at this final, and true, knowledge on the final pages of the novel. The wisdom and maturity she has gained enables her to perceive that no man has ever loved her but Goodwood (II: 433), and had Aunt Lydia not toyed with her life, she would have stayed in Albany, married Goodwood, and "been a woman more blest" (II: 404).

Moreover, Goodwood's sterling character painfully heightens by contrast the shortcomings of Osmond, the dark planet whose only links with medieval times are Machiavellian. Sorely, Isabel Archer, in choosing the "perfect nonentity" as her mate (II: 47), has strayed from the path of Ariosto's Isabella. In a manner Isabel Archer did not, Ariosto's Isabella knew her true knight Zerbino for all he was worth:

> And yet I'm ever aided by the thought
> That, by this love o'ermastered though I be,
> I lost my heart to no-one void of worth,
> But to the fairest, noblest man on earth
>
> (OF XIII: 391).

Goodwood even harbors poetic power, the necessary and glorious complement to Archer's. He embraces his own form of "truth and poetry." He tells Archer, "If one's

strong one loves only the more strongly"--a poetic statement that is bait to her own powers of imagination (I: 220). Like Archer, Goodwood deserves "rare respect" (I: 47), is "very original" (II: 294), and is "straight" (I: 46). He is "artless" (I: 166) only in the sense that he does not mask his designs with the "deep art" of the devious Madame Merle and Gilbert Osmond (I: 62).

In fact, Goodwood embodies the natural vigor and force of life so much that he is, symbolically, divorced from the realm of art. He can not even "remember pictures" (II: 238). This is similar to Isabel, for though she emblems the art of Titian and other masters, she herself is artless as Goodwood. Whenever she finds herself in a dubious social situation, she responds honestly: "Poor Isabel was doubtless not aware that many women would have uttered graceful platitudes to cover the working of their observation" (I: 368).

Archer's rejection of Goodwood, like her rejection of Warburton, ultimately condemns itself. She leaves Goodwood because he is so artless--the one trait she will to appreciate by the end of her tale, full of dry despair. Goodwood could have been a well of life to Archer, and the "truth and poetry" of "his words dropped deep into her soul" (I: 200; 431). Ironically, the willful Archer, who wrote Warburton off as a hero of romance, censures Goodwood because he is "not romantically" handsome (I: 47). He loves

her most of all (II: 433), and her reckless rejection of him sears her most at the end.

Another reason causing Archer to abandon Goodwood is the most insidious of all. The tragic Diana-hero is dogmatically chaste and independent, and this fierce indepedence that leads Archer to flee all the manly force of Caspar Goodwood. Instead of appreciating his strength and vim, Archer stubbornly takes up her "best weapons" against these virtues (I: 219).

She even delights when her "sharpness" penetrates and wounds the knightly Goodwood (I: 221). This is the dark side of the moon goddess, for James writes that Archer's words sound an "infernal note, and it is not on record that her motive for discharging such a shaft had been of the clearest" (I: 224). After her tragic marriage, and comedic maturity, Archer grows to realize the "serious harm" she has done Goodwood (II: 279) and that "no one had ever been so close to her" as him (II: 430). She finally knows well that if her Aunt Lydia had never come to Albany and been the catalyst to her radical change of life, she would have married Caspar Goodwood and "have been a woman more blest" (II: 404).

Instead, she marries the "perfect nonentity" Osmond (II: 47) who, in a Machiavellian, deliberate lack of vigor, allows Archer to drape him in all her imaginary visions. The sly Osmond intuited that Archer must believe she mar-

ries "to please herself" (II: 77), for this will satisfy "pride." Archer's self-pleasing pride proves doubly insidious, then, in both its delight in wounding Goodwood and in wedding Osmond:

> The finest--in the sense of being the subtlest--manly organism--she had ever known had become her property, and the recognition of her having but to put out her hands and take it had been originally a sort of act of devotion (II: 194).

From her proud heights, Archer imagined she was humbly stooping to take up Osmond as her property. Thus, she reaches out her hands for the snake because Osmond, as a good of the dark moon, will prove to have a truly serpentine nature.

IV. Intimate Relations.

Gilbert "Osmond"'s last name identifies him with this world, and that makes him an unfit husband for the Diana-hero. A host of images ties Osmond not with medieval knights but with medieval politicians, reinforcing the idea that his interests and intents are purely worldly. His favorite subjects are the medieval politico Machiavelli, the poet but wastrel Metastasio, and, the poet and convent-flower Vittoria Colonna, for after her husband's

death this woman renounced the world; she sacrificed herself for the male (I: 373), Osmond's deepest and entirely self- serving wish for Archer, Pansy, and Merle.

The piece of art to which Osmond is closest witnesses his devotion to the machinations of this world, for it depicts Antinous and the Faun. Antinous, a beautiful Egyptian youth, was associated with nature and catalyzed a cult (II: 9), which makes him a figure tied more closely to physical desire than ideal love. The Faun reinforces this idea.

Osmond directs every effort toward the world and its conventions. While Archer desires to study, to explore, and to know life, Osmond "studied style" (I: 328). His god is "propriety" (II: 21); he is "everything but natural" (II: 125). His one genius is for "upholstery" (II: 131). While Archer embarks on tours to drink up the life of earth, Osmond embarks on a "studied ...wilful enunciation" of all journeys and quests (I: 381). His idea of the aristocratic life is "a thing of forms, a conscious, calculated attitude" (II: 198). His consort Merle, to snare Archer, lies that he is not a "professional charmer" (I: 351), but that is exactly what he is.

The full meaning of Osmond's life is truthfully told by Ralph Touchett:

> ...under the guise of caring only for intrinsic values Osmond lived exclusively for the

> world. Far from being its master as he pretended to be, he was its very humble servant, and the degree of its attention was his only measure of success (II: 144).

Osmond is, in short, "an obscure American dilettante" (I: 394), "a sterile dilettante!" (II: 71). He educates his daughter for this world alone (II: 348), and he is severly displeased when Pansy turns out to aspire to true love. The only thing of substance about Osmond seems to be his ego, which itself turns out to be largely inflated; he narcissistically loves the belief that he's "descended from the gods" (I: 391).

He is so entirely empty ego and studied style that there is, as Mrs. Touchett proclaims, "nothing of him" (II: 54) in the final analysis. Archer naively states, "He has no money; he has no name; he has no importance" (II: 55), and she relishes her power to endow him with these. Only later does she appreciate her fortune can give him money, name, and importance only in the worldly sense, for he will never amount to more than the "vulgar adverturer" he is (II: 330).

His worldly garden is as narrow and dilettantish as his soul (I: 326, 331), and in this masculine sterility Osmond is similar, on one level, to the misguided Puritan fathers, with their barren garden, in Hawthorne's The Scarlet Letter. Like the Govenor's straggly roses in olde

Boston, Osmond himself is a faded rosebud (II: 70).

Images fully evil, in addition to barren, surround Osmond. He is a fiend from the underworld, a consort to the Madame Merle who partakes of his "deviltry" (II: 334). His sister, his closest kin, admits that he wields a "poisoned" point, especially "dangerous" in "chemical combination" with Merle (I: 385-86). He is "sordid" and "sinister" (I: 62). The Countess fears Osmond's "horrors" that await Isabel (II: 87). She advises Stackpole: "All we know is that my brother's capable of everything" (II: 302). He has "shrank from nothing" in the past--including the imprisonment of his own daughter Pansy (II: 349).

Archer's brother-spirit, Touchett, perceives that Osmond is a "perversity" who, like a snake, has bitten her (II: 143); he is a "serpent" in her flower garden (II: 196). Goodwood also comes to see in Osmond "a streak of perversity" (I: 311) and that he is full of "malice," one possessing no less than a "demonic imagination" (II: 313). He issues his final declaration to Archer, Osmond's intended prey, at the end of the novel: Osmond is "the deadliest of fiends" (II: 432). In sum, Osmond's "terrors" haunt Archer's soul, his poisonous touches withers and blights every thing of her life, and he is "malignant" in his will to put out all the "lights" of Archer's spirit until his blackness can totally engulf her (II: 188-90).

Appropriately, his abode is "the house of darkness,

the house of dumbness, the house of suffocation" (II: 196). It becomes to Archer a "monstrous" entity full of "poisoned air" (II: 434). His eyes evince his "wonderfully cruel" intentions (II: 263), and his passions grow "morbid" and doubly vengeful as he finds in his wife an "angel of disdain" (II: 275-76). He wishes for Touchett's imminent death, and spitefully wounds Archer by calling her dying brother an "animal" (II: 287).

The depth of the falsity of Osmond's nature, like others, can be measured by art. Osmond is a collector of art. He keeps two rooms full of "romantic objects" (II: 378), and he considers the purpose of the romantic Diana-hero Archer to be another piece in his "collection of choice objects" (II: 9). She will be his "prize" (II: 268), a gift handed over to him by the bad poet Merle, and Osmond values this gift not for itself but as a thing which can reflect his own taste: "What could be a happier gift in a companion than a quick, fanciful mind which saved one repetitions and reflected one's thought on a polished, elegant surface? ... this lady's intelligence was to be a silver plate, not an earthen one" (II: 79).

Osmond's view of his own daughter is equally that of a collector, for it the "artistic, the plastic" one (II: 84), i.e. Pansy is wax to be molded to his desires. If so finished, she will add to his collection. He values her not as a human, but as another "precious work of art" whom he

sends to the convent for "careful...finishing touches" (II: 349).

It is well that a strong, fresh, and radiant Diana-hero has invaded Osmond's dark precincts.

D. The Queen of Tragedy.

I. From Diana-type to Diana-hero.

Traversing the dark region of Osmond, the passage to heroism for Isabel Archer is long and aruduous, rooted in both her fearlessness and her fears, in her fateful marriage that initially blights but ultimately spurs her growth and apotheosis from a Diana-type into a Diana-hero.

As a young Diana-type at the beginning of The Portrait of a Lady, Archer is fearless. She spends her time in dreams of "beauty and bravery and magnanimity" (I: 68), of realizing her heroic potential. She has few suitors for the young men are "afraid of her" (I: 45). Later, even the grand Lord Warburton's first impression is one of fear, and his fear is matched by Archer's own intuition of her powers:

> "Do you know I'm very much afraid of it--of that remarkable mind of yours?"
>
> "....So am I, my lord!"

When her trials comments, Archer never loses her

bravery. Rosier despairs that Archer will not aid him and Pansy because Archer fears Osmond, but Pansy disagrees: "She's not afraid of anyone" (II: 134). The Countess, equally shrewd, holds back from putting Archer on "her guard" because she perceives that Archer will never be an "easy victim" for Merle and Osmond; she knows "that her brother had found his match" (II: 226).

When nastily attacked, Archer inflicts humiliation on her husband (II: 182). She obeys some of his directions to the letter because she knows full well that "doing so appeared to reduce them to the absurd" (II: 214). Osmond knows this, too, and when Merle accuses him of making Archer afraid, he firmly replies, "Isabel's not afraid of me, and it's not what I wish" (II: 336). He wishes Archer not to be full of fears but to be empty of strength. If she had no "ideas" of her own (I: 412), she would have no motive or ability to lead her into "defying" her husband's wishes (II: 358).

But Archer is replete with and never forgets the bravery of her self. In her worst moments, when she flees to the replenishing sanctuary of Gardencourt, she meditates: "Deep in her soul --deeper than any appetite for renunciation--was the sense that life would be her business for a long time to come. And at moments there was something inspiring, almost enlivening, in the conviction. It was a proof of strength--it was a proof she should some day be

happy again" (II: 392).

In Jamesian irony, the Diana-type Archer does have fears, and the particular form they take brings about her particular tragedy, and subsequent heroism. Archer, molded as a chaste and maiden Diana-type, fears any act of possession by men. Archer can impose any visions of her own imagination upon the superficial Osmond, but strong men like Goodwood or Warburton threaten her power and will to do this. She is cold, then, "from a certain fear" of Warburton's own potential (I: 113). When he proposes to her, she literally flees: "...she managed to move back into the deepest shade of it, even as some wild, caught creature in a vast cage" (I: 153).

Especially, the truly inspired passion of the "manly" Goodwood (II: 49) terrifies her, and she knows this embarassingly well: "...but for all this she was afraid of her visitor. She was ashamed of her fear;" (II: 44). She uses her arrows to drive Goodwood away, and after he departs, "she burst into tears" (II: 52). The end of another passionate meeting with Goodwood brings Archer to her knees, and it does so, fittingly, before the "looming ...big four-posted bed." Before this monument, the chaste Diana-type Archer hides her face (I: 231). When Goodwood comes to save her at the end of the novel and carry her off, Archer reacts bitterly to the overwhelming force of his love: "It wrapped about her; it lifted her off her

feet, while the very taste of it, as of something potent, acrid and strange, forced open her set teeth" (II: 434).

The chaste Archer's fears run so deep that even the professionally charming and deviously placating Osmond sets her fears off within limits. Contemplating their future together, Isabel studies "--the sense of something within herself, deep down, that she supposed to be inspired and trustful passion. It was there like a large sum stored in a bank--which there was a terror in having to begin to spend. If she touched it, it would all come out" (II: 18).

Archer thus intuits her own nature as a Diana-type, and she grows "really frightened at herself," at her own high pride and icy manner with Warburton and Goodwood (I: 156-57).

In typical Jamesian fashion, Archer's grand fears have a positive side as well. She fears that she will ever let herself or others down:

> "It's because I'm afraid." She stopped; her voice trembled a little. "Yes, I'm afraid; I can't tell you. A large fortune means freedom, and I'm afraid of that. It's such a fine thing, and one should make such a good use of it. If one shouldn't one would be ashamed" (I: 320).

Archer fears breaking openly with her husband for the same reason: the bonds of marriage are sacred. Disavowing the "tremendous vows" she had uttered "at the altar"

(II: 361) would bring upon her "a confusion of regrets, a complication of fears" (II: 159). The theme is touched upon again and again: "...constantly present to her mind were all the traditionary decencies and sanctities of marriage. The idea of violating them filled her with shame as well as dread.... She seemed to see, none the less, the rapid approach of the day when she should have to take back something she had solemnly bestown. Such a ceremony would be odious and monstrous;... almost anything seemed prefereable to repudiating the most serious act--the single sacred act--of her life" (II: 245-46).

Despite her fears, Archer bravely refuses to bow before the horror of her married life as it rises before her with an "architectural vastness" (II: 391). She may temporarily be "like a creature in pain" (II: 435) and "heart-broken" (II: 432), but her spirit is never broken.

Determinedly, she declares to Lord Warbuton, "...I can't escape my fate" (I: 186), and she advises others, "I shouldn't be an easy victim" (I: 224). Despite her blind fall into Osmond's snares, she is never easy prey within that marriage.

Ralph Touchett asks why she is so afriad of her husband and marriage, but she disagrees and informs him exactly what she fears: "I'm afraid.... Afraid of myself!.... If I were afraid of my husband that would be simply my duty. That's what women are expected to be" (II:

306).

Thus, it is her own powers, of imagination and rebellion, that she fears, and in the next confrontation with her husband, when he censures he for going to England to see the dying Touchett, Archer answers, "That's very little; that's nothing. I might do much more" (II: 357).

Stackpole, Goodwood, Touchett, and more argue with her to do that "much more," but Archer refuses. Ironically, the Diana-type attains her heroism when she accepts the "sacrifice" of her marriage life (I: 392). She squares the tragedy, and becomes a Diana-hero in James's modern arena. Modelled on the goddess who rescued innocent maidens like Iphigenia from sacrifice, the Diana-type Archer finds herself the offered sacrifice. Osmond plans, from the very beginning, plots all her "ideas" shall "be sacrificed!" (I: 412). Archer braves this role, even as every else criticizes her decision to "sacrifice herself" by returning to Italy and never deserting Pansy (I: 398). In short, the Diana-hero decides to do what must be done in the decadent society of Rome to redeem her life and someone else's.

This vein of Diana-heroism has precedent in Ariosto. In Orlando Furioso, Isabella chooses to offer up her neck to her enemy before surrender or dishonor. Ariosto's Isabella began like James's Archer, once a free and happy maiden:

How happy was my former royal estate!

Once I was honoured, rich and young and fair.
Now see to what I am reduced by Fate!

(XIII: 5)

But, like Archer's, Isabella's "fate" worsens severely, too, when she goes from the pirate's den into the hands of the evil and lustful Rodomonte. Rather "than violate her sacred trust," she invents a plan

To save her chastity and her good name,
For which she well deserves undying fame.

She convinces Rodomonte that she can brew a magic potion which renders the human body invioable for a month, then she persuades him to try his sword on her neck that she has doused in this "magic" lotion. Her ruse works, and her neck, doused only with harmless juice, he cleanly severs:

Unflinchingly she made so rare a choice
And bravely this escape preferred to make.
Heroic soul, who paid so high a price,
Who, with your very life, so young, at stake,
Fulfilled your sacred vow of chastity
(A term unheard-of in our century)

(XXIX: 11-30)

With this sacrifice, Ariosto's Isabella preserves a name heroic enough to pass onto posterity, including James's Isabel Archer. Archer must rise to the heights of heroism achieved by Ariosto's Isabella, and she must do so

in a modern world where chastity is a particularly "term unheard-of."

A vein of heroic tragedy from Greek drama, as well as medieval Italian romance, simlarly informs Archer's fate. Diana, goddess of the chase, was the the most heart-free and independent of goddesses. Her descendant, Isabel Archer, is literally caged in the modern world. Touchett is full of disbelief that his gamble with the Diana-hero Archer's future has proved dismal:

> "You were the last person I expected to see caught."
>
> "I don't know why you call it caught."
>
> "Because you're going to be put into a cage" (II: 65).

These images are doubly tragical and ironical if one remembers the Greek Diana, goddess of the chase, was not only heart-free but her sport was catching and slaying prey, from the trespassing Acteon to prized stags. James's "Archer" ends "a winged creature held back" (II: 129).

Her capture disturbs the Diana-hero's very soul. Touchett observes:

> There was a kind of violence in some of her impulses, of crudity in some of her experiments, which took him by surprise; it seemed to him that she even spoke faster, moved faster, breathed faster, than before her marriage. Certainly she had

> fallen into exaggerations--she who used to care so much for the pure truth; and whereas of old she had a great delight in good-humoured argument, in intellectual play..., she appeared now to think there was nothing worth people's either differing about or agreeing upon. Of old she had been curious, and now she was indifferent, and yet in spite of her indifference her activity was greater than ever (II: 143).

Archer senses the profound changes in herself, too. She knows that "of old" she "had been so free of step, so desultory, so devious, so much the reverse of processional," and now she finds herself assigned to "march" to her husband's worldly music. This "rigid system" closes about her until she feels "shut up with an odour of mould and decay" (II: 199)--quite a modern fate for a hero derived from the Greek goddess of the green chase.

The romantic and innocent Diana-type at first grows so overwhelmed by the "dishonoured" marriage she has fallen into (II: 325) that she finds herself acting "hideously insincere" with her stepdaughter Pansy, and this makes her "ashamed." She judges her new-found "dishonesty" as "disgusting" (II: 259). In this scene, the Diana-hero comes close to betraying, of all possible persons, a defenseless and nymph-like Pansy, and for such a bleak scene James reserves the one sentence that crystallizes Archer's flaw:

she is "...in her embarassment rather wide of the mark" (II: 259).

The Diana-hero "Archer," named after the deadly huntress, is shooting wide of the mark! If one remembers here the definition of hamartia, to miss the mark, which the Greeks assigned as the tragic flaw of a hero, then Archer's shooting wide of the mark doubly indicates the depths of her tragedy. It is little wonder that in this bleak scene, where the Diana-hero misses her mark, she grows to feel "mortally cold" (II: 273). Her tragic humanity has fully settled upon her.

Critics have penned reams on the influence of Greek drama on the writings of Henry James. Signigicantly, I would note here that Diana-heroes can catapult the action of Aeschylean tragedy, and they do so with all the reckless energy and forceful will of Isabel Archer. A comparison of The Oresteia's Diana-heroes with those of The Portrait of a Lady exposes the roots of Greek tragedy in James's text.

In a brilliant analysis of The Oresteia, Robert Fagles explains that Artemis, goddess of childbirth, precipitates the drama's action because she desires to avenge the Grecian child- murderers of Iphigenia (25). The murdered child's mother, Clytemnestra, welcomes her husband in a nightmarish parody of homecoming so that she slay him in the name of Artemis and the Furies (29). Through her ominous words and tapestries, Clytemnestra transforms her

husband's murder into a grand sacrifice (34). When she enacts the trapping and killing of the king, in effect she impersonates Artemis the Huntress (40). Also, she accomplishes the act in accordance with the powers of the moon goddess, the "spinstress": Clytemnestra coils her woven nets around Agammemnon as she streams "her running weave of words" (50-51).

The more demonic Clytemnestra becomes, the more mother, human, and vulnerable she becomes also. In her act of destruction lay her creativity, that of "the Great Mother within the Terrible Mother" (41). Clytemnestra first generates destiny in the person of her son, next she confirms it in her union with Aegisthus, and the combination of her son and her affair with Aegisthus secures her deadly fate and her son's subsequent trials. Fagles concludes that with majesty Clytemnestra "...embraces her fate. From that union comes her death, from her death the liberation of the race. The play is named for Agammemnon, but the tragic hero is the queen" (46).[8]

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8. Henry James's The Golden Bowl both repeats and offers a variation of an energetic Diana-hero precipitating crisis and resolution. The Diana-type of The Golden Bowl is Charlotte Stant, both similar and dissimilar to Isabel Archer. Where Archer is a Diana- and Mary-hybrid juxtaposed against the Juno- and Niobe- hybrid Madame Merle, Charlotte Stant is a pagan Diana-type juxtaposed against the Christian Mary-type Maggie Verver, whom "the Blessed Virgin and all the Saints" have in their keeping (49). Verver's closest friend is Fanny Assingham, whose name I assume is an allusion to Frances, builder of the Christian church, and she represents the "finer consciousness" (57) of the new

Isabel's heroism likewise derives from a creative sorrow, one initiated by her own deliberate actions and one weighing on her soul as much as Clytemnestra's sorrow and actions weighed upon hers. Archer exists in the "incredulous terror...of her dwelling" (II: 196). In her darkest moments, she finds it hard not to lose sight of her bright ideals: "...there were days when the world looked black and she asked herself with some sharpness what it was that she was pretending to live for" (II: 155). Even in this moment, however, her resolute spirit never fails her: "...if life was difficult it would not make it easier to confess herself beaten" (II: 156). Archer endures her "hellish" life (II: 397) to the end of her drama, where James spills a drop of comedy upon her dark pages; she feels the light of some future happiness dawning inside herself once more

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(Footnote 8 continued from previous page)
religion which supplanted the old one.

The pagan Charlotte Stant, like Isabel Archer, has the thick brown hair in which "there was a shade of tawny autmn leaf" which "gave her at moments the sylvan head of a huntress" (45). She. with the energy of the Huntress, enters the novel roving and, like Archer, impressing everyone as a "handsome, clever, odd girl" (43). She is the similarly "tall, strong charming girl" who "in all her person, in motion and gesture, in free, vivid, yet happy indications of dress" advertises her "adventurous situation" (44). Her poetical free form and figure embody the grace of "Florentine sculptors" (45). She is, like Archer, "muse" and "huntress" (46). In short, the host of images tying Stant and Archer are clear and abundant.

On the advent of Maggie Verver and the Prince's marrige, Stant's sudden appeareance precipitates the novel's crisis and thus catapults its action. The three Diana-heroes--Isabel Archer, Charlotte Stant, and Clytemnestra--all enact a creative sorrow, through which they

(II: 392); her future liberation is assured, too.

In accord with Greek drama, Archer's character and her struggles enable her to find a greater maturity and nobility in the face of a great tragedy. For this Archer, like tragic Greek heroes, deserves "pity" (II: 320), and applause. Her own words signal the tone of her future happiness and her heroism. When Henrietta Stackpole comments on the tragic irony of a Diana-hero snared "in a mesh of fine threads" (II: 356), Isabel counters her with deft words alluding to both the irony and heroism of Greek drama and its Diana-heroes:

> "I want to be alone," said Isabel.
>
> "You won't be that so long as you've so much company at home."
>
> "Ah, they're part of the comedy. You others are spectators."
>
> "Do you call it a comedy, Isabel Archer?" Henrietta rather grimly asked.
>
> "The tragedy then if you like. You're all looking at me; it makes me uncomfortable."
>
> Henritta engaged in this act for a while. "You're like the stricken deer, seeking the inner-most shade. Oh, you do give me such a sense of helplessness!" she broke out.

(Footnote 8 continued from previous page)
"suffer into truth" (61).

"I'm not at all helpless. There are many things I mean to do." (II: 303)

On a final note, the action of James's Grecian drama centers on Archer's marriage and its consequences for her. She grows from a carefree, maiden type of Diana into a wiser and braver Diana-hero. Thus, the main trial of The Portrait of a Lady consists of plunging a Diana-hero into the one experiment-- marriage --for which her nature was not easily alloyed.

James writes that as "a great many women" do, the youthful Archer has little wish to give up her independence and marry (I: 151; 222). Like The Suppliants of Aeschylus, certain maids in James's texts regret relinquishing their freedom and chastity. Archer especially wishes to continue her "free exploration of life" ideally and indefinitely (I: 155). She refuses to let any suitor "take positive possession of her", to be deprived of her "sense of freedom," or to experience any kind of "diminished liberty" (I: 161-62). As Touchett observes, Archer wants to keep the game in her hands (I: 212).

She knows that, in her times, a husband will be "her appointed and inscribed "master" (II: 245). The Countess informs her, "I never congratulate any girl on marrying; I think they ought to make it somehow not quite so awful a steel trap" (II: 87). Archer herself proclaims satirically, "I find it a great change to be married" (II:

132). Indeed, she is in a "box" (II: 337).

Her friend Henrietta Stackpole, however, reminds Archer and Touchett that it is every person's social "duty to get married." Albeit, she also implies that she herself will enter this cage only flourishing lashes "like a spangled lion-tamer" (I: 127). Touchett's father similarly urges Touchett to marry rather than remain "single on false principles" (I: 259). Pansy, too, realizes that one must not only marry, but that "It costs so much to marry!" (II: 28).

Every character in The Portrait of a Lady analyzes and comments on marriage, for it is the "real drama of their life" (II: 194). It is every human's time-consuming "occupation" (II: 314). It is a "magnificent form," perhaps the most magnificent of human and social life (II: 356). Because of this, one must honor it for its social magnificence and compelling duty. Ironically, James's Diana-hero Archer, the least suited by nature for marriage, especially a difficult one, is the person forced to grasp most deeply the institution of marriage: "Certain obligations were involved in the very fact of marriage, and were quite independent of the quantity of enjoyment extracted from it" (II: 421). It is, in the end, the mystery of human life: "One can't explain one's marriage," Isabel answered (II: 399-400).

Archer's initiation into that mystery, catapults

her out of the realm of youthful folly and edenic ignorance and into the realm of adult judgement and apocalyptic wisdom. England is Archer's first "revelation," but it is a minor one, the first of her "infantine excursions" (I: 73). While at idyllic Gardencourt and in the midst of its sheltered revelations, Archer is the archetype of the soul "young and free" (I: 185). She possesses "a fresh, unprejudiced mind" (I: 374). This is her youth, the time when she is freest to be "natural" (II: 251) nad has no need of a "mask" to cover later sorrows (II: 142-43).

Madame Merle says aptly of this youthful Archer, "...it will be a long time before you're forty" (I: 268). Merle reminisces that youth is the time of "dreams" that are "divine!" (I: 286), and indeed Archer is seeing some of the the dreams of her youth come true.

However, though Merle adds that to be Archer's "age" is to be "frank, generous, sincere" (I: 285), she also identifies Archer's youth as the "cruel age" (I: 268, 276). And, in Archer's yong and reckless treatment of Goodwood and Warburton, Merle is not entirely wrong. So, Archer's youth is a blessed time, but it is also one of ignorance well rid of. If Madame Merle's role as an "instructor of the young" (I: 363) is to introduce Archer into the adult knowledge of human error and suffering, then Merle fulfills her role to perfection.

James never doubts that Archer's initiation into

the mystery of marriage and struggle is necessary, for he says of the youthful Archer: "She was a person of great good faith, and if there was a deal of folly in her wisdom...later, she became consistently wise only at the cost of an amount of folly which will constitute almost a direct appeal to charity" (I: 145). That "charity," I assume, would be one of many references, I assume, to the caritas of Greek tragedy, and to be "consistenly wise" is similarly a noble end in high drama.

James teaches the extent of the folly of youth when he has this state leave Archer exposed to the subtle flatteries of Osmond, who tells a naive Archer how "wise" she is to snare her. Further, James condemns Archer's willed ignorance, and her insistence of remaining in a childlike state, in the scene where Archer talks with the Countess, who would hint of adult sins. The Countess asks Pansy to leave, but Archer cries, "Let her stay, please.... I would rather hear nothing that Pansy may not!" (II: 88). Equally culpable is Archer's cry, "I've only one ambition --to be free to follow out a good feeling" (II: 73). This ambition may be noble, but on a deeper level it hints at a young selfishness.

As Archer grows out of her childlike follies, she acquires the ability to judge well and maturely. James states: "she had learned caution" (II: 179). Earlier, James censored her tendency "of seeing without judging" (I: 42),

and he reinforces her lack of judgement over and over in faulty judgements. She not only makes a serious error in her marriage but also in her conclusions on others. Touchett, for instance, observes immediately that Stackpole and Bantling "will go far" together, an observance which proves accurate. Archer scoffs, "...I don't think it will go far. They would never really know each other" (I: 205). That is Archer's decision on the union that will be the best in the text!

Moreover, Archer first misjudges Merle, then refuses to heed Touchett's warning on Merle. Archer believes her to be a truly wonderful woman, especially because this woman loves to make Isabel's "history, sentiments, opinions, prospects" the main subject of their conversation. "[F]lattered" at being so well discussed, Archer blinds herself to Merle's abuse of Archer's Aunt Lydia (I: 276-78), who will similarly try to warn Archer, futilely, against the wiles of Merle and Osmond.

Even worse, Archer convinces herself that the knightly Goodwood would deprive her of liberty, and when he tries to argue this piece of folly with her, she scoffs, "...I try to judge things for myself; to judge wrong, I think, is more honourable than not to judge at all" (II: 228).

Perhaps, but to refuse to listen openly to well-meant advice, as the chaste and stubborn Diana-hero

Hippolytus does, can only end in disaster.

Touchett tries to school Archer here, too, but like her predecessor Hippolytus, Archer remains deaf to counsel:

> "The more information about one's dangers the better," he advises her.
>
> "I don't agree to that--it may make them dangers .... Don't mind anything any one tells you about any one else. Judge every one and everything for yourself (I: 359).

Archer proceeds to do so, and marries Osmond, the man who announces that he worships propriety and that he is not only conventional but convention itself. Archer assumes his announcement proves his blithe and open character (II: 21), and decides that he is the most pure, noble, and brave character she has ever met, a judgement which grows with each of his similarly blithe accounts of his poor and humble life (II: 74).

It is only after Archer has been firmly snared in his box for two long years that she "had lost her illusions" (II: 312). As a consequent, the once artless Archer now assumes a mask: "You conceal everything" Goodwood observes (II: 318). The image of a mask, I talk it, operates on one level as an allusion to Greek drama, and Archer's assuming her mask would be equal to her assuming her role as a tragic hero. Mrs. Touchett writes to Archer, "Say, for myself, that you used to talk a good deal about

your duty and to wonder what it was; shall be curious to see whether you've found it out: (II: 351). Indeed, with her marriage, Archer has found her duty, her mask, and her tragedy.

That duty is a hideous one. I quote it in full as it terms reveals much about James's idea of heroic apotheosis. When Isabel discovers her monstrous fate and duty, she simultaneously discovers her tragic heroism and nobility:

> That Madame Merle had lost her pluck and saw before her the phantom of exposure.... Isabel enjoyed that knowledge. On the other side of the window lay the garden of the convent; but this is not what she saw; she saw nothing of the budding plants and the glowing afternoon. She saw, in the crude light of that revelation which had already become a part of experience and to which the very frailty of the vessel in which it had been offered her only gave an intrinsic price, the dry staring fact that she had been an applied handled hung-up tool, as senseless and convenient as mere shaped wood and iron. All the bitterness of this knowledge surged into her soul again; it was as if she felt on her lips the taste of dishonour. There was a moment during which, if she had turned and spoken, she would have said something that would hiss like

> a lash. But she closed her eyes, and then the hideous vision dropped (II: 379).

Archer can no longer see the convent garden, symbol of edenic innocence, now lost to her irretrievably. She has progressed from a state of Blakean innocence to Blakean experience, simultaneously passing through the stages of Blake's source: she moves from a state of Biblical innocence, emblemed in the Garden of Eden, to a state of the highest Biblical wisdom, emblemed in Revelations. This day, Archer comes to perceive this earthly world for what it is; she beholds the "revelation" in an appropriately "crude light"; she sees it "illumined by lurid flashes" (II: 388).

For her pride, her hamartia that caused her aim to miss the mark, Archer is "punished" (II: 415). After, James says that Archer will never again feel a "superficial" embarassment or wound. She has risen above and beyond this "inferior stage" of human life (II: 395). Her tragedy has forced her to a superior stage, of dramatic and apocalyptic wisdom.

II. Queen of Revelations.

A. Darkly illuminating visions.

Hints of revelations surround Archer throughout the text, however much she might try to ignore any blinding

visions in her youthful days. When she meets Osmond, for instance, "For the present she abstained from provoking further revelations" (I: 383). She persists in this dogmatic innocence well into her marriage, but into the "eternal mystery" of herself, of "nature, providence, fortune" (II: 158) she will finally penetrate.

One of her first glimmers comes upon beholding Merle and her husband together:

> But the thing made an image, lasting only a moment, like a sudden flicker of light. Their relative positions, their absorbed mutual gaze, struck her as something detected. But it was all over by the time she had fairly seen it (I: 165-68).

Merle, knowing Archer' innocence, blithely jokes about Rosier's having discovered a "mysterious connection" between herself and Osmond's daughter. But Archer's intelligence keeps battling against her own idyllic will, and Archer's mind begins to sense Merle's interest is too eager in Pansy, a fact which puts Merle on guard: "Madame Merle slowly rose; she had given Isabel a look as rapid as the intimation that had gleamed before our heroine a few moments before. Only this time the latter saw nothing" (I: 165-68).

In this state of suspension, brought on by the conflict of Archer's self-willed ignorance and natural keenness, she is even outdone by Pansy in "wisdom." Pansy,

daughter of Osmond and Merle, has few illusions about worldly affairs. She can well, caught between her mother Merle and her stepmother Archer, discern between the false and the true. This enables her to know the true love of Rosier: "Pansy had a sufficient illumination of her own, and Isabel felt that she herself just now had no light to spare from her small stock" (II: 260).

When the light of reality dawns, Archer realizes that she has in the past only seen parts, never wholes, and frequently this has led her to have "mistaken a part for the whole." Fittingly, Archer shapes the true revelation of her husband in a manner that reflects her own growth as a Diana-hero: "But she had seen only half his nature then, as one saw the disk of the moon when it was partly masked by the shadow of the earth. She saw the full moon now--she saw the whole man" (II: 191).

Her revelation, however, arrives because her husband, the dark moon god, has already formed his own limited but quick and shrewd perception. He hates Archer as soon as he perceives that her independence and grandiose spirit will persist apart from him. Feeling the full force of his hatred, Archer can no longer deny the visions: "The feeling was deep, because it was sincere; he had had the revelation that she could after all dispense with him" (II: 201).

She perceives fully and at last her husband's black nature. So dark is Osmond's nature that James makes Os-

mond's revelations morbid commentaries on himself. Osmond tells Goodwood, "The modern world's after all very fine.... So many of the moderns we see are such very poor stuff.... My wife and I like everything that's really new--not the mere pretence of it.... We see plenty of that in forms that offer themselves as a revelation of progress, of light. A revelation of vulgarity!" (II: 308). The novel's true revelation of vulgarity, however, is Osmond's gift for Archer.

Archer's next revelation is the gift of Merle. Madame Merle, however, is cooler and more distant than Osmond, so Archer's accurate perception of her is slower in coming. Only Merle's uncontrollable agitation and attack on Archer, when the prospects of Pansy's marriage to Lord Warburton evaporate, alerts Archer to the coming hideous vision:

> More clearly than ever before Isabel heard a cold, mocking voice proceed from she knew not where, in the dim voice that surrounded her, and declare that this bright, strong, definite, worldly woman, this incarnation of the practical, the personal, the immediate, was a powerful agent in her destiny.... her nearness was not the charming accident she had so long supposed.... she seemed to wake from a long pernicious dream.... She moved quickly indeed, and with reason, for a strange

truth was filtering into her soul (II: 322-23).

The terms in which James describes this revelation are themselves revealing. The "truth" is entering Archer's soul, one previously taken up by the "pernicious dream" of her stubborn ignorance.

At this point, Archer's vision is still myopic. She senses that Merle's role is false, but she cannot fathom its how and why. She turns to Merle with a face that "was almost a prayer to be enlightened" (II: 327). James appropriately labels Archer's feeling a "childlike horror", and on the brink of her lurid flashes of adult "wickedness," James directly points to the Bible to create a full sense of the historical and spiritual enormity of Archer's revelations: "She asked herself...whether to this intimate friend of several years the great historical epithet of wicked were to be applied. She knew the idea only by the Bible and other literary works; to the best of her belief she had had no personal acquaintance with wickedness" (II: 329).

Archer, a grand and pure Diana-hero, is ultimately incapable of fathoming the workings of worldly wickness on her own. She must be aided by the text's decadent Countess Gemini. The Countess readily knows that Archer has come for this purpose: "Ca me depasse, if you don't mind my saying so, the things, all round you, that you've appeared to succeed in not knowing. It's a sort of assistance--aid to

innocent ignorance--that I've always been a bad hand at rendering." Now that Archer is prepared, howver, the "exultant" Countess eagerly offers her "revelaton" of her brother and Merle's past wickedness (II: 362-66).

Archer thus comes to know, in the full Biblical sense, wickedness. She can only answer the Countess's revelation with tones of "far-reaching, infinite sadness" (II: 373). All of the "dark things" revealed to her during that day "flash with a sudden light" and precipitate her "hideous vision" of Merle (II: 375-79).

Brave and honest, Archer is the first to offer severe judgement on herself, and the terms of her judgement also hint that she has acquired her full identity as a Diana-hero: "Now that she was in the secret, now that she knew something that so much concerned her and the eclipse of which had made life resemble an attempt to play whist with an imperfect pack of cards, the truth of things, their mutual reations, their meaning, and for the most part their horror, rose before her with a kind of architectural vastness" (II: 390-91).

Archer's life is no longer in "eclipse", and this term, like the revelations further above that imaged Osmond as a dark moon, comprise a pattern of moon imagery surrounding Archer's growth and apocalypse. Further, at this point, like a traditional type of the moon goddess, Archer enters into a symbolic death, from which will come her

re-birth into the superior stage:

> She had moments indeed in her journey from Rome which were almost as good as being dead.... Not only the time of her folly, but the time of her repentance was far.... She saw herself, in the distant years, still in the attitude of a woman who had her life to live, and these intimations contradicted the spirit of the present hour.... Deep in her soul--deeper than any appetitute for renunciation--was the sense that life would be her business for a long time to come.... it was a proof that she should be happy again (II: 392).

The image of her future ascension is strengthened by the fact that Archer proceeds to eclipse the goddess of the old, dark, and waning moon, Madame Merle. True, Archer's chaste intelligence stops just short of imaging "what it was that Madame Merle has been," but her clear words banish Merle to America (II: 392). Afterward, Touchette echoes the idea of Archer's mortification but renewal:

> "I feel very old," said Isabel.
>
> "You'll grow young again." (II: 416).

Ritually, successfully, the Diana-hero Archer has completed her cycle. She has gone from ethereal innocence through a harrowing of hell and into a promise of future light. She has transversed from the maiden phase of pas-

toral innocence, emblemed by her youthful days at Gardencourt, to the infernal precincts ruled by the dark Osmond and Merle. Her new state is imaged in her ability to finally see the ghost of Gardencourt. Gardencourt, an Eden like her soul, holds the dead within it, just as Archer's nature now holds a knowledge of darkness within its light.

Touchett first introduced Archer to the idea of the ghost at Gardencourt. He is Archer's "brother," and he himself soon passes into the realm of the dead. He is, therefore, her best guide to those regions. When Archer initially asks Touchett to be her guide there, he refuses, knowing that she has not yet suffered enough (I: 64). Her later revelations, and his death, encompass the fullness of sorrow for her. At this advent, Archer experiences the ghost:

> He had told her, the first evening she ever spent at Gardencourt, that if she should live to suffer enough she might some day see the ghost with which the old house was duly provided. She apparently had fulfilled the necessary condition; for the next morning, in the cold, faint dawn, she knew that a spirit was standing by her bed (II: 418).

B. The Modern Hero.

The language, theme, and roles of The Portrait of a

Lady Many cast Archer as the hero in a drama. "Spectator" Touchett is eager to watch her performance: "He wanted to see what she would make of her husband--or what her husband would make of her. This was only the first act of the drama, and he was determined to sit out the performance" (II: 147). Or, Archer, witnessing Osmond's deception, employs similar terms: "She remembered perfectly the first sign he had given of it--it had been like the bell that was to ring up the curtain upon the real drama of their life" (II: 194).

This drama occurs, however, not upon the Acropolis but in the modern world, and its heroism is the peculiar domain of women, from Archer to Stackpole. Archer assumes the most heroic role in the novel, and she has no heirs as of yet, her son having died (II: 96; 142), and her marital inheritance so far consisting of Pansy (II: 96).

The significance of this runs deep. Archer is a Diana- and Mary-hybrid. She continually embodies the "type"s of Mary as well as Diana in the works of such masters as Titian or Ghirlandaio. The theme pervades the entire text. James, for example, describes the awesome picture of Correggio's Virgin "kneeling down before the sacred infant, who lies in a litter of straw, and clapping her hands to him while he delightedly laughs and crows. Henrietta had a special devotion to this intimate scene--she thought it the most beautiful picture in the world"

(II: 237).

No such joyous birth, however, shall come from his novel's Virgin, Isabel Archer. That's how sterile the modern world has become. None of the "harmonious" life and birth captured by Correggio informs James's scene (II: 239). The only birth comes from Merle, at points linked with the "Medicean Venus" (II; 239), but that fertility is so far divorced from heroic chastity. There are, so far, no fruits of a chaste marriage in The Portrait of a Lady.

Besides the barren Archer, Henrietta Stackpole serves as a heroic vanguard of the future. She is "brave; she went into cages, she flourished lashes, like a spangled lion-tamer" (I: 127). Her role, therefore, is tied with Archer's, for Archer also enters into a cage and finds her utmost strength called upon. And, Archer, the Diana-hero, intuits that Henrietta's "peculiarities" are but the "spice of heroism" (II: 282). Archer knows, in silence and in sympathy, that Stackpole has crossed the Atlantic in mid-winter to aid her friend in selfless and heroic generosity (II: 282-84; 306). Or, Stackpole accompanies the dying Touchett to England, an act which makes Touchett recognize, "The conscience of that woman's sublime" (II: 305).

Stackpole is not only identified as heroic but as one suited for James's modern arena. She is repeatedy "modern" and "contemporary," a character who conveys "an impression of the improvements that were taking place" in

America, especially for ladies in the professions. She writes letters to her American newspaper on the old-fashioned and unfair "position of woman" in Florence, and she urges Archer to "make a stand" against old worldly and chauvinistic Osmond (II: 227-30). Her argument is modern and American: a woman abandoning an ill-suited husband is an act "common in our Western cities, and it's to them, after all, that we must look in the future" (II: 304). Finally, Stackpole closes The Portrait of a Lady, "shining" as she offers Goodwood a "cheap" comfort perhaps, but one that is "key" to his future (II: 437-38).

Nevertheless, Stackpole's heroism, in the main, serves to enlarge Archer's, for by comparison Archer's heroism remains so much grander. Archer's youthful wishes indicate a foolish, perhaps, but magnanimous desire to suffer trials to attain the highest tragedies and heroism: "Sometimes she went so far as to wish that she might find herself some day in a difficult position, so that she should have the pleasure of being as heroic as the occasion demanded" (I: 69). She entertains "vast designs" and "mysterious purposes" (I: 111). She yearnings to fulfill her "natural mission" (I: 380) and conduct a noble "pilgrimage" of some kind (II: 24).

Ironically, Madame Merle judges best the source of Archer's apotheosis. She tells Archer that "every gain's a loss of some kind," which is prophetic of Archer's loss of

innocence that brings about the gain of experience. Merle is also confident that when this experience floods Archer, "It may pull you about horribly, but I defy it to break you up" (I: 268).

Archer's troubles never do break her up; moreover, she rises far above them:

> Isabel was not accommodating, would not glide. And yet she knew exactly the effect on his mind of her question: it would operate as an humiliation. Never mind; he was terribly capable of humiliating her--all the more so that he was also capable of waiting for great opportunities and of showing sometimes an almost unaccountable indifference to small ones. Isabel perhaps took a small opportunity because she would not have availed herself of a great one (II: 182).

Even the small opportunities Archer takes reveal such a grandness to her nature that she easily triumphs over her opponents:

> They made a comparison between Osmond and herself, recalled the fact that she had once held this coveted treasure in her hand and felt herself rich enough to let it fall. A momentary exultation took possession of her--a horrible delight in having wounded him; for his face instantly told her that none of the force of her exclamation was lost

(II: 264).

In the end, the main image Archer retains of Osmond is that of his "fall": "He was going down--down; the vision of such a fall made her almost giddy: that was the only pain. He was too strange, too different; he didn't touch her." Then, in moments, she rises victorious: "Isabel slowly got up; standing there in her white cloak, which covered her to her feet, she might have represented the angel of disdain, first cousin to that of pity" (II: 275-76).

Her natural heroism similarly defeats with ease Merle, too. When Archer challenges Merle, she slyly tries to cajole and censure Archer: "Now don't be heroic.... Ah then, you take it heroically!" (II: 326-27). But that is exactly how the Diana-hero take life, and Archer soon banishes her enemy.

C. The Tragically Golden Feminine.

> "Please be careful how you treat that precious object...."

Madame Merle's plea hints of The Golden Bowl, forever broken in James's future work.

In The Portrait of a Lady, Madame Merle's valued china is cracked, too, an emblem of herself. Osmond claims his unruly wife makes his life a tragedy, but Merle truly

replies, "The tragedy's for me!" He leaves, and Merle rises, takes the cracked object into her hands, looks at it abstractedly. "Have I been so vile all for nothing?" she vaguely wailed (II: 337-38).

Merle, later confronted by Archer, Merle acheives "a quiet noble pathos" (II: 380), especially in her choice to do "a kind of proud penance" in exile to America (II: 389). Thus, the most cracked female soul in James's novel is capable of heroism at moment, so much is womanhood the domain of true bravery in his worlds.

Even the tiny Pansy, in her convent-prison, intrepidly issues "heroic remarks" on her plight (II: 346). Within the limits of this scene, Pansy too "became the heroine of a tragedy" (II: 349).

And, the self-serving Aunt Lydia ultimately finds tragedy, and her soul expands to meet the demands of suffering. Archer discovers her Aunt Lydia at Gardencourt, where Ralph Touchette is dying, and the woman is looking bright, but older, with thin lips that "seemed a repository of latent meanings." For the first time, Archer wonders whether this "remarkable kinswoman resembled more a queen-regent or the matron of a gaol" (II: 404).

When her son dies, Lydia acheives sad revelations: "Isabel could perceive, however, how it had come over her dimly that she had failed of something, that she saw herself in the future as an old woman without memories. Her

little sharp face looked tragical" (II: 407).

Archer, the central hero of James's "tragedy" (II: 303), more than all others finds herself wincing "tragically" at myriad revelations (II: 369).

Revealingly, the only woman in the novel who evades tragedy is Stackpole, and her name, coupled with phallic images of her as a "steel pen" (II: 287) and her assuming the career of a journalist, traditionally male, make her by far the least feminine and most andrygynous woman in the novel.

But James's women identified with the "bowl", and not the "steel pen", are precious objects of golden femininity, and every single one of their fates in the spiritually sterile modern world of The Portrait of a Lady is inescapably tragic.

D. Art: Roman Ruins.

"Rome is your handiwork; in your safe-keeping
The Trojan band reached an Etruscan haven,
....Rain on the race of Romulus wealth, offspring,
Honours of every kind;"

(Horace Phoebe silvarumque potens Diana)

Old Rome is Diana's handiwork, Old Rome is Diana's city, and James's Diana-hero has come to assume her role as keeper of the New Rome in The Portrait of a Lady. New Rome is sorely tried, however. Archer has moral wealth to rain on it, and she assumes what care she can of the offspring of Old Romans, but she finds her own offspring aborted and her sorrows great.

This particular theme James embodies in the art of the novel. Art plays a critical key in every locale. Lord Warburton, for instance, woos Archer partially through giving her a tour of his private art gallery (I: 184). He is a collector of art and fine objects. Osmond similarly woos Archer by guiding her through his impressive collection (I: 378), and Rosier, another collector, loves Pansy for being a precious object herself. Only Goodwood, who loves Archer with the deepest and truest passion, is "artless" and allied only to life itself. He cannot even recall various pictures (I: 165; II: 238). Apparently, love is truth and art is imitation of it in James's schemata.

Every person's true worth is reflected through their relation to art. Merle, also a collector of objects like Osmond and Rosier, is like a "sentence in a copybook" (II: 338), whereas the honest Lantling, "as clear as the style of a good prospectus" (II: 399), is merely a gentleman. Ralph Touchett intelligently contemplates Archer in the image of Terpsichore's dancing nymphs (II: 63), and the

similarly intelligent and honest Henrietta Stackpole seriously studies the beauty of Correggio's Virgin (II: 237).

Archer appreciates and embodies art, particularly of the great masters like Titian or Corregio, but she herself is not a collector. She is, if anything, a critic of art, as when she comments on British literature:

> "I don't believe they're very nice to girls; they're not nice to them in the novels."
>
> "I don't know about the novels," said Mr. Touchett. "I believe the novels have a great deal of ability, but I don't suppose they're very accurate" (I: 76-77).

Thus, her honest kinsman is likewise a critic of art, and a perceptive one.

Archer's speculations on the relation between art and life continue. During her horrifying revelations, she can only try to define "wicked" according to its definition in the Bible and other literary works she has read. But, she can only conclude that art falls short of life, for upon "personal acquaintance" with the topic the "historic sense" of "wicked" does not fit the current reality of Merle, whose is "deeply false...deeply, deeply, deeply" (II: 329).

Literature and art, then, are a standard, a representation, of human ideas and morals--good, evil, love,

lust. Through their medium, humans can learn to better judge, explore, and measure their "personal acquantaince" with these ideas and morals.

How accurate the perception depends on the internal ideas and moral state of the viewer. For example, Archer's "vanquished" suitor Lord Warburton both embodies the concept of and is reflected in the lion before the statue of the Dying Gladiator, and her other suitor, the victorious Gilbert Osmond, is the symbol come alive of Antinous and the Faun (II: 6-9). Archer, who views these artworks, is blinded by her own dogmatic innocence. She does not see that Osmond belongs to a lower, physical realm and Warburton to a dying, perhaps, but far nobler lineage. Archer feels the force of art, but she cannot--literally--perceive its meaning; its face, as yet, are "blank" for her:

> They shook hands, and he left her alone in the glorious room, among the shining antique marbles. She sat down in the centre of the circle of these presences, regarding them vaguely, resting her eyes on their beautiful blank faces; listening, as it were, to their eternal silence. It is impossible, in Rome at least, to look long at a great company of Greek sculptures without feeling the effect of their noble quietude; which, as with a high door closed for the ceremony, slowly drops on the spirit the large white mantle of peace (II:

7-8).

Archer's soul can commune silently with these beautiful marbles, but she regards them "vaguely." Especially, she does not understand that she has left the lion and Gladiator for the lustful Antinous and the faun, and that the letter has no desire but to make her a "figure in his collection of choice objects" (II: 9). To so own her personally as a piece of art, Osmond would have to do no less than divorce the Diana-hero from her own soul and life, to reduce her to the status of his object.

The portrait of Mr. Rosier adds to the theory that art and life, in The Portrait of a Lady, can be like oil and water. Mr. Rosier loves his "things," and he loves Pansy, too, as if she were in his art collection. He considers her to be "a consummate piece...a Dresden-china sheperdess" (II: 90). That he misjudges the style-less and limited Pansy as a "consummate piece" heightens the idea of ineluctable divisions between life, human error, and true art--which never lies.

Mr. Rosier's willingness to sell every piece in his collection to marry Pansy (II: 91) redeems his portrait to a certain extent. Unlike Osmond, who would part with no objet d'art or any material item, Mr. Rosier's chooses love and life over art, allying him more closely to heroes such as Caspar Goodwood, who is a morally superior creature. When Rosier lets love guide his interpretations of life and

art, he has moments where he is not only correct but astute.

He views the "dark and massive" house wherein Pansy is kept by her father, and he thinks of the "picturesque periods" where "young girls had been shut up there to keep them from their true loves, and then, under the threat of being thrown into convents, had been forced into unholy marriages" (II: 101). These speculations, aided by a standard from pictures, prove prophetic. In this scene, art provides Rosier with a more accurate index and reflection of life.

Rosier even judges with acute perception the real nature and aims of Osmond for Pansy. He deduces that Osmond will reject him as Pansy's suitor because Osmond does not consider Rosier "a real collector's piece" (II: 92). He knows that Osmond really perceives his daughter and wife as no more than objet d'arts who may serve the purpose of enhancing his own collection. Rosier's next step, with fine taste, is to accurately and silently judge and condemn Osmond's "very bad" taste in design (II: 110). He intuits that the bad man has bad taste, and it is true.

Osmond, who desires to reduce the energetic Archer to a piece of "handled ivory" in his palm (II: 11) is so false that the only "deep art" he is truly capable of is deception (II: 62). Osmond blatantly announces that he believes life should be a work of art (II: 15)--the sterile

idea of a dilettant reducing life to a series of objects and prices, however magnificent. Osmond even errs so far as to renounce all life for art. The innocent, and surprised, Archer cries to him, "That's a very pleasant life...to renounce everything but Correggio!" (II: 383).

However, just as love blinded Rosier's artistic assessment of Pansy as a "consummate piece," so Archer commits the generous error of allowing her high ideals and love lead her into a very faulty artistic perception of Osmond. He produces silly art in the form of a "little sonnet" (II: 11), and when he hands this "little sonnet" to her, she considers it to be a "piece of correct" verse. She is also blind that Osmond, sinisterly and significantly, declares his love for her in a hotel lobby whose fake art, of paintings and cherubs, is "ugly to distress" (II: 13), and that this setting is in direct contrast to Warburton, who wooed her amid the genuine art in his own private gallery and the Italian Museum.

For James, however, there is always a turn of the screw. Unlike Rosier or Archer, blinded by love, the cold-hearted Osmond is little subject to error in judging a human's worth. Osmond may be subject to revealing lapses in bad taste when he decorates his home, but he can shrewdly and cooly study Archer as a Titian come alive:

> She looked up from her book. "What you despise most in the world is bad, is stupid art."

"Possibly. But yours seems to me very clear and very good." (II: 15).

Archer, who embodies art, has "no talent for expression and too little of the consciousness of genius" (I: 67). This fact ties Archer to her most genuine lover, Caspar Goodwood, who is also divorced from the artistic realm. In the end, Archer's live and forceful nature being a thing "finer than the finest work of art" (I: 86) indicates that James comes down, firmly, on the side of life over art, through the figures of Archer and Goodwood.[9]

Archer, the truest sum of life in the novel, is also the truest sum of art. She embodies the soul and the

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9. Henry James's The Golden Bowl echoes this theme. Mr. Verver is a collector, and he marries Charlotte Stant, whose artistic tastes are impeccable. At the end of the story, Stant has been exiled to America by Maggie Verver, much as Madame Merle is exiled to America by Isabel Archer. Then, Charlotte Stant and Mr. Verver return to the New World from the Old to transform his art collection into an American museum. The two become the watchkeepers of art, Stant accepts her "mission" of bring art to the ignorant and new race in America (503), but she, like their marriage, remains sterile.

Maggie Verver, who has "collected" her husband with her father's fortune, has a beautiful son. This child even Mr. Verver includes in the "success" of his daughter's marriage and plans (509). Maggie and her husband stay in Europe, their main purpose being not the art and the museum in America, but the continuance of their marriage and child. They retain one important piece of art, "an early Florentine on a sacred subject" that her father, the collector, has surrendered; it is one of his greatest treasures, the one he deems worthly of the sacred marriage of his daughter Maggie. Her marriage to the Prince, wherein the Principino is born, is typed as a human incarnation of the "immortal expression" of the Florentine sacred subject (504). Life takes the prize over art once more in James's writings.

honest nature captured in art more than any other character. She emblems Titian's Diana (I: 86), a Cimabue Madonna (I: 300), Bernini's dancing nymph Terpsichore, the Greek muse of song and dance (II: 63), a figure from the medieval frescoes of Ghirlandaio, famous for his portraits of Mary (I: 372), and Correggio's Virgin (II: 237). She is touched by art, deeply to her soul, in the Italian Museum.

Archer, then, is intimately and specifically connected with Roman art. Upon close inspection, one realizes that Archer embodies the art of Italian artists--Titian, Cimabue, Bernini, Ghirlandaio, and Correggio. Her trip to Rome is labelled a "pilgrimmage," and most believe it is a foregone conclusion that she will be a "Rome-lover" (I: 408). The truth, however, is that when she has plumbed the depths of an old and overcivilized Rome, she experiences a "spiritual shudder" (II: 421).

In this light, consider that the goddess of Old Rome was Diana, and the goddess of New Rome Mary. On one level, then, Archer, a Diana- and Mary-hybrid, a human incarnation of the Diana of Titian and the Virgin of Correggio, has arrived to find Rome, her city, in spiritual crisis. This idea, conveyed through the art of the novel, is further developed on this plane. Archer is snared into Rome by "Rome Revisited", the bad art which Osmond pens for her (II: 11). Archer, has, certainly, found her natural mission--her eternal city in dire need of aid.

Initially, Archer images her pilgrimmage to Rome thus:

> --so it pleased her to qualify these too few days in Rome, which she might musingly have likened to the figure of some small princess of one of the ages of dress overmuffled in a mantle of state and dragging a train that it took pages of historians to hold up--that this felicity was coming to an end (II: 16).

Ironically, the image, of an overmuffled princess, is accurate both for Rome, an overcivilized ancient city, and for Archer, who will end up dragging the entire train of Roman history in the emblem of her burdensome marriage. James specifies well that Archer has come to live, with her husband Osmond, "in the very heart of Rome" (II: 100).

The text hints that the Diana-hero's mission to Rome will be successful over time. The "vague eternal rumour" that Rome sounds in her ear keeps Archer's "imagination awake" (I: 355). To its "deep appeal" she comes, and in its eternity and beauty Archer experiences not only her tragedy but much that is "the happiest she was ever to know. The sense of the terrible human past was heavy to her, but that of something altogether contemporary would suddenly give it wings that it could wave in the blue. Her consciousness was so mixed that she scarcely knew where the different part of it would lead her, and she went about in

a repressed ecstasy of contemplation" (I: 413).

Moreover, Touchett tells Archer that "Rome...confessed to the psychological moment" right before Henrietta is struck by the similarities between the busy and bustling ancient Rome and the busy and bustling New York, Washington, and American cities in general (I: 414; 425). Thus, Rome, as the "Eternal City," is an emblem of the "City" (II: 224), including American ones. On this level, America is a new "type" of Rome, just as Archer is a new "type" of Diana and Mary. It is fitting, therefore, that the new Diana-hybrid should hail from America, a type of New Rome.

James's experiment, that of a new Diana-hero from America returning to Old Rome, comprises the critical "psychological moment" of the novel alluded to by Ralph Touchett. James's drama primarily takes places inside Archer's mind and soul. The continuity between her soul and her world's, or the lack of continuity, rather, between her high spirit and the despirited Roman decadence, generates the "psychological moment"s and revelations of the story.

For instance, immediate upon Archer's arrival in the Eternal City, James's details the vibrant interaction between Archer's inner states and the external world: "From the Roman past to Isabel Archer's future was a long stride, but her imagination had taken it in a single flight and now hovered in slow circles over the nearer and richer field" (I: 415).

In the Italian Museum, Archer comes under the spell of Roman art and feels a "large white mantle of peace" (II: 8) drape her mind and soul. This image confesses to the innocent state of Archer, the new Diana-hero, at that psychological moment. On the other hand, Rome's "terrible human past" is imaged in the mental and spiritual state of Madame Merle. She is is the "Niobe" of a novel in which old Rome is the "Niobe of Nations" (I: 249; 409). Ultimately, Merle surrenders her city, her lover, and her child to Isabel Archer, an emblematic act, perhaps, of the transitional "psychological moment" in which Old Rome gives way to New Rome.

When Archer inherits all of Merle's past, she inherits, essentially, the ruins of Rome. That is the psychological drama of The Portrait of a Lady and its Diana-hero. Archer turns from her revelation of Merle to a parallel revelation in Roman art of eternal human suffering and tragedy:

> She had long before this taken old Rome into her confidence, for in a world of ruins the ruin of her happiness seemed a less unnatural catastrophe. She rested her weariness upon things that had crumbled for centuries and yet still were upright; she dropped her secret sadness into the silence of lonely places, where its very modern quality detached itself and grew objective, so that

> as she sat in a sun-warmed angle on a winter's day, or stood in a mouldy church to which no one came, she could almost smile at it and think of its smallness. Small it was, in the large Roman record, and her haunting sense of the continuity of the human lot easily carried her from the less to the greater. She had become deeply, tenderly acquainted with Rome; it interfused and moderated her passion. But she had grown to think of it chiefly as the place where people had suffered. This was what came to her in the starved churches, where the marble columns, transferred from pagan ruins, seemed to offer her a companionship in endurance and the musty incense to be a compound of long-unanswered prayers (II: 327-28).

When Archer sees in the Roman ruins a symbol of tragedy, she also perceives a symbol emblem of endurance, of things still "upright." She gains a perspective on her individual sorrows in relation to the eternity of sorrow. In this, she comes to know the eternity of art, bearing its message to the human minds which flit momentarily across its long shadows.

Thus, in the text, the eternity of art also points toward the inconstancy of human life. Goodwood, the truest lover of Archer, pronounces the world's failure to appreciate Archer's unequalled beauty demonstrates it is at "a

foolish period of history" (I: 46). Foolishly herself, Archer rejects Goodwood. By the end of her story, Archer has grown wiser, both through life and art. She feels "old", but her "brother" Touchett reminds her that she will grow "young" again (II: 416). Ralph Touchett, who dies, teaches with his life the same lesson as art: human fate is inconstant. But he also teaches Archer that, with art, "love remains" (I: 416).

Rome, with both its grand art and its terrible human past, have schooled Isabel Archer that "history is full of the destruction of precious things" (II: 392). But the ideal of art, and the human suffering and love it can depict, endures. Archer, who is the work of the Italian masters come alive, echoes this central idea throughout the text.

And, Henry James's delved not only into ancient Roman and Italian Renaissance paintings to shape and create a Diana-hero wandering in the Eternal City. He also delved into Italian Romance, into the Dianesquely pure and high-spirited heroes of Ariosto. In Isabel Archer, whose figure unifies her myriad artistic sources for different eras and lands, time and space momentarily collapse. She becomes a lasting "type" of sad and beautiful feminine heroics which strive to redeem the world:

> And the Creator uttered His decree:
>
> 'Whoever in the future bears thy name,

Wise, beautiful and courteous shall be,
And virtue cherish as her constant aim,
Renowned in rhyme, honoured in history,
It will be chronicled, and with its fame
Parnassus, Pindus, Helicon will ring,
"Isabella, Isabella," echoing.'

(Ariosto OF XXIX: 29)

George Eliot's
Daniel Deronda

"....this splendid sad-hearted creature"

(DD 647-48).

I. Gwendolen Harleth as a Diana-Hero.

One more artistic model for Henry James's Isabel Archer is George Eliot's Gwendolyn Harleth of Daniel Deronda, and an examination of Harleth not only reveals more on the roots of Harleth and Archer, but it reveals much in general on a Diana-hero's roots in Aesychlean tragedy.

"Gwendolyn" means "White Crescent," which identi-

fies Harleth with the moon. So do Eliot's epiteths for her in the text, such as "An uncommonly fine girl, a perfect Diana" (199) and "Why, you will see the fair gambler, the Leubronn Diana" (367). Traditional imagery of a Diana-type also surround Harleth, who is "a slim figure floating along in white drapery" (73), who likes to appear in "Greek dress" (84; 80), who appears magnificently like a moon goddess in "white silk and diamonds" (458), or who, like the "hetereogenous" Eyre, has a "many-sided self" (647).

Harleth's physique is like that of the "perfect Diana" of the green chase. She is a "wood-nymph" (182) and a "delicate-limbed sylph" with the "height of a graceful figure" (38; 69). She has a "perfect movement" to "her fine form" (140). She is all "sea-green robes and silver ornaments" (40) with a "light brown stream" of hair falling below her "slim waist" (55). Her "graceful movements" heighten her "beauty" (71). She has a "rare grace of movement and bearing, and a certain daring" (83); her "face and form" are "noble" (153).

Harleth's radiant youth also fits into the pattern of a type of Diana, the chaste maiden goddess. Harleth is "quite young" (57), in her "charming maidenhood" and "a fair maiden" (68). Her face is "beaming with young pleasure in which there were no malign rays of discontent" (135). She has a "deer-like shyness" (741). The white, silver, and green which embellish her figure emphasize her associations

with purity, youth, and growth. She is seen many times in "faint-green satin surroundings" (405), or she is "magnificent in her pale green velvet" (617).

Like Diana, the free and young huntress of the green chase, and like Dianesque Amazons and Camillas, Gwendolyn Harleth is associated with horses and hunting, too. Eliot, however, specifies that in the context of Daniel Deronda, hunting is the sport of the aristocracy, and as such is one of "the symbols of command and luxury" (349).[10] While engaged in this sport, Harleth feels more than ever her Diana-hood: "Gwendolen on her spirited little chestnut was up with the best, and felt a secure as an immortal goddess" (103). She herself is like "a young race-horse" and a "high-mettled racer" (54; 62; 134). Full of "animal stimulus," Gwendolyn Harleth longs to join the Wessex hunt (102). A horse is the one item she insists upon having at Offendene, and it is the greatest gift she receives from Grandcourt (65; 166).

The text is also replete with images alluding to Harleth as a model of a goddess and royalty, images making

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10. These images suggest Diane de Poitiers of Fontainebleau, as do similar ones surrounding Charlotte Bronte's Blanche Ingram in Jane Eyre or Thackeray's Countess Dowager in The History of Henry Esmond (cf. chapter two). The Palace of Fontainebleau, a favorite spring and autumn resort for royalty because of the great hunting in its Forest, featured extensive parks and Italian art, especially of Primaticcio and Serlio, its principal artists. Moreover, Grandcourt's aristocratic residence, Ryelands, similarly has an extensive park and ceilings painted in the Italian style (354)...and a Diana-type, Gwendolyn Harleth, as its mis-

her as willful and blissfully egotistic as Isabel Archer. Harleth imagines she can wield an "onmipotence" in her life as a "goddess" (611). She possesses the "command" of a "queen" (148), and she imagines herself a "princess in exile" and a "queen in exile" (71). In her "queenly" style she believes "that the world was not equal to the demands of her fine organism" (112-13). She responds to other poor mortals with a "queenly...air" and "royal permissiveness" (670). Harleth feels so hard her fate as a "queen dethroned" when she marries Grandcourt because she so believes in her own "divinity," "magic," and "divine right to rule" (334-35; 456).

Also like her progeny, Isabel "Archer," Harleth is an archer, one whose aim will go widely amiss. She becomes a member of the Archery Club (63), and she boasts of how her "arrows will pierce" Grandcourt before anyone else's can (127). The "Archery Hall" is like a pagan creation, with "an arcade in front" showing the "white temple against the greenery" (132). Harleth's shooting initially shows accomplished precision, and she makes "three hits running in the gold" during the competition (140). Her archery outfit, "white cashmere with its border of pale green", sets "off her form to the utmost" (151; 184), in sum a blend of the Dianesque images of white, green, grace, and

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(Footnote 10 continued from previous page)
tress.

archery.

Last, Harleth has the free and lively spirit of a Diana-type. She has a "native force" of "fire and will" (54; 111), and "a certain daring" and "rebellious" tendency that make her "assert her freedom by doing" forceful acts (83-84). She possesses a "fearlessness in active exercises," "high spirits," and "a defiant spirit" (89; 170) to the point that every one in the novel can only wonder at Harleth's "force" (752).

Harlth's figure bequeathed many general traits to James's Isabel Archer.[11] Harleth, like Archer, inspires fear in most mortal onlookers (72). Harleth, too, is afraid of herself, of the forces of rebellion and power within her (174; 508; 608; 649). Harleth has the reckless gambling streak (202), and this combines with her pile of "illusions" to create a woefully inaccurate and self-pleasing conception of marriage and husbands (342; 402; 659).

Harleth's marriage, even more fatal than Archer's, similarly induces her to adopt masks and artificial poses (463). Each sinister husband possesses a manipulative power that can reduce their wives, at times, to the state of

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11. Another interesting parallel exists in James's heroic Isabel Archer, modelled after Titian's grand Dianas, and Eliot's heroic Daniel Deronda, modelled with Titian "refinement...force" and grandeur (226). Other parallels exist between the two texts. For example, both sad and secretive Madame Merle and Leonora Halm-Eberstein abandon their children for worldly considerations and both end as a "shattered woman" (701; 727).

dumb, weak, and helpless animals overcome by their own fears (478-80; 495; 651). Each husband establishes a "prison" for his rebellious females, wives or daughters (651; 659; 758; 900).

Four traits especially, which Harleth possesses and passed onto Archer, determine her fate: she is (1) rootless, (2) willfully ignorant, (3) icily chaste, and (4) romantically deluded as to the banal realities of the modern world, which does not think it owes her any particular homage.

Both Harleth and Archer are orphans in the sense they have deceased, and weak, fathers, and they move around a lot in their "roving" childhoods (48; 52).[12] George Eliot stresses the effect of a childhood spent visiting at different residences; it results in a lack of "blessed persistence in which affection can take root" (50). Harleth's and Archer's absence of any material support or bonds reinforces this lack of any physical residence and consequent affection. Both begin as a "dowerless beauty" (166). This factor takes on special importance when one remembers that the initiate-hero in tragedy traditionally suffers from

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12. A variation on this theme occurs in the portrait of Daniel Deronda, who misses his opposite-sex parent, his mother, and he is consequently haunted by a lack of full identity (246). His betrothed, Mirah Lapidoth, has a father nearly identical to Harleth's. He is a weak gambler who has dragged her over many foreign watering places, making her a "poor wanderer" too, one as tired of her "weary wandering" (241; 263) as Archer was.

"wanderings, exhausting rushing to and fros, and anxious, interminable journeys through the darkness", especially Aesychlean tragedy (Fagles 72).

First, Harleth's tragedy is percipitated, like Archer's, from her willed ignorance: "She had a naive delight in her fortunate self" (47). When considering marriage, Harleth likes to persist in her illusion that "everything is to be as I like", i.e. full of her "imagined freedom" (350; 356).[13] She indulges this "ignorantly rash" streak (456; 672), and only the tragic reality of her marriage forces her, like Archer, "into an amazed perception of her former ignorance." Her truer understanding of her husband's morbid nature also creates in her, as in Archer, a geniune fear "as to what their life with each other might turn into" (480).

The willed ignorance of Harleth and Archer has a counterpart in their willed chastity, too. They desire to remain, literally, untouched by the forces of the world and its men. In Gwendolen, this frigidity is strikingly pronounced. She sleeps on a "pretty little white couch" (56; 355), significant of maidenhood, one presumes. Maidenhood itself is a cherished time, but Gwendolen does not want to

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13. Gwendolen's mother exacerbated this streak of willed naivete: "It seemed, on reflection, unsuited to the ear of her daughter, for whom Mrs. Davilow disliked what is called knowledge of the world; and indeed she wished that she herself had not had any of it thrust upon her" (378). The result is that Gwendolen's ideas of the real world are

grow beyond it. She clings fiercely to the "little...couch" and white illusions of maidenhood. She remains a "glacier" (742) who "...objected, with a sort of physical repulsion, to being directly made love to" (101-02). She dislikes all men (175; 350); indeed, she believes they are bad and claims that she hates them (192; 270; 780).

When Harleth meets with Grandcourt's abandoned mistress, Lydia Glasher, she transforms the encounter from an individual incident into an all-encompassing "symbol" of the low worth of men (337). Given this encounter and knowledge, Harleth can only be perpetuating her frigidity by voluntarily marrying Grandcourt, whose cold glances freeze her (795). She further persists in her frigidity when she not only elects to wed a sterile and mean husband, but she elects to remain childless, too; she desperately wishes for no children in this marriage (359; 689).

Moreover, Harleth's cousin Rex, who genuinely loves her, disgusts her. At his declaration of love, she desires to "curl up and harden like a sea-anemone at the touch of a finger." She insists on eluding him and his love-making, eventually bursting out negatively, "I hate it!" Her mother finds her in a state of mourning, her hair falling over her figure like a garment. Harleth, weeping, confesses her inability to "love anybody" (113-16; 507). Then, in sum,

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(Footnote 13 continued from previous page)
"pitiably crude" (380).

George Eliot states her belief that such rigid chastity is neurotic: "...ending in that mild form of lunatic asylum, a nunnery" (656).[14]

The Rector Gascoigne observes that the chaste Harleth's "heart has never been in the least touched" (110), and that in itself is an immense tragedy, one echoed in Virgil's song for the dying Camilla, the heroic progeny of Diana:

> ...And nothing have you gained
> From lonely worship of the woodland goddess
> Nor from the quiver of our cult you wore
> Slung from your shoulder
>
> (Book XI, pp. 270).

Harleth's chastity, her white illusions and misplaced ideals, are, like Archer's, rooted in the grand ideas of Romantic poetry, versus the banal realities of modern novels. There is no "magic mirror" (496) like that of Spenser's Britomart or charmed casements to allow the moonlight to shine on one's true beloved in modern world. Instead, there is the hard duty of a mortal and misguided Diana-hero to choose a man to marry, and that is the one duty both Harleth and Archer are reluctant to complete to

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14. The line prefigures Joyce's similar declaration in Ulysses. His hybrid Marion Bloom leaves the company of the sisters for marriage to Leopold Bloom, while the nuns who remain in the convent and refuse to embrace life are credited with sadism and insanity, leading them to invent barbed wire.

begin with.

Eliot weaves allusions to "romance" throughout Harleth's portrait. Her impetuous gambling springs from and encourages her "romantic superstitions" (48). Harleth accepts Offendene, the home to which her destitute family is forced to move, because she imagines it to be "romantic," the home of fallen royalty (54). There is something grand in Harleth's illusions, but they also allow her to blindly persist in her ignorance of the real world. This makes her fate all the more tragic when she encounters that real world, so devoid of "genteel romance":

> She rejoiced to feel herself exceptional; but her horizon was that of genteel romance where the heroine's soul poured out in her journal is full of vague power, originality, and general rebellion, while her life moves strictly in the sphere of fashion.... Here is a restraint which nature and society have provided on the pursuit of striking adventure; so that a soul burning with a sense of what the universe is not, and ready to take all existence as fuel, is nevertheless held captive by the ordinary wirework of social forms and does nothing particular (83).

Eliot later adds that "poetry and romance" are in themselves good things. They are not a way of "erroneous thinking" in the real world if a person with a "calm and

somewhat self-repressed exterior" regulates their fervor (245; 573). The calm Deronda realizes true romantic heroism because he does not seek to escape and elude everyday constraints, as does the willful Harleth. Deronda instead seeks to "feel the presence of poetry in everyday events" (414). Romantic heroism and poetry are not made to serve his ends, as they are made to serve Harleth's, but they are made to serve his world.

As the more successful hero, the contrast Deronda's figure cuts with Harleth's reveals much on both. Deronda deserves the excerpt from Romantic poetry which begins Chapter 40. In this chapter, Mordecai conducts the "revelation" (559) to Deronda of his real heritage, and when Deronda eventually embraces this, he accepts a life not of the ego, but of service to his people. The Romantic poetry which opens Chapter 40 echoes the Romantic poets concern with revelations, the soul, the lifting of the veil, and the moon:

> Within the soul a faculty abides,
> That with interpositions, which would hide
> And darken, so can deal, that they become
> Contingencies of pomp; and serve to exalt
> Her native brightness, as the ample moon,
> In the deep stillness of a summer even,
> Rising behind a thick and lofty grove,
> Burns, like an unconsuming fire of light,

In the green trees; and, kindling on all sides
Their leafy umbrage, turns the dusky veil
Into a substance glorious as her own,
Yea, with her own incorporated, by power
Capacious and serene.

(Wordsworth: Excursion, B. IV.)

Deronda, the true Romantic hero, takes the moonlight and poetry in his nature and puts it in service to others. In this sense, he has a thread of the Diana-hero in himself.[15] Harleth's "romantic illusions," on the other hand, are only put to the purpose of using her husband as she likes (659). The theme applies to various characters, even minor, in the text. Eliot condemns the self-satisfying and spurious romanticism of Mrs. Arrowpoint, who so easily mishandles the profound poetry of Tasso (887). "Arrowpoint" also indicates her character is another variation of a Diana-type, pointing toward a complexity of Diana-types in Daniel Deronda as complex as that in Charlotte Bronte's Jane Eyre.

Further, the heroism of Harleth's cousin "Rex," the "king," comes when he matures enough to accept his mortal lot. Initially, an immature Rex suffers romantically over Harleth's rejection. The scene is pathetic and ludicrous,

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15. Though rarer, male Diana-heroes exist, from Euripides' Hippolytus, a figure discussed in reference to Isabel Archer, to Eliot's Daniel Deronda, to John Cheever's Artemis of "Artemis, the Honest Well-Digger."

especially in comparison to his later, manly acceptance of his social and familial duties. Eliot also mimicks another tragedy of Rex, when he becomes a king unhorsed, as truly mundane in the modern novel: "Primrose fell, broke his knee, and undesignedly threw Rex over his head" (104).

Harleth's heroism similarly comes through a long and arduous trial in which she gears down her high spirited romantic illusions to modern scale. For instance, Eliot mimicks Harleth's inflated joy in Grandcourt's admiration by likening it a slave who is proud to be first-bought, therefore "mythical" in his success (133). When Harleth later perceives the reality of her fate, she is full of "egoistic disappointment and irritation." The new "vision of herself on the common level" (306) mortifies her. Likewise, confronted with the reality of Sawyer's Cottage, and her family's poverty, Harleth does not call upon mature and stoic resignation but expresses disdain at the "little garden with the cabbage-stalks." She feels this is quite a comedown from the immortal paradise and Edenic bliss which she believes to be her birthright. She complains to her mother, "It seems to me a very extraordinary world if people in our position must sink in this way all at once" (310).

So egotistically delusive is the maiden Harleth that her potential heroic force is at moments overcome by "world-nausea." This young Diana-hero, chafing against the

confines of the modern arena, has no wish "to live" and sinks into "sick motivelessness." Eliot condemns this severely, chastising Harleth for ignoring

> ...the sweetness of labour and fulfilled claims; the interest of inward and outward activity; the impersonal delights of life as a perpetual discovery; the dues of courage, fortitude, industry, which is mere baseness not to pay towards the common burthen; the supreme worth of the teacher's vocation;--these, even if they had been eloquently preached to her, could have been no more than faintly apprehended doctrines.... poor Gwendolen had never dissociated happiness from personal pre-eminence and eclat (317-18).

Sawyer's Cottage is the first threat to Harleth's romantic illusions. She feels a "general disenchantment" and can't see any more "magic" in her world (333-35). "Magic" is the domain of Romantic, Spenserian, or Shakespearian poetry, as in the "magic mirror" of Britomart or the well-named Mab Meyrick's declaration that Mirah Lapidoth's apparition in their home is "like a fairy tale" (409). "Mab" I take it is Eliot's allusion to Queen Mab, of the fairies, and Mab Meyrick's beliefs are generous but run contrary to the hard realities of Mirah Lapidoth's life.

Nevertheless, Harleth's "general disenchantment" is a first step toward true heroism, just as Archer's disil-

lusionment leads to her initial despondency but subsequent spiritual triumphs. Harleth cannot be a human Diana-hero, well-suited for the modern world, until she has been "dislodged from her supremacy in her own world" (876), an idealistic, perhaps, but illusive, egoistic, and archaically romantic world.

Eliot echoes this theme of ideals and romantic illusions versus the disenchantments and modern realism in the continual opposition of the terms "ideal" and "real" in the text. For instance, George Eliot comments in Daniel Deronda on her society: "We English are a miscellaneous people, and any chance fifty of us will present many varieties of animal architecture or facial ornament; but it must be admitted that our prevailing expression is not that of a lively, impassioned race, preoccupied with the ideal and carrying the real as a mere make-weight" (135).

When the maiden and naive Gwendolen blithely aspires to heroics, her mother reminds her that she is afraid to be alone at night. Harleth pettishly replies, "I am not talking about reality, mamma" (85). She is talking of her "ideal" image of herself, an image of a daring and reckless hero (94). On this plane, Grandcourt is well-suited to her, for he, too, likes to carry "his illusions all the way home" (825).

Harleth finds annoying any "encounter with reality" (193). She likes to believe herself so "exceptional" a

creature that she doubts she can ever remain long in "ordinary circumstances" (52). Ever immortal in her goals, Harleth mainly has "a yearning to escape from the limitations of [her] own weakness" (416), a yearning all the more tragic as she is gifted with power and beauty.

Furthermore, Eliot notes that "Gwendolen and her equivocal fate moved as busy images of what was amiss in the world" (685), a hint that part of the fault lays in the world's inability to embrace or encourage Harleth to realize her fullest potential as much as it lies in her inflated ideals.

Deronda, in contrast, acheives a balance between his powers and the world's. Especially, he willingly faces the "hard unaccomodating Actual" resolutely and efficiently (430). He finds Mirah Lapidoth and Ezra Cohen in common straits, and instead of being annoyed and turning from such mundane woe, as Harleth might have been, he eagerly aids them. Eliot champions his harmonious blend of the ideal and the real:

> Here undoubtedly lies the cheif poetic energy: --in the force of imagination that pierces or exalts the solid fact, instead of floating among cloud-pictures. To glory in a prophetic vision of knowledge covering the earth, is an easier exercise of believing imagination than to see its beginning in newspaper placards, staring at you from a bridge

beyond the cornfields (431).

In the end, Eliot gives to Deronda the honor of proclaiming the truth of human heroism:

> ...and the real we behold is our ideal good (817).

II. The "Active" Principle

The Diana-type Harleth emerges, slowly, into a Diana-hero partly due to the active, versus passive, streak of her nature. Ironically, however, the Diana-hero who role is a Queen of Tragedy, needs temper much this active principle, this will to action.

Harleth's active principle is, initially, devoted to the service of her youthfully egoistic will. She even kisses her image in the mirror, a "cold glass" that reflects her icy, unmelted egoism, and she announces the she refuses to believe in sorrow for her gifted, lively self. With her beauty, luck, and power, Harleth is sure she will triumph over all sorrow; she has enough "force to crush it, to deny it, or run away from it" (47). She smugly comments that her nose "is only a happy nose; it would not do so well for tragedy" (57). She shrinks from the notion of a career as an artist when informed that her "praise would have to be earned" (298). Clearly, the notions of struggle, compromise, hard-sought transformation, and redemptive

suffering are missing from Harleth's maiden mind.

The household servants aptly nickname her "Royal Highness" (56), and Harleth rules her "domestic empire" with all the joy and caprice of "egoistic desire" (71). She publicly proclaims to all that she does not want to be "equal" to any of them and that "they should admire her" (59).

As a result of all this, Gwendolen remains a largely isolated character:

> Mrs Vulcany once remarked that Miss Harleth was too fond of the gentlemen; but we know that she was not in the least fond of them--she was only fond of their homage--and women did not give her homage (150).[16]

This isolation leaves her all the more vulnerable to human error; in particular, her isolated her ego has all the more full play for its illusions and desires. When the concerned Rector tries to school her, Harleth cries, "My life is my own affair" (277).

All in all, her friendless states leaves her with none to guide her and exacerbates her inability to take criticism from others. The only person from whom she

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16. The one exception to this is the persistent and "quiet friendliness" of the mature, wise, and generous Miss Arrowpoint (150). The friendship is appropriate on one level because "Arrowpoint" identifies Catherine as a fellow Diana-hero to Harleth, a factor discussed more in this chapter.

willingly accepts lessons is a chance-acquaintance, Daniel Deronda, and she does so not just because he is so clearly a firm and morally superior character, but because she would like his admiration as a male worthy of paying her homage.

Worse, Harleth's ego, like Archer's, leaves her wide-open to the subtle flatteries and machinations of a sinister wooer. Like Gilbert Osmond, Grandcourt pursues his prey deviously. He craftily induces a state of egoistic "exultation" in Harleth, letting her indulge her belief in her power to rule him (156-57). She falls as into his snare in the same manner as Archer falls, in the "intoxication of youthful egoism" (402).

Harleth's later revelation is just as shocking and mortifying to her as it is to Archer. Harleth convinced herself that her marriage would consist of "easy homage" from Grandcourt, and she would delight in her play "at reigning" (350; 361). Deep is her consternation when she realizes the truth, "that the cord which united her with this lover and which she had hitherto held by the hand, was now being flung over her neck" (401-02).

Harleth's subsequent transition from "youthful egotism" to mature wisdom is, like Archer's, a transition from being a Diana-maiden to being a Diana-hero. Eliot repeats that in her early, egoisitc state, Harleth behaves "more like a child" than a "woman" (652). She turns for

guidance to Deronda "with that pathetic look of renewed childlike interest" (868) and "with lips childishly parted" (874).

As Harleth matures and moderates her egoistic desires, she gains a control and discipline over her rash will as well. At the beginning, Eliot summed up her case: "...her will was preemptory" (46). There is something admirable in Harleth's active spirit, all "fire and will" (54), but she abuses this gift to ensure that "other people" can not "interfere with me" (58) and to acheive a "mastery" over others with the "white reins in her hands" (69; 343). That is an inhumane use of her gifted will, and that has a disastrous effect, on herself and others. She declares that "I only feel myself strong and happy" (147), a nice, healthy feeling, perhaps, even rousing in its vigor, but that feeling is ultimately self-centered, self-indulgent, and totally careless of other humans beyond their ability to increase her pleasure.

Most important, the clash of Harleth's preemptory will with Grandcourt's identically perverse wilfulness (162; 361) leads the two into a battle of mastery and subjection. Allusions to the equally unredeemed nature of these cloak their warfare. Their eyes, for example, are "on a level" (145). His "strongest wish" is "to be completely master of this creature", and her dream is "triumph," too. Both are slaves to their "--ah, piteous equality in the

need to dominate!" (346). Harleth even basks in her will to triumph and to master: "Aha! he is very proud. But so am I. We shall match each other" (358-59). She considers it impossible that she cannot win "indefinite power" over him (359), and she delights in the coming day when she will "mount the chariot and drive the plunging horses herself" in their marriage (173). Little does the tender Rector know the irony of his words, that Harleth's marriage places her "in a position well suited to her" (403).

Grandcourt only admires Harleth's "a will of her own" (163) because it will afford him more enjoyment in having subjugated such a fine will (168). Grandcourt delights in being "master of a woman who would have liked to master him, and who perhaps would have been capable of mastering another man" (365), and he knows that to be "worth his mastering it was proper that she should have some spirit" (195). Like the prized hounds and pet dogs that he enjoys ruling, Harleth is a worthy acquisition in his "cortege of egoism" (323), just as Gilbert Osmond considered Isabel Archer a worthy object d'art for his collection.

In this belief, however, Grandcourt is as foolish in his isolated egoism as is Osmond. Grandcourt ignores his servant Lush's admonition that marriage "will pin you down in a way you haven't been used to" (329), and he ends by turning as sour and frustrated as Archer's husband.

This occurs because Harleth's soul also has an ability to undergo redemptive suffering. Grandcourt's nature, purely willful, ends rigidly trapped within itself. But in Harleth there exist "a root of conscience" and deep-seated affection, for her mother, that counterbalance her "disposition to dominate" (732-33) and, ultimately, lead her toward the path of salvation. The maiden Harleth naively and perversely desires to hold the reins and indulge her will, but Grandcourt goes one further. He not only wants to hold the reins, he wants to see his wife "brought to kneel down like a horse" (365). Harleth, like the Diana-hero Archer, will find the challenge before her grand.

Quite grand. Similar to the figure of Squire Pelton, in the fable told at his wedding, Grandcourt likes to use a "long whip" to flog his dogs and his wife (400-01). He enjoys the spectacle of Harleth "stricken" when she realizes she has mounted the chariot with horses going "at full speed", only her husband, not her, is holding "the reins" (373; 381). He is only interested in one satisfaction from his marriage, its offering to him "new objects to exert his will upon" and acheive "a terrific mastery" (645; 655). As Osmond locks up his own daughter Pansy, so Grandcourt makes Harleth a "prisoner" and uses her "as he liked" (659). He supreme triumph is his ability to lead "his wife

captive"; it adds "to the piquancy of despotism" (736).[17]

In essence, a fondness for indulging one's will preemptorily mingles with the Diana-hero's fondness for gambling. The fondness comes down to a love of chances and fortunes, backed by a reckless illusion of always winning. In both her sport at the Leubronn resort and in her marriage to Grandcourt, Harleth is a "pretty gambler" (202). Both times she bets on winning, and both times she loses wildly, and Eliot clarifies this has roots in her identity as a Diana-hero. She links Harleth free-spirited but willful nature as a Diana-type specifically with her gambling: "Why, you will see the fair gambler, the Leubronn Diana" (367; 359; 374).

The very first time we see Eliot's "Leubronn Diana", she is "occupied in gambling" (35), in "the passion on gambling" (36; 45). Her lively but rash spirit finds solace in "the excitement of play" (39). Gambling may offer a "narrow monotony of action" (37), but it is, to her, action, and for the Diana-type that is a relief from the limits of mundane, everyday life. Harleth herself knows

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17. Eliot explores a variation on this idea of a clash of preemptory in the affair of Lydia Glasher and Grandcourt. Glasher recklessly indulged an affair with Grandcourt, and she accomplished a "mastery" over him (396). But this only lead her, like Harleth, into a sadistic battle with him for "mastery" and "proofs of subjection" (399). And, just as Grandcourt desires to make Harleth another prize in his collection of hounds and pet dogs, so he, eventually, regulated his past lover Lydia Glasher to "a dog-hutch of a place in a black country" (615).

this: "I am going to justify gamling in spite of you," she informs Deronda. "It is a refuge from dulness" (464).

Eliot hints at the tragedy inherent in this spirit through Harleth's fate at the roulette-table, a fate which predicts Harleth's marital one: She passes from being a "winner" to having her stakes completely "gone" (38). In fact, not only does this impoverished state foreshadow Harleth's reckless marriage with Grandcourt, but it precipitates her acceptance of the wealthy Grandcourt's proposal. Furthermore, another factor which precipitates her marriage also has roots in gambling. Her family becomes poor after the advisors of Crapnell & Co. foolishly believe they are "reigning in the realm of luck" (194), leading to rash gambles that end in making their investors "totally ruined" (43).

Harleth's response to her family's lose is to take yet another gamble. She pawns the necklace her father gave her to earn more stakes (49). So much does Eliot anchor the evils of Harleth's past, and future, in gambling, that she even has Harleth's father die in an "accident", a fact which hints of more ill-fated risks (107). From the opening of the novel, "desperate actions" and inclinations fuel Harleth's gambling, her family's loss of fortune, her father's loss of life, and her rash marriage (85). Harleth dreams of being the "heroine of the gaming-table" (310), and in George Eliot's novel that is exactly what the highly

active and free-spirited Diana-type will be.

Harleth's gambling streak and isolated egotism co-exacerbate each other. She decides to take a wide channel on the horse Criterion: "...if I chose to risk breaking my neck, I should like to be at liberty to do it" (169). She later risks her neck in marriage to the person to whom she is speaking and from whom the horse Criterion is a gift. Harleth's mind itself jumps from the risk she takes on Criterion to the risk she takes with Grandcourt (169). She deduces that she is so at liberty and powerful that it is "not her neck" which will be at risk in the marriage. On one level, she is right. It will be her soul she risks in her union with such a sinister consort; his "undue addiction to pleasure" is worse than hers (826).[18] Even the prospect of their marriage arising a mere "three weeks" after they meet reinforces that it is a high gamble indeed (184).

Eliot further embellishes her idea that Harleth's fate, the near ruin of a heroic type, is a symbol of what is amiss in the world through this theme. A gamble, on worldly fortunes, induces Gwendolen's surrogate-father, the Christian Rector, to misguide his young charge. He urges Grandcourt's "fortune" on her as a duty to be accepted, and he even attributes such a worldly fortune to God: "If Pro-

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18. Grandcourt's closest lackey, Lush, is similarly an immoral gambler and malignant influence in his mansion

vidence offers you power and position--" (179). But the Rector knows of Grandcourt's immoral past and current abdication of social and marital duties toward Glasher and their four children. Considered in this light, Grandcourt's wealth and aristocratic position serve mainly as the inducements for the Christian Rector to turn a blind eye to Grandcourt's serious moral flaws. The Rector, as usual, is blithely unaware of the double-edged truth of his own acute perceptions; he labels Grandcourt's immoral past as an act of "gambling"...then proceeds to calmly excuse this immorality on the grounds that Grandcourt left off before he totally ruined himself (125).

In high irony, the voice of wisdom arises only in the voice of Gwendolen's mother, Mrs. Davilow; her wee voice is pathetic, perhaps, but at least it trembles with genuine love of her child. Mrs. Davilow is truly startled by the "revelation" of gambling by her child (274). She gives the best counsel she knows, and it is, however inadequate to the occasion, patient Christian counsel: "We must resign ourselves to the will of Providence, my child." Mrs. Davilow's limited wisdom springs from her heart, and this is, as Eliot specifies, the one root of conscience and affection in Gwendolen, of a faithful love that is opposite to reckless and restless action.

(Footnote 18 continued from previous page)
(329).

Eliot further clariries the lack of morality in Harleth's marriage when she has another figure, who genuinely cares for Harleth, bestow the epiteth "gambling" to it (369). Daniel Deronda knows fully, as does Harleth, that she has gained in her marriage a wealth and status derived from the loss of Lydia Glasher and her four innocent children (757). He neatly sums up her immoral act and its wider implications for humanity: "There are enough inevitable turns of fortune which force us to see that our gain is another's loss: --that is one of the ugly aspects of life" (383). Gwendolen thought playing at "the game of life" (402) was admirable, and thus her moral instructor Deronda helps to inform her how truly ugly such a game can be.

Eliot does not compromise on the ugliness of the streaks of will and ego in an unredemmed pagan, Diana-type like Harleth. She directly associates her lively but selfish youth with evil: "Roulette was not a good setting for [Harleth]; it brought out something of the demon" (409). This judgement Eliot then applies, through the words of Deronda, to Harleth's gamble of marriage with Grandcourt: "...there seemed to be at work within her the same demonic force that had possessed her when she took him in her resolute glance and turned away a loser from the gaming-table" (459). The reader later discovers that Harleth, at the moment of this judgement, is secretly plotting the murder of her husband. And what is that but a gambler's rash

solution to a rash bet?

Both gambling and murder take root of both is Gwendolen's "wild, contradictory fancies" that sway and rule her nature in lieu of "any actual endurance" of suffering (739-40). At the moment of crisis, when her murderous plans strongly tempt her wild nature, she cries "God help me!" (746), and that is her wise cry to a deity of patience, endurance, and redemption.

Gwendolen resists her demonic and reckless temptation to murder, and for the first time finds herself happy that she has lost. Her freedom from her compulsion to win and ride high is the first step toward her redemption. Ultimately, she will grow to gladly accept the reversal of her material fortune when Grandcourt's bequeaths his estate to Lydia Glasher and his sons (783). Harleth, finally realizing some of her truer heroism, can now "bear to be poor" (836). Her suffering doubles when she finds herself "the victim" of Deronda's happiness; what Mirah Lapidoth will gain in marriage Gwendolen Harleth will lose (877), an even worse turn for the former pretty gambler. Harleth has been totally cast upon her own resources, but at last she is prepared to use them wisely. Her tragedies, then, like Archer's, become her boon. At last she will be realizing

her own inner powers to become heroic.[19]

Finally, Harleth's her gambling nature is linked with insatiable thirst, for the drink of Bacchus, not the clear waters of a mature Diana-hero or Christian redemption. Harleth is "intoxicated" (402), initially, as much as her fellow gambler Mr. Lapidoth feels "the thirst of the drunkard" (861). The passion of the roulette table is a "flood-tide" threatening to overtake her (39), and when deprived of her reign in the realm of luck, she experiences a "thirst" equal to that of a man in a desert (346; 360). This is highly ironic, considering the goddess Diana, the model of Gwendolen, controls tides and water. Something,

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19. Mirah Lapidoth's spiritual superiority, and her winning Deronda's hand in marriage, comes from her fortitude against an evil, gambling father. Whereas Harleth indulged the gambling nature inherited from her father, Mirah Lapidoth fled from it, even in the face of destitution. Eliot repeatedly identified Mirah's father with the "gambling-house" (258; 713), and she has Mirah's brother Ezra identify exactly what gambler lose: "Among the things we may gamble away in a lazy selfish life is the capacity for ruth, compunction, or any unselfish regret" (811). "Roulette" eats the heart out of their father's judgement, until "numbers and movement" make "the very tissue of Lapidoth's consciousness" (849).

Ezra goes on to make his father's evil a symbol of the lot of Israel, in which the sons inherit the sins of the father (601). The key difference is that Harleth reenacts her father's sin while the Cohen children seek to redeem themselves from their father's sins.

However, on one level, Harleth's struggle to redeem herself is admirable, for she must root out a gambling streak deep in her own nature. Mr. Lapidoth was incapable of this task. A "gambler" in whom "an insatiable desire" sits where "shame and conscience" should be, this "evil man" Lapidoth eventually steals Deronda's ring, and he does so only because he cannot manage to steal his daughter's money. He is ruled to the end by his "imperious

indeed, is amiss in George Eliot's modern world.

Eliot points to Gwendolen's ironic and tragic lack of control over her own nature with the excerpt that opens Chapter 29. In this chapter, love-making between her and Grandcourt takes place:

> Surely whoever speaks to me in the right voice,
>
> him or her I shall follow,
>
> As the water follows the moon, silently,
>
> with fluid steps anywhere around the globe.
>
> --Walt Whitman (371).

From this quote, it is sure that Eliot know waters follow the moon, silently and fluidly. So her Diana-type Harleth's uncontrollable thirst after drink, like the man in the desert, is a clear indictment of her immature nature, of both Harleth's willful ego and the misguided counsel of Harleth's guides in the world, such as the Rector or her mother.

Importantly, the indictment hints that Harleth has not mastered the demonic, underworld side of her nature. Her dark side, as a type of the Triformis, has grown to assume full sway. She thirsts wildly and confesses murder to Deronda: "I wanted to kill--it was as strong as thirst" (756). Harleth's punishment is to inherit the black waters of Gadsmere, the site of the trial of her predecessor,

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gambling desire" (847; 858).

Lydia Glasher.

Even more importantly, the "black" waters are not only symbolic on many levels, buth on the level of a Diana-hero point toward a Hekatic element. In essence, just as the new moon Isabel Archer came to hold in her arms the inheritance of the old moon, Madame Merle, so has the "White Crescent" Harleth come to embrace the inheritance of the once waning Lydia Glasher. Thus, the women of The Portrait of a Lady and Daniel Deronda realize their fullest maturity when they have enacted the complete cycle of the prototype, the moon goddess Diana.

In Harleth's first grasp for redemption, she asks Deronda for "a glass of that fresh water" (499). She is now "athirst toward the sound of unseen waters" (839), which are no less than the "great waters" of the world's spiritual knowledge (554; 839). She feels for the first time a "thirst of soul"--not of egoistic desire (710). She is finally gaining control over her own nature; she is coming to hold the reins on herself, so that she may ride more grandly and noble than before.

3. The "Fury."

Diana, the Furies, the serpent...all are symbols of dual power. They herald the death preceding regeneration;

they embody the idea of ritually shedding the old to make way for the new (Fagles 58). Here lies the root of Aesychlean tragedy in Daniel Deronda. In The Oresteia, the "serpent" to whom Clytemnestra has given birth murders her. This murder then brings the Furies of Clytemnestra down upon this child, Orestes. Their forces both mortify and electrify him. Thus, both Clytemnestra and Orestes suffer a "violent birth" which, eventually, will prove a "constructive regeneration" for their world. Moreover, Clytemnestra not only gave birth to the "serpent" but she summoned him through the furies within her: "Fury brings him home at last,/the brooding mother Fury" (Fagles 89). Her figure unites the emblems of birth, death, Furies, and regeneration, and her actions precipitate the final drama.

Finally, her son must be baptized in her blood, making Clytemnestra both demonic and deeply human, both the murderess and the mother. In effect, she calls her son home to their mutual ordeal, of suffering into truth (Fagles 61). When she cries "Ai--you are the snake I bore," she is proclaiming that she has both created her fate and accepted it, and this makes her death cry a birth cry as well; this makes her brutal destiny a creative sorrow (Fagles 64). Ultimately, "The play is named for Agamemnon, but the tragic hero is the queen" (46).

Harleth shares with Clytemnestra a death cry that becomes her birth cry. She, too, creates and accepts her

brutal fate. She experiences both murderous and redemptive urges. The Furies haunt both her past and her future, too, and there exists the serpent within and without her.

Before detailing this, however, of equal importance to Eliot's crafting of Harleth as a pagan, especially Aesychlean, Diana-hero is her juxtaposing this Harleth against the Judeo-Christian hero Deronda. Thus, her novel's action can imitate and interpret for the modern world the movement of ancient The Oresteia, which proceeds from the old law of the Witches' powers and maternal cults, embodied in Clytemnestra and the "snaky-headed Furies", to the new law of Athenian and androcentric justice, embodied in Orestes (Fagles 58; 68). The drama of Daniel Deronda on one level parallels this, for it moves from the old powers of pagan Greece, embodied in the glorious Gwendolen Harleth, to the new law of the Judeo-Christian ethic, embodied in the wise Daniel Deronda.

To start with, symbols of the Furies and their ancient cult swim about Harleth in a plethora of serpent imagery. Gwendolen first appears in the novel at night at the roulette table, and she "has got herself up as a sort of serpent now, all green and silver, and winds her neck about a little more than usual" (40). Her sea-green robes and silver ornaments comprise an "ensemble du serpent" (41). The next morning, Eliot repeats and reinforces the image: "...she walked on with her usual floating movement,

every line in her figure and drapery falling in gentle curves attractive to all eyes except those which discerned in them too close a resemblance to the serpent, and objected to the revival of serpent-worship" (47). Further, her hair is continually spoken as of a "coil" or coiled (55; 58; 70; 340).

Harleth's serpentine forces can be redemptive as well as fatal, however, and tragically, Harleth's powers are defeated partly for the same reasons that Clytemnestra's old law vanishes: theirs is the force of woman in an androcentric society. This seems to be especially true in the sterile modern world. Even in Romantic poetry, the brilliantly crescented serpent goddess, Lamia, at least wins temporarily her husband to herself, though she will end defeated by the forces of male rationalism. But in the Eliot's novel, the "Lamia" (41) potential of Harleth is "pathetically incomplete: she is not to win the scholar from the power of reason and the wise old tutor, and is indeed to find herself in the serpentine toils of Grandcourt, often described in reptilean images" (886).[20]

Harleth's identity as a "Calypso", too, strengthens this idea, for it is "another slightly deceptive image" of

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20. Grandcourt, as the consort of Harleth and the venomous Glasher, is himself reptilean. He is a "lizard" (174; 649), an "alligator" (195), a "monster" (649), a "dangerous serpent" (735), and a "boa-constrictor" full of "venomous life" (477-78). He is led on by fey (362)--an allusion to the demon-haunting and snaky-headed Furies of

a mythical female of beauty and power (134; 889). Harleth, unlike the nymph Calypso who beguiled Ulysses, will end beguiled into the snares of Grandcourt. Such allusions constantly recur in Daniel Deronda. The heroes alluded to in the text, from Ulysses to Tannhauser and Merlin, are all held to be great men who became victims to women (891), but the truth in Daniel Deronda is that Harleth and Glasher are greater victims of Grandcourt than he is of them. He is their spiritual inferior, but he is also their material and social superior in their society, and he abuses this to try and rule their lives with all the caprice of a mean-spirited tyrant.

Corroborating this theme is the figure of the Princess Leonora Halm-Eberstein. She, the one great female artist of the novel, is a "Melusina," a mythical creature half woman and half serpent. Melusina's story is one of physical and mental suffering (900-01), as is Halm-Eberstein's tale. The Princess Leonora's suffering came about, partly, through her gifts which her father tried to repress in her because she was a woman.[21]

The gifts of woman are threatening precisely because they can be so powerful. Eliot notes that Harleth has

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Aesychlus and Greek mythology (893).

21. All woman in the novel harbor within them the force and fury of a snake. Even Mirah does so in her "gentle bosom" (823). But Mirah redeems the serpent within herself

a physical beauty that is "witching the world" (68). She is a "young witch" fascinating to and potentially enthralling young men (109). Her mind is a witch's, too, for it possesses the powers of "divination" (127-28). Her gift, to divine the secret laying in hearts, springs from her roots as a type of Diana, goddess of the natural woods: "Gwendolen knew certain differences in the characters with which she was concerned as birds know climate and weather" (130). Her tragic marriage serves to heighten these powers, giving her a wider and deeper "new divination" (829), and subsequent force for redemption.

Harleth's nemesis, and Grandcourt's past 'wife,' is Lydia Glasher, and she is equally capable of divining and influencing others. She, and her powers, are also equally associated with serpents, Hekate, and Harleth's eventual death and regeneration. Glasher resides at the "purgatorial Gadsmere" of "evil spirits" who hiss around one "with serpent tongues" (831). She herself is a "viper" and a "Medusa" who uses all her gifts as a "sorceress" to engender the mortification of Harleth (487, 616; 668). She sinks her "fangs" into Harleth (504), with the force of years of a "withheld sting" that has been "gathering venom" (387-88; 668). Glasher, with her "hair perfectly black" and her "black" eyes (181), does indeed embody the black magic of

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through her acceptance of submission and humility.

the old moon, whom the fair young moon, "Gwendolen," must take fatally into her arms. Glasher sends Harleth the "poisoned" diamonds, with her letter laying on the jewels like an "adder," thus bestowing upon the young bride her "curse." Importantly, her act unleashes the force of the Furies: "In some form or other the Furies had crossed [Grandcourt's] threshhold" (406-07).

Harleth and Glasher harbor the forces of death and rebirth, for like all types of the Triformis, such as Jane Eyre, they are heterogenous. George Eliot describes thus Harleth's heterogeneity "...the fear and fondness being perhaps both heightened by what may be called the iridescence of her character--the play of various, nay, contrary tendencies. For Macbeth's rhetoric about the impossibility of being many opposite things in the same moment, referred to the clumsy necessities of action and not to the subtler possibilities of feeling" (72). The reference stresses fear and fondness, the murderess and the maiden, in Harleth.

The reference to Macbeth places emphasis, at this point, on the murderess in Harleth. Imagery of murder is prevalent about Harleth, particularly imagery linked with the hunt and snares, the favorite sport of the goddess Diana--gone wrong in her human protegee in a world amiss.

As a child, Gwendolen strangled her sister's canary-bird. The bird sang too shrilly and for this it deserved to die. This act made Gwen's first "infelonious

murder" (53). Anna Gascoigne intuits this force in Harleth, speculating that her cousin is a like "wondrous and beautiful animal whose nature was a mystery, and who, for anything Anna knew, might have an appetite for devouring all the small creatures that were her own particular pets' (96).

Harleth is particularly capable of creating death because of the Hekate within her. She is "demon ancestry" (99; 480), full of "demonic force" (459), and she marries a "demon" (466). He is repeatedly "diabolical" (654). Grandcourt, the perfect consort for an infernal union, much like Rochester's to Bertha Mason, has a white hand capable "of clinging round her neck and threatening to throttle her." He delights "in torturing her" (481; 626).

Especially, a reckless, murderous Harleth courted "danger" and her demonic husband simply for their own sake (147). That act is like Clytemnestra's summoning of her own Furies. Gwendolen knows the effect of her call; she knows that the forces within her are "dangerous as gunpowder" (201; 510). Once caught in the snares of her marriage, and surprised that she cannot wholly turn her forces against him and rule him, Gwendolen enjoys dwelling on accidents happening to Grandcourt. She also indulges this as a means of distracting herself from the dangerous ideas in her head: "To dwell on the benignity of accident was a refuge from worse temptation" (736).

In total, she is consumed with "vengeance" and seeks a "dark vent for her rage." She dreams of murder, "of satisfied hatred," of finding "death under her hands," of finding the "white dead face" made with her own "murdering fingers" (737-38). These dreams are certainly "nightmares" (738; 744), for they arise from the underworld force of her inner Furies and Hekate.

After Grandcourt's fortuitous accident, Harleth confesses to Deronda that there had been "an evil spirit" always working within her, that many times she has already been a "murderess" in thought (755; 760): "I wanted to kill--it was as strong as thirst" (756). Harleth prayed "to have the forked lightning for a weapon to strike him dead" (758). She chooses well the word for herself in this fury: "fiend" (758). And, in the grasp of her own dark forces, her hand does stay a rope that drowning Grandcourt cries for; her own mind cries, "Die!" in that "momentary murderous will" (761; 764).

The image of the hunt in Daniel Deronda is central not only to the potentially murderous nature of a type of the Triformis, in relation to both Diana, huntress of the green chase, and Hekate, queen of the underworld, but it is also central to Harleth's infernal union. Harleth and Grandcourt each love the hunt (97), and Grandcourt comes to Harleth's neighborhood during the hunting season (123-25; 482). He is looking for new and challenging prey, and he

finds it in Harleth as well as the foxes (157; 385; 645).

Harleth intuits immediately his love of hunting and its murderous tendencies in him: "I know he would have hunters and racers, and a London house and two country houses,--one with battlements and another with a veranda. And I feel sure that with a little murdering he might get a title" (128). In a naive belief in her own powers, however, she does not yet imagine that his "little murdering" inclinations may be directed at herself.

Eliot's Diana-hero, Gwendolen Harleth, finds herself trapped in her husband's snares--indicative that something is quite amiss in the world. This ironic image of Harleth tangled in toils and nets is repeated over and over, and it points to the heart of Aesychlean drama in Daniel Deronda. Nets are woven, and weaving comes under the domain of the moon goddess.[22] The 'spinstress' Diana traditionally and emblamatically used nets in her murderous hunts. Clytemnestra, avenging the murder of Iphigenia, who was a virgin under Diana's aegis, becomes the ultimate weaver. She weaves blood-soaked tapestries for the "sacrifice" of her husband, and that is the poesis typical of a Diana-hero. Clytemnestra is "the great artist of ritual," a stupendous ritual that "only incriminates her victim; it exhilarates herself with sacramental power--whipping the

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22. For an analysis of the moon goddess as spinstres, cf. chapter four on Molly Bloom in Joyce's Ulysses.

priestess [Cassandra] into fury" (Fagles 32-34).

In this act, Clytemnestra attains the height of her powers as a Diana-hero: "As she re-enacts the trapping and the killing of the king, she impersonates Artemis the Huntress in effect" (Fagles 40).[23] Her marriage becomes an infernal union, "a death-pact" (Fagles 44), a pretty accurate description of the marriages of Diana-hero Harleth and Grandcourt, or Isabel Archer and Osmond, or Bertha Mason and Rochester. All three infernal unions moritify the heroes, male or female, but they do so for the purpose of coming spiritual regeneration.

Moreover, Agamemnon is, like Grandcourt literally or Osmond socially, a hunter. Symbols of nets and toils surround him, too: "In the opening chorus Agamemnon is associated both with the hunt, that captures Troy and with its first extension, the bridal robes his attendants wind around his daughter as he kills her. The robes of ceremony and the nets of capture: the chorus stresses the second in its hymn of triumph; the nets of the Night have trapped the prize of Troy. But soon the nets of Clytaemnestra trap the king.... And, as 'she winds about him coil after coil of her glittering rhetoric..., her words materialize in the gorgeous tapestries that lure him to his death" (Fagles

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23. Fagles notes that this may evoke the lost, primordial ritual of the sacramental killing of the king (49). Sir James Frazer describes in detail this sacrament of the goddess Diana at Nemi in The Golden Bough.

50).

The nets, either of words and of cloth, are "hellish nets," for they are the "mantles of the Furies" (Fagles 50-51). When Clytemnestra unfurls the actual robes around her husband's body, he has no way to escape the murderous nets or the murderous running weave of words of this fatal spinstress:

> This queen with her net, is she not a spider, the "black widow" with her fatal web?--the spirit of the Spider Mountain raining havoc down on Argos (ibid).

The arch-spinners in The Oresteia are the Furies, and "in the weave of their binding-song--they shuttle, they suffer into higher states of awareness" (Fagles 76-78). They are also the drama's greatest hunters and dancers, murderers and creators, for they "turn their hunt into a dance." Their poetic acts help to shape the new hero Orestes, his figure in society, and the audience's relation to both:

> The nets materialize in the black cloaks of the Furies and the hunting nets through which Orestes slips and which they lay aisde. Both robes and nets will yield to a freely weaving play of image and enactment. The Furies' nets extend into their binding-songs that bind them to their victim, but Orestes is 'twined' in Athena's idol, too. His

> guilt and his innocence can never be disentangled, and neither can the Furies and the gods, the threads of the Fates and the grand design of Zeus. Their finding binding-song connects us all, mortals, and immortals, in a vast moral network (Fagles 90).

This is a fair description of the revelation and the fate of Eliot's Diana-hero Harleth. She enters and escapes nets; she is bound by both the murderous threads of the Furies and the redemptive designs of the new Judaic-Christian God and his hero Deronda. The two central figures of Eliot's novel, Harleth and Deronda, are thus themselves interwoven in a "vast moral network." If Eliot emphasizes Deronda through the title of her novel, she is again paralleling Aesychlus, who placed emphasis on the new law by bestowing the name of its new hero on The Oresteia. The interweaving of the old and new in Eliot's novel embodies the same idea as it does in Aesychlus's drama: the progressively woven "fabric of society" (Fagles 91).

The images of nets and capture are also imbued with spiritual force throughout the text. The first "fetters" Harleth senses are like "spiritual restraints" (94). The "yoke" Grandcourt places around her neck gnaws at her guilty conscience because it is the "yoke" of her "own wrongdoing" (617; 506). The worst of her "entanglement in those fatal meshes" is its "inward torture" (732). Espe-

cially, the "net" Grandcourt spreads for her is linked to a "network" (345), a broadening note tying up the various coils which snare Harleth. That "network" will, in toto, effect the "bitterest mortification" of Harleth's soul (503).

The end of the hunt is death, and symbols of death surround Harleth, too. The sight of the dead white face on the inside panel of the piano at Offendene strikes "terror" in Harleth because she intuits it is a future omen (91). This "terror" even brings hints of her own death, for it is "mortifying" to her; Eliot repeats that the dead face induces a state of "mortification" for Harleth (93). Her subsequent marriage to Grandcourt, and her gamble with the fate of Lydia Glasher and her four sons, completes Harleth's mortification, and Grandcourt's. Glasher "poisons" Harleth through Grandcourt's diamonds and her own conscience (616). Guilty and isolated, Harleth experiences complete spiritual "mortification" in the sole company of the lizard Grandcourt and his cold-blooded tortures (649). It turns out to have been appropriate that Harleth wore a black dress on the day she accepted Grandcourt's proposal, and on the day when she summons Deronda for spiritual guidance and aid in her infernal union (340; 671).

Her spiritual mortification is so complete that Gwendolen gladly envisions their mutual death as a welcome end: "Let us go, then.... Perhaps we shall be drowned"

(743). When Grandcourt is drowned literally, Harleth is so figuratively. She emerges from the horror a perfect image of death: "--pale as one of the sheeted dead, shivering, with wet hair streaming, a wild amazed consciousness in her eyes, as if she had waked up in a world where some judgment was impending, and the being she saw around were coming to seize her" (750). Deronda, coming to aid her, finds "the unhappy ghost of that Gwendolen Harleth whom Deronda had seen...at the gaming-table" in the beginning of the novel (753). Eliot repeats the image: Harleth is "like one who had visited the spirit-world" (832), or she is, totally, "withered" (877-78).

For Grandcourt, Harleth became his "bride whose dowry is death," which was Clytemnestra's dowry for Agamemnon, too. In his own egoism, Grandcourt little imagined that when he lured a materially "dowerless beauty" to himself, she would bring a dowry of great price, death. Harleth, like Clytemnestra, will 'open wide the gates' to hell for her husband. This act is heroic, for it is a constructive retribution which precipitates future regeneration. Harleth, like Clytemnestra, waits at home to murder her husband in the name of Artemis and the Furies, the "midwives" who birth action and tragedy (Fagles 28-29; 67).[24]

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24. Eliot possibly parallels in the figure of Harleth and Glasher the relation of Clytemnestra and Cassandra. Fagles writes: "Detest her as she may, Cassandra sees as Clytemnestra sees, and brings to light her terrifying

Harleth's poetic act parallels that of Orestes', too.[25] Both Harleth and Orestes are wounded so that they may realize "tragic heroism," which is the ability "to suffer into truth" (Fagles 66). Both experience the "dread of fresh visitation" (663) from the Furies, but both times the visits benefit the victims who are "scourged into something better" (755). Orestes is "agonizing out [his] evolution" from the old law to the new (Fagles 69), just Harleth is.[26] Orestes is a "purgatorial hero" (Fagles 70), and so Harleth becomes one upon marrying Grandcourt, a demon, and by inheriting his past, the black-eyed and black-haired Lydia Glasher residing at the "purgatorial Gadsmere" with its "blackly shivering" waters in its "black country" (385; 615; 831). George Eliot outright declares that Harleth's marriage is her "process of purgatory" (733), and the nightmares it brings upon her are "like furies preparing the deed that they would straightaway avenge" (746).

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powers. There is a relationship between the murderess and the victim, as if Cassandra's vision might inspire the queen's revenge, the queen's revenge fulfill Cassandra's vision" (38). If one substitutes the name "Harleth" for "Clytemnestra" and "Glasher" for "Cassandra," the sentences of Fagle's would still make sense.

25. Constant references to Harleth adopting the "Promethean tone" of tragic lamentation (892), and so on, further tie her to tragic heroes as well as heroines (321; 892).

26. Rex Gascoigne embodies a lighter-hearted parallel to Orestes. He experiences "death" from the darts of Harleth, swoons into a near-death, then is resurrected "into a new world" (114-17), and this is essentially his movement

But the Furies spin life as well as death (Fagles 51). So, Deronda encourages Harleth with a vision of the "new terrible life lying on the other side of the deed which fulfils a criminal desire." From her scourging, he tells her, she will emerge "worthier than you have ever yet been--worthy to lead a life that may be a blessing" (765). With these heartening thoughts, in the midst of her "great sorrow" Harleth begins to feel "a gradual awakening to new thoughts" (766). In essence, she is experiencing the "Greek victory," which is a "triumph" over the barbarian latent in herself (Fagles 14). Further, the Judeo-Christian hero Deronda is moved by this spectacle, and he feels the emotion appropriate for Greek tragedy: "pity" (684). Harleth's painful series of recognitions are acting as initiations into stronger states of consciousness, and this also is archetypal to Greek tragedy's "double thrust of shattering and confirmation" (Fagles 20).

In Aesychlean tragedy, the Furies incarnate the "paradox of woman," her power of murder and of birth, and their own transformation into the Eumenides is a triumph of the better graces within themselves (Fagles 23). In Eliot's drama, the Fury-ridden Harleth's slow transformation into a Eumenides is a triumph of her better self. And this restores her Diana-type to her full heroic stature, worthy of

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from boyhood to manhood.

Clytemnestra and of Orestes.

4. The Diana-Hero.

A. Woman as Hero.

Eliot's quest to restore the full heroic stature to women she stresses directly throughout the text. During the first scene in the novel of Harleth, dramatically winning and losing at the gaming-tables, Eliot raises this key issue: "...she had visions of being followed by a cortege who would worship her as a goddess of luck and watch her play as a directing augury. Such things had been known of male gamblers; why should not a woman have a like supremacy?" (39). This may be an egotistical wish, but it is also the wish of a gifted and ambitious woman. Harleth's desires rebel against the "fetters" and "vexatious necessity" of her society's demands on her as a woman and as a wife (68; 79). She concludes "why girls are glad to be married--to escape being expected to please everybody but themselves" (130). The words are cynical, but they also carry the grain of truth.

Harleth, willful and egotistical as she is, is also wonderfully dynamic. When her family is first ruined, she declares, "I could carry out some plan" to save them (274).

She later seeks to be a "struggling artist" (622). Her feminine training and education haven't prepared her for these plans, or any other besides marrying the rich Grandcourt. In the midst of her despair, Harleth realizes she is "no more cared for and protected than a myriad of other girls" (278). That is a strong epiphany for a Diana-type, a woman modelled after the protrectress of maidens, to find herself so unprepared. Eliot then dubs her "crisis" particularly a "woman's fate" in her world (294).

An aspiring hero, Harleth discovers herself held "captive" by the forms of "genteel romance" where her culture's heroines pour out their souls in personal journals (83). Her grand feelings and rhetoric belong not to the realm of these genteel heroines, but to the realms of Clytemnestra, Orestes, Prometheus, or Macbeth (72). Harleth seeks Shakespearian, Aesychlean, mythic tragedy, and she seeks it as a woman. She cries to her mother:

> I think a higher voice is more tragic: it is more feminine; and the more feminine a woman is, the more tragic it seems when she does desperate actions.... As if all the great poetic criminals were not women! I think the men are poor cautious creatures (85).

The epiteth "poetic" confirms the theory that Eliot bestows on Harleth's nature the same artistic capacity of the Furies, Clytemnestra, and other heroes, male or female,

who wove literally and figuratively, who imaged and "made" their ideas into realities. But in the confines of her society, the powerful tools of the Diana-type have been rendered inane. For amusement, Harleth is given "bows and arrows...the prettiest weapons in the world for feminine forms to play with" (134).

Harleth's rebellion is constant and constantly gender-specific. She tells Grandcourt,

> We women can't go in search of adventures--to find out the North-West Passage or the source of the Nile, or to hunt tigers in the East" (171), and she tells Rex: "Girls' lives are so stupid: they never do what they like .... --go to the North Pole, or ride steeplechases, or go to be a queen in the East like Lady Hester Stanhope (101).

The objections of her uncle, Rector Gascoigne, validate Harleth's assertions on injustice. Harleth, a Diana-type, eagerly awaits the hunt. Eliot pens "...her uncle declaring that for his part he held that kind of violent exercise unseemly in a woman, and that whatever might be done in other parts of the country, no lady of good position followed the Wessex Hunt" (102). He misguidedly tries to console Harleth, "When you are married, it will be different; you may do whatever your husband sanctions" (110). Then, the Christian Rector heartily congratulates her on her doomed engagement to Grandcourt:

"Marriage is the only true and satisfactory sphere of a woman,... you wil have probably an increasing power, both of rank and wealth" (180). Evidently, the Rector is not concerned with spiritual power, or any power inherent in a female's soul.

The sinister implications of this view emerge clearly when Grandcourt's direction to his bride echo the Rector's beliefs: "You have married me, and must be guided by my opinion" (655). For all Harleth's forceful nature, she thus finds herself badly school and prepared to deal with Grandcourt's "despotism", a given in her world: "To Gwendolen, who even in the freedom of her maiden time had had very faint glimpses of any heroism or sublimity, the medium that now thrust itself everywhere before her view was this husband and her relation to him" (736).

Eliot appends another: "I like to mark the time, and connect the course of individual lives with the historic stream" (122). She has, perfectly, by dropping the fierce and free type of the Greek goddess of the green chase into the midst of Victorian England, then charting her trials.

Lydia Glasher's fate depicts the terror inherent in the role of woman in the 19th century. Glasher stands, pale and fierce, with her four children, ignored by their father, who delights in wordly admiration and popularity. Harleth looks upon her fate, "...it was as if some ghastly

vision had come to her in a dream and said, 'I am a woman's life.'" (190).

The fate of Princess Leonora Halm-Eberstein corroborates this theme even more. The Princess realizes her artistic powers more than any other woman in the novel. "Leonora" indicates the Princess's identity as a Diana-type, for just as the snake is the heraldic animal of the waning moon goddess and her Furies, so the lion is the heraldic animal of Diana in her potnia theron configuration.[27] Eliot writes into the text more ties between the Princess Leonora and the Diana-hero Gwendolen Harleth. Harleth possesses a fine but untrained voice, for example, and she is labelled a "princess in exile" and a "queen in exile" (71). Leonora is a gifted, and trained, performer, and she is a Princess in exile, specifically a "queen" exiled from her race because her father tried to exile her from the stage to the kitchen, nursery, and a "tame life" (688; 702).

Moreover, Leonora's tale begins with an image of ancient weaving, the poetic but sad weaving of a female artist who must watch pass by a world replete with male heroes:

> She held the spindle as she sat,
>
> Erinna with the thick-coiled mat

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27. Both the first and last names of "Leonora Arrowsmith" likewise identify her as a Diana-type of Sinclair

Of raven hair and deepest agate eyes,
Gazing with a sad surprise
At surging visions of her destiny--
To spin the byssus drearily
In insect-labour, while the throng
Of gods and men wrought deeds that poets wrought in song (686).

Leonora determines to tear the astricting ties that bind her to her father and his culture, and she rises to artistic glory and fame as a singer: "I was the Alcharisi you have heard of: the name had magic wherever it was carried" (697). But the price she pays for this is "suffering" to extreme (688), and she only ripped apart the ties with her family and people because she was suffocating in them:

I hated living under the shadow of my father's strictness.... I wanted to live a large life, with freedom to do what every else did (693).

Her culture demanded that she obey her "father's wishes and commands," that she remain in "bondage" (689; 694): "Every woman is supposed to have the same set of motives, or else to be a monster" she cries to her son (691). Less one condemn Leonora for her ruthless decisions and strong pride, this cry reminds all that to label her a "monster" is to join the ranks of tyranny of those who

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(Footnote 27 continued from previous page)
Lewis.

condemned her for being a different sort of woman. Deronda, her own son, feels liable to pass judgement upon his mother, and she enlightens him: "You are not a woman. You may try--but you can never imagine what it is to have a man's force of genius in you, and yet to suffer the slavery of being a girl. To have a patten cut out--" (694). She schools him in another painful truth: "My father had tyrannised over me--he cared more about a grandson to come than he did about me" (698).

The price Leonora pays for realizing her artistry is ending a "shattered woman" (701). In further irony, Leonora is alluded to, like Klesmer, as a "sorceress" who could have mixed powerful potions, but only her father was allowed to become the physician (723). That is quite an inversion of the original powers of the priestesses of Diana, especially her midwives and their medicinal knowledge. Her father subsumes all of his daughter's sorceress's powers, throws his "yoke" over her, and tries to keep her "in a frame" to be "tortured." He does so freely for that is the current "law" of his world (726).

Deronda has already conceded that the "equivocal fate" of gifted women like Harleth moves "as busy images of what was amiss in the world" (685), and ultimately he will concede to his mother's claims also.

The Princess poses the ultimate question to Deronda. She admits she has been the "loser" (727) but asks,

> "Had I not a rightful claim to be something more than a mere daughter and mother? The voice and the genius matched the face. Whatever else was wrong, acknowledge that I had a right to be an artist, though my father's will was gainst it. My nature gave me a charter.
>
> "I do acknowledge that," said Deronda (728).

The figure of Leonora, the heroic artist, and her tale, incorporate the entire imagery of the novel, giving it a centrifugal role. The Princess's father, a tyrant from whom she had to escape, doubles the terrible father from whom another Jewish heroine, Mirah, had to escape. Eliot explores the motif by varying it: the Princess escaped into rebellion and art, Mirah into submission and work. However, Mirah's voice, unlike Leonora's, could not rise to the grand occasion of the stage.

Secondly, the Princess weds her first husband, her cousin, because she can rule him and thus be free. Here is a variation of the possible marriage of Harleth to her pliable cousin Rex. Harleth rejects him because she seeks a challenge with a worthy foe. Harleth's voice, like Mirah's, is also not the equal to Leonora's, however; just as their art is not as grand as Leonora's, so neither can their tragedy be.

Thirdly, Deronda's search for his lost mother

echoes Mirah's search for her lost mother. And, Deronda follows the singer Mirah just as his mother's husband followed her voice, just as men and tides in general follow the moon and her music (725; 729). The parallels and variations on Eliot's themes continue and continue in Leonora's tale.

The Princess's sorcery (723) echoes of the sorcery of Lydia Glasher and the witching powers of Gwendolen. Or, the Fury-like nature of the Princess echoes the similarly fiery powers of Glasher and Harleth: "...in her dusky flame-coloured garments, she looked like a dreamed visitant from some region of department mortals" (730).

Another woman whose figure varies the theme of a Diana-hero in Daniel Deronda is Catherine "Arrowpoint", her last name linking her to Diana, goddess of the green chase. When Harleth appears at the Archery contest "as a slim figure floating along in white drapery", Arrowpoint is a sister image, "also dressed in white" (73). Harleth's beauty is capable of "eclipsing" that of Catherine Arrowpoint's (135), but in reality Miss Arrowpoint is "one of the best archeresses" (135), better, it will turn out, than Harleth.

Arrowpoint is heiress of "Quetcham Hall--worth seeing in point of art" (64). That is well said as an introductory point, for its heiress, though she has no voice of her own, marries a worthy artist, Klesmer, who came to

Quetcham to bring his art to her. Catherine is then willing to renounce all her superior material possession of Quetcham and its artistry for the truer gifts and love of her music teacher. In this act, Arrowpoint proves that she does not "miss the mark." She proposes marriage to Klesmer, in essence letting fly a fine and perfectly aimed arrow, and he accepts. Her "mental superiority" to Harleth is pronounced in this scene (82). Arrowpoint has "a clear head and a strong will" that keeps her clear of Harleth's hamartia: "Catherine.... would not accept the view of her social duty which required her to marry a needy nobleman or a commoner on the ladder towards nobility" (279). When Klesmer declares the impossibility of their love, Arrowpoint replies with Dianesque bravery and intiative: "I am afraid of nothing but that we should miss the passing of our lives together" (287).

Her mother taunts her that she will become a "public fable" for proposing to a man (289). Still full of courage and conviction, the maiden Arrowpoint replies, "But I will not give up the happiness of my life to ideas that I don't believe in and customs I have no respect for" (289).

Arrowpoint's high mind, and morals, combine with her family's fortune to create in her a great Diana-bride for the novel's artist, Klesmer. The wealth she brings her groom is figurative as well as literal, and even two obtuse bystanders discern a symbolic element in her fine figure:

> But how remarkable well Miss Arrowpoint looks today! She would make quite a find picture in that gold-coloured dress.... Well, perhaps a little too symbolical--too much like the figure of Wealth in an allegory (137).

The four figures of Arrowpoint, Harleth, Halm-Eberstein, and Lapidoth compare neatly, and in doing so reveal another motif in Daniel Deronda. The artist Halm-Eberstein triumphs and suffers most grandly; the willful Harleth rebels, suffers, and moves towards a new life; the humble Mirah strives and earns a quiet, loving place for herself; Arrowpoint, however, seems to be blessed with the most harmony. Her life and her happy marriage come both easily and intelligently, to her credit. Arrowpoint has a find blend of rebellion and submission. She denounces useless social customs and parental folly, and she admires her husband's artistic superiority.

The heroic characters in Daniel Deronda have this fine blend, and the non-heroic characters particularly lack this. Moreover, the blend, or lack of it, is frequently presented in the terms of masculine versus feminine. Harleth, for instance, rebels against a woman's fate and strives to realize the heroic potential within her traditionally assigned to males, such as Orestes, Prometheus, Macbeth, and others.

Deronda, the male hero, has much of a woman's soul

to refine and impassion his noble nature. Eliot notes that he has "a woman's acuteness of compassion" (747), and he is "moved by an affectionateness such as we are apt to call feminine, disposing him to yield in ordinary details, while he had a certain inflexibility of judgment, an independence of opinion, held to be rightfully masculine" (367). Eliot's choice of words here, "such as we are apt to call feminine" and "held to be rightfully masculine," clearly imply that the categories of "feminine" and "masculine" are cultural fabrications, for they are both naturally present in her gentle hero Daniel Deronda and her fierce hero Harleth.[28]

In fact, Deronda finds himself "unmanned" by a flood of compassion for Harleth (758), and when he talks with the Princess, it becomes clear that "all the woman lacking in her was present in him as he said, with some tremor in his voice--

'Then we are to part, and I never be anything to you?'" (723-24).

Conversely, characters who are masculine with a touch of smug assurance, like the Rector Gascoigne, or, worse, masculine with a streak of sadism, like Grandcourt, are non-heroic. And, women who conform to their culture's well-defined limits for the "feminine" are equally non-

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28. This theme strengthens the theory of Daniel Deronda's roots in Aesychlean drama, in which there is "a healthy unisexuality of the spirit" in its characters (Fagles 87).

heroic. Mrs. Davilow is a loving but sadly tremulous woman. Eliots heightens er folly by naming her Frances, which, I take it, is an allusion to Saint Frances who rebuilt the Church on earth. The insipid bride Mrs. Frances Davilow, however, makes two blunders in her marriages, the first to a gambler and the second to a Captain, a soldier of this earth, and she ends building little (64).

The caring but smugly paternal Gascoigne has his daughter Anna, a nice but timid and miniature female (61). She is incapable of asserting herself, thinking even "Lotta's donkey" would be "good enough" for herself (66). The donkey may be an allusion to the admired humility of Christian women, whose savior rode into Jerusalem on a donkey and whose Blessed Virgin fled her persecutors on the same. However, Anna is not only humble but she is tepid. She has none of the redeeming poetic powers of Harleth, or the fine mind of Arrowpoint, or the gentle wisdom and voice of Lapidoth. Her little figure, along with the folly of "Frances" Davilow and the statements of Eliot on "that mild form of lunatic asylum, a nunnery" (657), all of these congeal to form a criticism of a purely submissive and renunciatory role of women in their Christian culture.

The role needs to be revived with a spark of pagan Fury. Together, the two forces may create a vibrant hybrid and wonderful bride, like Catherine Arrowpoint. Just as her last name alludes to the goddess Diana, so her first name

alludes to St. Catherine, whose wedding to Christ was a popular subject in art from the Renaissance on. In George Eliot's modern novel, her groom and hero is an artist, Klesmer, and his poetic powers can help to legislate the world, as Christ's once did, especially now that he has found his bride. Catherine Arrowpoint is a hybrid and fine figure of balance and harmony. And, that is what the mortified but reborn Gwendolen Harleth promises to be.

B. Art and the Hero.

The theme of art and artists exposes a critical imbalance between the lives and fates of the sexes in the world of Daniel Deronda. Klesmer, for instance, is an "immortal." He is a grand artist in the novel, experiencing a happy mortal fate, too (460). That is a marked contrast to the sufferings of another great artist, the Princess Leonora, who pays with a woman's blood the price of being gifted.

Harleth is frustrated that her society's popular art gives her models of "genteel romance" brimming with heroines who effusively, and ineffectively, pour out their souls in journals. In her lack of exposure to anything superior, she assumes that "what remained of all things knowable, she was conscious of being sufficiently acquainted with through novels, plays, and poems" (70; 148).

That assumption is a pathetic comment on Harleth's genteel and particularly lacking feminine education, one that has bred ignorance in her, not enlightenment. George Eliot draws attention to this fact more than once. After Harleth meets the ghostly Lydia Glasher in the Chase, she pens "Gwendolen's uncontrolled reading...had somehow not prepared her for this encounter with reality" (193).

Ironically, Harleth, imbued with beauty and tragedy equal to Clytemnestra, Orestes, Prometheus, and others, has never been carefully and constructively school in these dramas. This would have helped her with desperately needed guidance and preparation for the hard realities of her life and force of her nature.

The high art to which she has been exposed, however, does elicit certain yearnings.[29] As a girl, she had figured in tableaux vivans at school, and from this she longs to assume Greek dress and to enact Greek scenes of "tragic intention" (84). She has a severe trial to undergo before she can attain this height, and when she does so, it

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29. Eliot stresses this theme through repetition with Mirah: "...I gathered thoughts very fast, because I read many things-- plays, poetry, Shakespeare and Schiller, and learned evil and good" (253). Mirah also learns further by "piecing together what I read in plays and other books about Jews and Jewesses" (254). Interestingly, however, the current of a real soul runs so deep that art cannot encompass its vitality. Mirah says of one crisis, "All those opposite feelings were meeting and pressing against each other, and took up all my strength. No one could act that. Acting is slow and poor to what we go through within" (714).

will be not in the frame of her genteel tableaux vivans but in real life. Also, her real tragedies correct her flaws that were sharply exposed in her interpretations of drama. When her group stages a scene from Shakespeare, Harleth demandes Leontes kneel and kiss the hem of her garment instead of embracing her, and later this egoistic becomes mortified through her tragic marriage with Grandcourt (90), enabling her future growth. Thus, life, its heroes, and art constantly interrelate, reveal much about, and influence each other in Daniel Deronda.

As another instance, Klesmer, the true artist, calls Harleth's pageant a "magnificent bit of plastik" (92), and this term indicates life as mere impersonation (888), a theory backed by Henry James's labelling as "plastic" Osmond's false view of art and life, especially his tyrannnical will to mold his daughter Pansy.[30] The "perfect climax" to Harleth's piece of amateur plastic comes when she faints from terror. Life, and its future tragedies, interrupt her genteel art; the piano panel flies

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30. Eliot further mimicks dabblers in plastik in the portrait of the likable but ineffectual Hans Meyrick, who paints the gentle and pure Mirah Lapidoth as a Berenice! (516). Hans conveniently changes the end of Berenice's story to fit his own personal, and trivial, means (515), a rather shallow and self-serving use of artistic license that echoes Harleth altering Shakespeare to have Leontes kiss her hem. Hans also proceed to he offer to paint Harleth and Grandcourt an as "Antinomian" version of the Duke and Lucrezia Borgia, which Deronda aptly labels "a bit of fanatstic representation, such as was common with him" (626).

open and reveals a dead white face, which will be her husband's drowned face one day (92-93; 738; 761; 901). That husband, like Osmond with his "plastic" view of art and life, craftily lured Gwendolen into his "painted gilded prison" (651).

In addition, the heroic potential of Eliot's characters actually embodies art. Initially, Harleth's beauty and tragedy, aided by her youthful ignorance and egoism, embodies pagan art: "Dressed in black, without a single ornament, and with the warm whiteness of her skin set off between her light-brown coronet of hair and her square-cut bodice, she might have temped an artist to try again the Roman trick of a statue in black, white, and tawny marble" (294). On the other hand, the mature and wise Deronda embodies the harmony of Judeo-Christian artists. His physique, a blend of feminine "refinement" and masculine "force," is an image of Titian (226; 378; 552). Or, Ezra Cohen embodies Israel's history and literature. He recites a story of the Midrash on the self-sacrifice of Jewish maiden who loved a Gentile king. Mirah sees a part of herself embodied in the tale because she is in love with Deronda and jealous of Gwendolen, and she offers this personal interpretation, that the Jewish maiden was jealous of the king's Gentile wife and wanted his attention. Ezra Cohen schools her in the greater meanings of art, literature, and her own nature:

> My sister, thou hast read too many plays, where the writers delight in showing the human passions as indwelling demons, unmixed with the relenting and devout elements of the soul. Thou judgest by the plays, and not by thy own heart, which is like our mother's (803).

Ezra's is the nobler and accurate interpretation of the drama. The snakes of jealously in Mirah's bosom are not solitary and unmixed, but they blend with the more heroic and devout elements within her, and this makes Mirah and Ezra two more mirrors in Daniel Deronda of tutelary and intermingled roles of art and life.

C. Religion and the Hero.

In George Eliot's novel, the transition from old law to new law, which is Aesychlean "cultural evolution" (Fagles 73), traces the progress from pagan to Christian law and philosophy. The Judeo-Christian hero, Daniel Deronda, at first irks the Greek Diana-hero, Gwendolen Harleth, because he views her "as a specimen of a lower order" (38) and thinks he will best aid her as a "mentor" (49). Deronda perceives the difference between his ideas and Harleth's are "like a difference in native language" (873), and so they are, the language of Greek versus

Hebrew. Both paganism and Judeo-Christianity were, in their own time, a "conceivable vesture of the world" (411), and George Eliot marches out these two grand vestures of the Western world for sharp comparison and contrast in her two main characters, Harleth and Deronda.

Harleth harbors all the glorious force and reckless action of a pagan Diana-hero while Deronda perfects the "reflective hesitation," even to the point of a "demerit", of a meditative soul (220). He is the Judeo-Christian "good" man (242), and he gently cautions Harleth, "--all reckless lives are injurious, pestilential" (501).

Deronda, in accord with this role as a Judeo-Christian hero, saves many, from Gwendolen Harleth to Mirah Lapidoth and Hans Meyrick, all of whom intuit his "redeeming influence" (369). Deronda begins Harleth's salvation on the day he redeems for her the inheritance she had impulsively pawned, her father's necklace (49). This young Harleth greets his influence with "resentment" (867), but a married, older, and wiser Harleth turns to his "corrective presence" with more "love and trust" (867). Deronda's voice now sounds to her as "the deep notes of a violoncello", specially compared to her own husband's "toneless drawl", which points toward the inferiority of Grandcourt, the pagan hunter (376). She knows fully the "conscious error" of her behavior at the gaming-tables and in her marriage, and in her crisis Deronda wakens "something like a new

soul" to replace "her former poise of crude self-confidence" (378). She implores him, the symbol of the new law, to continue "the rescue he had begun in that monitory redemption of the necklace" (835):

> You must tell me then what to think and what to do; else why did you not let me go on doing as I liked, and not minding? If I had gone on gambling I mght have won again, and I might have got not to care for anything else. You would not let me do that (501).

As Harleth continues to ask him to "enlighten my ignorance", Deronda does so with patient counsel: "Take the present suffering as a painful letting in of light" (508). She constantly asks that he help her out of her "ignorant" spiritual state, and when he aids her, his "words" and "tone" succeed in touching the "new spring in her" (672).

Harleth confesses her sin of marrying Grandcourt with the knowledge it would cheat Lydia Glasher and her four innocent children, and Deronda replies with a metaphor the ties her sin and her gambling streak: "There are enough inevitable turns of fortune which force us to see that our gain is another's loss" (382-83; 485). Harleth persists in defending her rash sport as a refuse from dullness, but he tutors her "poor soul" that dullness "is a disease in ourselves" (464). He then fortifies her with the thought that her "wound" and "keen remorse" are enlarging her life

(494-95; 625; 868).

Precisely, it is her "wonderfully mixed consciousness", of pagan recklessness touched by Judeo-Christian remorse, that makes Harleth's struggle so dramatic (760). It also makes her triumph, of the "struggling regenerative process" (842), more prized:

> But her remorse was the precious sign of a recoverable nature; it was the culmination of that self-disapproval which had been the awakening of a new life within her (762).

Harleth's striking figure, free, rebellious, and refusing to "submit" or "resign [herself] to the will of Providence" (270-74; 334) also forms a strong contrast to the patient and humble Jewish heroine Mirah Lapidoth. Her life as a governess strikes Harleth as "penitentiary" (315) while Lapidoth takes pride, even delight in her hard-earned wages as a music instructor. She also likes the teachings she receives, meekly, from her wise and older brother Ezra Cohen. When young, Lapidoth had given herself self-instruction in her Judaic heritage and the great authors whereas Harleth had a lighter education which she went along with, the end result being her vulnerability to indulge her own naive ideas and feelings (320-21). Harleth becomes a "pale agitated beauty" compared to the "rich colour and the calmness" of Mirah Lapidoth, an Old Testament "pearl" (264).

Harleth's other Christian instructor, the Rector Gascoigne, is good-natured but superficial, and his instructions to her on her marriage are ruled by earthly considerations of Grandcourt's wealth (177-79). When the Rector, a symbol of the new law, fails Harleth, it helps to precipitate her marriage to Grandcourt, a pagan figure. The progress of cultural evolution, then, needs be carried out actively by both parties concerned, old and new.

It was needful the short-sighted Rector be replaced by a better mentor, Deronda. He gives full attention and care to all of his charges, Hans, Mirah, and, especially, Gwendolen: "...she too needed a rescue, and one much more difficult than that of the wanderer by the river" (620). Deronda thinks Harleth's rescue more desperate because of her lack of teaching: "And it seems to me that she has a dreary lack of the ideas that might help her .... She was clearly an ill-educated wordly girl" (466). He also informs Harleth that one becomes "better by having people about us who raise good feelings" (624), another notable lack in her life's education, and advice that would have hindered, not aided, her ill-fated marriage to Grandcourt.[31]

In that marriage, Harleth dreams more and more of

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31. Ironically, the one woman whom Deronda cannot rescue is his own mother. The Princess suffered at the hands of a tyrannical father, whom she fled, leaving behind his beliefs in doing so. At the end, she stands before her son and gives her confession: "No faith is strong within me" (701).

murdering her husband, or of escaping as she sought in Leubronn to escape her troubles by sport of roulette. However, just as Deronda returned her necklace pawned at the gambling resort, so he continues to school Harleth later in endurance, fortitude, and penitance. His superior spirit strictly disallows her headlong escape from her crisis:

> ...she had wild, contradictory fancies of what she might do with her freedom--that 'running away' which she had already innumerable times seen to be a worse evil than any actual endurance, now finding new arguments as an escape from her worst self. Also, visionary relief on a par with the fancy of a prisoner that the night wind may blow down the wall of his prison and save him from desperate devices, insinuated itself as a better alternative, lawful to wish for.... she felt herself escaping over the Mont Cenis, and wondering to find it warmer even in the moonlight on the snow, till suddenly she met Deronda, who told her to go back (739-740).

In language hinting of a <u>double entendre</u>, Harleth speaks "in a submissive tone" to Deronda and begins to wonder if she "have lessons" from the gentle and meek music

instructor, Mirah.[32] Deronda advises her to follow in the same tract of himself and of Mirah, with whom he has discussions on "the transmutation of self" (523): "The refuge you are needing from personal trouble is the higher, the religious life" (507). Harleth listens carefully, for she knows her old "soul" has experienced "mortification", and she needs struggled to give birth to the new one, no longer "selfish and ignorant" (502-03; 649).

After Grandcourt drowns, and her hand momentarily stayed the rope he cried out for, Deronda sits before her with his "halo of superiority", and she gives her greatest confession (759). He advises her that the better half of her soul gained ascendancy in the end, for she not only resisted all impulses to murder, she jumped into the water to save Grandcourt. He takes her hands, a powerful act because it gives Harleth testimony that she can rely on his "inexhaustible patience and constancy" and a "stream of renewed strength" which passes from his soul into hers (755-54). As his strength enters hers, Harleth finally speaks of redemption: "...it was not my own knowledge, it was God's that had entered into me" (757). At last, her life has passed from the "curse" of the pagan Fury Lydia

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32. The same hints of a double entendre are heard when the previously intoxicated Harleth asks Deronda to fetch her a glass of water, or when she saids of the turquoise necklace he redemmed for her at the gambling resort, Leubronn, "I lost it once, and some one found it for me" (499).

Glasher and demonic Grandcourt to the "blessing" of the Judeo-Christian Deronda and his God (406; 765).

She has passed into the sphere of Deronda, the "terrible-browed angel" (737) of the superior Judaic-Christian philosophy for the Western world. Hans Meyrick had astutely dubbed Harleth the "Supralapsarian" (708). In evolving from that to a new and higher state, her soul goes through no less than "a whole heroic poem of resolve and endurance" (771). The Diana-hero experiences and weathers her "tragic transformation", but it is one into a new life "growing like a plant" (836; 839). She will end among "the best of women", and she will realize her own "new powers" (840). In Daniel Deronda, the pagan Diana-hero had cried, "God help me!", and Eliot rewards her with God's answer, the sending of the terrible-browed angel Deronda (833). The pagan Harleth's one Christian prayer is answered, and it leads to her rebirth.

Harleth's tragic transformation is a personal apocalypse. The structure of Daniel Deronda constantly reinforces this idea. Every story in the text is "a chapter in Revelations" (239). Mirah's story will be a "revelation" to Ezra Cohen by Deronda, just as Cohen's story will be to Mirah (603; 641). Or, Mirah's love for Deronda is a "a flash of revelation" (797). And, not only does each character's story comprise a chapter of Revelations, but each intertwines with another's to herald the apocalypse:

> ...to many among us neither heaven nor earth has any revelation till some personality touches theirs with a peculiar influence (484).[33]

Furthermore, so central is St. John's work to Eliot's Daniel Deronda that "Book Six" is titled "Revelations" (565). Allusions to this imbue even the pagan Harleth's early forebodings of tragedy, as in the scene where she receives the first letter from Lydia Glasher:

> Gwendolen felt an inward shock, but her immediate thought was, 'It is come in time.' It lay in her youthfulness that she was absorbed by the idea of the revelation to be made (187).[34]

The revelations continue, to increase her suffering and her regeneration. Deronda's exit to help his people is a final, painful, but growth-provoking "revelation" (869), one that will force her to survive entirely on the resources of her new soul. Throughout the text, Deronda

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33. The theme of Revelations is partially rooted in this Romantic theme. Various allusions, such as the excerpt from Wordsworth's Excursion (B. IV) that begins Chapter 40, focus on the glorious transformation of the moon-inspired soul and its veil of life (548).

34. Daniel Deronda's growing awareness of his life and the world follows a similar pattern. The first "revelations" he intuits concerns his mysterious origins (206). The story of his mother is another "revelation" (559; 570; 709). Or, Ezra Cohen prophesizes Deronda's origins, in the context of the Book of Mormon, whose author received angelic revelation (556; 897). When Deronda finally knows all, Cohen proclaims: "It is all revealed--it is made clear to you", and both acknowledge it to be the "revelation" each has awaited. (631; 817; 819).

witnessed the "sad revelation of spiritual conflict" of Harleth (759), struggling to give birth to her heroic potential and future, and that has happened at last.

D. Tragedy, Hamartia, and the Diana-Hero.

Harleth is clearly a dramatic hero. The first time Deronda sees her, she arrests his attention, with "the moment become dramatic" (37). The "drama" begins (39). Throughout the novel, persons who meet her observe that she "has some drama in her" (201).

Harleth delightedly images her drama will take the form of comedy, for she is too happy to be fated for "tragedy" (57). Only for fun and self-glory does Harleth want to appear in "Greek" dress, act a nobly "tragic intention", or bask publicly in the role of a great "poetic" criminal of some sort (84-85; 89). Such youthful egotism is exactly what plunges her into her tragic affairs, however, ones much needed to deepen her spirit and awareness of life. She suffers for the "erroneous way of thinking" that necessitates suffering and re-birth (88; 378).

The main avenue of her suffering, her marriage, is a "subtly-varied drama" in which she and Grandcourt battle "triumph" over each other's lives (346; 369). Grandcourt prefers Harleth for this "drama" she provides, and he

snares her by allowing her to "[play] at reigning" as a dramatic queen (361). Harleth falls by girlishly believing his promises that in her marriage she will be "the heroine of an admired play without the pains of any art" (404).[35] When the wedding ceremony is over and her married life begun, however, she experiences no less than "agony" (758), and her conscience becoming a "lava-lit track" (843). Out of this wrenching "grief" comes her final cry, of true tragedy, one more heroic for former happy belief in life's comedy and her consequent struggles:

> "Don't be afraid. I shall live. I mean to live.... I shall live. I shall be better" (879).[36]

Hamartia, "to miss the mark," is the flaw which

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35. A quote from Shakespeare's Anthony and Cleopatra opens Chapter 53, the tale of the suffering artist Leonora, and this quote reinforces the beneficial ends of tragedy:

> My desolation does begin to make
> A better life (722).

When Deronda's life touches hers, it is a "tragic experience" (731) that hints at that "desolation."

36. Mirah Lapidoth's life establishes, with Harleth's and The Princess's, a pattern of dramatically tragic "fates of women" (231). Her story is replete with images to tragedy. Lapidoth's her beauty and early struggles are "tragic" (228), and in the midst of her woes, Mirah turns to "tragedies and grand operas" in a search for meaning in her life (257). Deronda takes interest in Mirah, and her brother, as "the offspring of Agamemnon" (604; 899). Deronda finds Lapidoth in a "drowning-shroud" (239), and when Mirah recounts her tale to Mrs. Meyrick, she likens it to the "classic tragedies" of "grief and glory" that are the tale of Israel, its "long song of mourning that has been going on through ages and ages" (256; 575; 812). Her name, Lapidoth, would strengthen her as the tragic hero of Israel, for the singer Deborah in the Bible is the wife of Lapidoth.

heralds tragedy in Greek drama. Gwendolen Harleth, modelled on the goddess of the hunt and bow and arrow, woefully misses the mark. She misses for the same reason many Greek tragic heroes do: Pride. In her youthful egotism, Harleth brags, "There is nothing I enjoy more than taking aim--and hitting" (63). She vaunts to her mother that no other maiden at the Archery contest will have even "a shadow of a chance" for Grandcourt against her (127).

Her words are full of pride, and point directly toward her tragedy with Grandcourt. When she crows to others at the contest, "If I am to aim, I can't help hitting", the Lord Brackenshaw cautions: "Ay, ay, that may be a fatal business for some people" (139). Still glorying in her precise shot and victory, Harleth eyes the point of her arrow, at that fatal moment she is introduced to her husband (141). Upon conversing with him, she assumes, in "dark" error, that a cold man might be the best husband, for he will be less likely to interfer with his wife, and at this fatal moment she finds she had lost "the gold arrow" of the Archery contest to another maiden (147-48; 159; 173). Moreover, the bulls-eye's skill, in archery and marriage, of Miss Catherine "Arrowpoint" highlights Gwendolen Harleth's <u>hamartia</u>.

At the end of Harleth's tragedy, her arrows once tipped in the poison of pride now are dipped in the other great emotion of the Greeks and their tragedy, Pity:

...her words of insistence that he 'must remain near her--must not forsake her'--continually recurred to [Deronda] with the clearness and importunity of imagined sounds, such as Dante has said pierce us like arrows whose points carry the sharpness of pity (684).

CHAPTER SIX

Beatrice Rappiccini and Ligeia: Diana as a Type of Christ.

I. Introduction: The Virgin Hero.

Diana, as the moon deity of illumination and rebirth, came to function in many novels as the apocalyptic goddess who had to assume in the modern world the role of the god who had died. Her powers of apocalypse, both comedic and tragic, were analogous to the apocalyptic powers possessed by Christ and, as I argue, certain types of Diana therefore came to act as new types of Christ. This idea, perhaps radical to some, has serious precedents in medieval and Renaissance literature.

The Diana-hero's assumption of Christ's role was often an ironic one in modern literature, as in Nathaniel Hawthorne's short masterpiece, "Rappiccini's Daughter." Radiant Beatrice is a Diana-type filling the role of savior traditionally given to Christ. Beatrice alone is able to rise to the "height and heroism of love" that is the redeeming force in the story. Her role contrasts sharply with that of her father who, as a scientist, is a material modern man who betrays his daughter's heart, spirit, and ultimately her life. Beatrice's role also contrasts with

that of her lover, a student of material science also. He will prove as false to Beatrice as her father. His name, Giovanni, is an allusion, I take it, to the prophet John, and thus "Giovanni" indicates how false a prophet he is when he turns on the heroic Beatrice, who could have been his guiding light.

The Diana-hero's assumption of Christ's role is given an even darker cast in Edgar Allan Poe's short masterpiece, "Ligeia." The powers of death and resurrection resides in the heroine, whose unearthly and haunting beauty and spiritual force dominate the entire work, especially its troubled "hero."

The strong precedent for modern Diana-heroes who function as types of Christ that exists in medieval and Renaissance is strongest in Giovanni Boccaccio's The Nymphs of Fiesole and Ludovico Ariosto's Orlando Furioso. These two works not only embody this tradition but helped greatly to pass it onto Western literature. The works of Ariosto and Boccaccio are second only to the works of Dante and Petrarch in their pervasive influence on English literature (Ariosto 74).

Another medieval influence, the science of alchemy, bears as strong on Hawthorne's "Rappiccini's Daughter" as it did in The Scarlet Letter. Importantly, alchemy has an androgynous theme, relevant to authors who want to create androgynous heroes. Jung documents in depth the entwining in alchemy of (1) the earth and its fertility,

(2) the sages creation of an "ambisexual Philosophic Man of the Philosophers, the Catholick Androgyne of the Sophists" in Christianity, and (3) the "andrygynous unity of Shiva and Shakti" in Tantric ideology (46, 373f; 405). In short, in the union of alchemy's various physical elements, some of which were male and some female, a resultant "ambisexual" character took on many guises.

Jung singles out the configuration of an androgynous Christ: "...Christ in his mystical androgyny, the 'man encompassed by the woman, i.e. sponsus and sponsa (Ecclesia)" (165). Jung specifies that he is referring to an ideal, as opposed to real, androgyny in the figure of Christ. I.e., in paradisical and ideal union, all members of humanity, the male and female, are united in Christ's soul. This 'marriage' is furthered through union with the Church, itself an androgynous entity because her hierarchy is masculine while her soul is feminine, a fact which is imitative of Christ (372-74)! Typically, in medieval symbology, Christ's soul was feminine while his spirit, cast as the dominance of consciousness, was masculine, this fact indicating why Christ has such feminine features in that art (374; 379). Moreover, Christ <u>is</u> the woman's seed that shall bruise the head of the serpent (Gen. 3:15), and that identifies him with the Virgin. Constant references to the "virgin" mind, soul, and being of Christ corroborate this

idea (373; 404).[1]

Jung delves into the ecclesiastical tradition of the mystical androgyny of Christ much more in Mysterium Coniunctionis, to which I refer the reader who wants to explore that topic in depth. For this chapter, I note it as precedent and part of a tradition in Christianity, whose medieval alchemists prized and quested to "activate the archetype of unity" (540).

II. The Pre-modern Literary Tradition

A. The Medieval Tradition of Diana- and Christ-heroes: Giovanni Boccaccio's The Nymphs of Fiesole.

Amid the "false and wicked" pagan world of pre-Christian Fiesole (26), Diana reigns singly as a "virgin goddess" whose followers abhor "sinful lust." They seek true bliss in Diana's green forests "far from the world" of men and error (27). Boccaccio, using language reminiscent of Revelations, writes that his Diana "unveiled her smile" to her worshippers and in doing so revealed to them the ideal of purity (27). He repeats this image many times:

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1. My analysis of Pearl in Chapter Three discusses her role as an incarnation of the lapis, which is the united product of the alchemical union between the scarlet woman and white minister in The Scarlet Letter. Further, Pearl not only possesses an androgynous unity of her mother and father, but she also fulfills partially the role of Christ, who is the lapis philosophorum in medieval alchemy.

"...to Fiesole Diana came/to show her gathered nymphs her holy frame" (29). The holy Diana inspires both "reverence and fear" in the hills surrounding Fiesole (31).

In the poem, many "having sinned against her" run from her "vengeance." This trait of Diana's wrath, perhaps harsh to some modern readers, is just within the framework of Judeo-Christianity and its coming Armageddon. The literal and figurative beasts of this earth are violent and lustful; they are "worldly sinner"s who fill the poem and its world with "horrid" and "grievous sin" (95; 105; 108), especially in relation to their "broken vow"s of love and purity (107).[2] Diana is the needful protector of the "holy law" of spiritual virginity (92; 97; 108) in her country, and in this role, she pre-figures Christ, the Christian soul.

This theme is central to Boccaccio's poem. Diana embodies the virgin whose soul is "as hard as frozen snow" (26), an image perfectly in accord with the high tenets of medieval Christianity. Her celestial grandeur is constantly juxtaposed against the potential "evil" of the world and men (27). Diana may seem as hard and cold a "marble block" (51) to the smitten Africo, but this sample description of

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2. The works of medieval contemporaries confirm Boccaccio's view of earthly bestiality. In Paradiso, Dante refers and conforms strictly to the tenet of St. Thomas: "...by sinning man forsakes the order of reason, and consequently falls away from human dignity, which consists in being free and existing for himself, and he degenerates, in a way, into the slavish state of the beasts" (334-35).

her frame establishes her superior nature:

> She was of such erect, majestic height
> as goddesses should be; her glance, her face
> shone brighter than the brightest star above,
> for truly seemed she made in paradise (28).

Her "radiance" alone casts a "live and lustrous flame" upon the earth and heartens with the "warmest valor" her nymphs' hearts (28-29). Only her "sovreignty" keeps their hearts "adamant and chaste" (40). Her deathly bow and arrow send the grandfather of Africo and the erring nymph Mungon straight "to hell", and that is "tragic", but tragedy is the lot by far of men and woman while on earth, especially in the "baffling wood" emblematic of sin and error in medieval poetry (48; 112). For all Africo's love for Mensola is truly felt on earth, only his death sets his "soul now free from suffering at last" (115).

The love and sorrow of Africo and Mensola is sympathetic, but its roots lie in mortal lust; their union represents the "wicked might" of wordly Love, and thus Africo's symbol is the "fiercely wild and wildly roaring boar" whose "wicked" nature the chaste nymphs hunt to drive from the woods or slay (78-79). Mensola comes to rue that on the day she began "to wear Diana's dress / a savage boar had gored me, merciless!" (89), which is appropriate for that is exactly what Africo has done with her.

Those who join "Diana's holy throng" swear not ever to "go into the world again" (98), a sacred and worthy vow.

Mensola, with Africo, commits a "natural" act, set well in the heart of "Nature" (102), and in this Mensola breaks the higher and worthier "holy vow" she has made (108). Mensola confirms this sacred nature of her vow when she repents and refuses to see Africo any more. However, when she rejoins the band of nymphs for the purpose of conceling her sin from them, this lapse proves her tendency to sin and frailty (119).

Africo, moreover, is a "luscious fruit" (30), and though the fruits of this life are beautiful, the adjective "luscious" calls to mind the appealing apple of Eden. At first, the "fruit" of Mensola's "conception" is more positive, surrounded by images of "wonderment" and "mysterious change" that, in the repentant nymph, evoke memories of the Virgin's birth (120). Nonetheless, when Mensola errs again, her "fruit" becomes tied to the term "luscious" (131), and Diana changes the fleeing nymph into water.

This type of change and ambivalence concerning earthly fruits and love is constant in The Nymphs of Fiesole. The author himself proclaims that he writes his grand poem in obedience to the lady who holds him "in thrall" and the god Love (142), but the lady's unnamed ambiguity hints that she could be, in lieu of an earthly woman, the Virgin, who also holds her followers "in thrall" (27). Earthly women, then, if loved, are loved best for what they may reveal of celestial virginity. In this manner, earthly love may be justified because it inspires its worshippers, such

as Boccaccio, to create Christian "fruits" like his poetry. This theme emerges many times in medieval literature, as when Beatrice enthralls Dante and inspires him to produce his Christian fruit, The Divine Comedy.

Diana fulfills her role as Triformis in the poem, too, her triple role foreshadowing Christianity's triplicities. She belongs to the heavens, rules earth, and reigns in hell, just as Christ is son of the Father in heaven, appears on earth, and harrows hell. As Triformis in The Nymphs of Fiesole, Diana derives from the holy skies, rules the green hills around Fiesole, and dispenses death to Mensola and others. While she appears in the main in the poem solely in her role as a celestial goddess, her other two spheres are emblemed in the fresh and youthful Mensola, who is symbol of all the "gleaming beauty" of earthly Diana-nymphs (32), and the "aged nymph" Sinedecchia, who is symbol of the wise old crone in charge of black magic, potent herbs, "healing secrets" and midwifery (120-23).

The three figures on one level play on each other. For instance, Diana embodies for the earth and its mortals an image of celestial "paradise" (28). Indeed, the poem's structure partly revolves on the evolution of Africo's family from the worship of Venus and earthly lust to the worship of Diana and heavenly love. Diana had always been "a bitter foe" of Africo's family since his grandfather violently forced Mungone, another of her nymphs. The goddess avenged this "sin" against herself and her religion

by ruthlessly slaying the two with one arrow (43-47).

Mensola, in complement to this, embodies the "paradise" of Dianesque purity and beauty to mortals such as Africo. Initially, she flees him (53). Africo declares that he could care less about Diana and her threats, for all that matters to him is earthly bliss. He continues to pursue her and to beg aid of Venus, in whom he places all his "faith" (57; 72; 83). He follows Venus's advice to disguise himself as a maid and falsely talk of "holy things" to Mensola to seduce her (75).

The subtle wiles of Africo and Venus, parallel to the subtle wiles of Satan devil in Christianity, work for a time. Mensola and the nymphs have hard lessons to learn, as do all mortals. Africo succeeds through their vulnerability as well as his craft. When the nymphs bathe, "on the bank all of their weapons lay", a clear lack of vigilance (85). Africo can then attack this exposed Mensola. He still has to enter the fighting nymph "not with peace...but with war" and "the shedding of some blood", but in the end he wins, and she "his advance welcomed and greeted him with great content" (86). That is a second grave weakness on her part. She compounds her error when she next heeds Africo's advice to conceal their sin from Diana and everyone else; in sum, they agree to be false to all (100; 103).

Mensola's redemption begins the day she opens her soul back up to the world. She "confessed" her sin to the wise old crone, Sinedecchia, bears up under Sinedecchia's

stern reproaches, and accepts her counsel never to deceive again or see Africo and fall again into his snares (122-23). Sinedecchia errs slightly when she advises Mensola to keep the "sin" of her error concealed, but this erring advice is mitigated by her midwife role, for she orders Mensola into this deceit to spare her life and her child's, who will be the great founder of Christian Fiesole.

Sinedecchia's advice, however erroneous, serves the necessity of bringing to fruition Mensola's pregnancy. When Pruneo is born, he is given to Africo's family. They, from the double deaths of Africo and his grandfather, have learned well the values of caution, vigilance, and chastity:

> Both Girafon and Alimena watched
> over him day and night with boundless care,
> and more than often they revealed to him
> how Africo, his sire, had met his death.
> They wanted, thus, their grandson to abhor
> the selfsame woodland that had caused such grief
> to both his parents: everything they told
> Pruneo, who was now eighteen years old (134).

Pruneo matures and comes to love, but his love is honest. He marries a pure bride who bears him ten fruits, the children of chaste marriage (138). Thus, his line has come to know the purity which Diana's pure smile "unveiled" to Fiesole (27).

Importantly, Diana, the deity of Boccaccio's poem,

is queen of revelations through her Word, too, and that is an appropriate role for a prototype of Christian godhood to fulfill. The Word of God is law in Christianity. Similarly Diana's "speech" comprises in the text a holy and severe order for guarding purity (30; 133). When sinners like Mungone and Africo's grandfather disregard Diana's sacred speech, her words, as much as her arrows, slay them:

> She shouted, 'I have caught you, wicked ones.
> This is the time you shall go both to hell....
> Diana's arrow and her final word
> reached and transfixed the two at the same time (48).

Later, Mensola meets a similar fate:

> 'Twas then that with her terrifying word
> Diana warned poor Mensola to stop:...
> Mensola did not stop despite her threat,...
> ...But Diana
> whispered a magic warning to the river,
> and forced him to halt Mensola forever.
> ...Diana's wish was law... (128).

In addition to prefiguring Christianity's Word and chaste soul, Diana also serves as prototype in the poem to Christian heroes, male or female. In The Nymphs of Fiesole, Diana is 25 and a skillful archer (28-29). Diana's arrows drive the "savage" boars and beasts from the green hills of Fiesole:

> And her command was always that they should

keep chasing more wild beasts from every wood (29).

Boccaccio writes that a hunt is a "mysterious fable" of which those "wise and wary of the world" grasp the meaning (44-45). Africo, with sinful intention, falsely disguises himself as a hunter like Diana's nymphs in his "chase" of Mensola (44-45), a grave mockery of their holy task.

When Diana punishes such sinners, she sternly publishes the true meaning of her "fable" hunting to erring mortals:

> [Diana] was determined to remind all men
> who ever chanced to see that gory sight
> how cruelly and fast her arrow runs,
> striking all creatures who offend her once (48).

The extremely important symbolic meaning of her arrows necessitates their harsh use. For instance, Boccaccio tells us that Diana is capable of great "pity" for Mensola:

> But, lest the others should forget such fate,
> she still was stern, and seemed her ruthless self (130).

Diana, then, <u>seems</u> as ruthless as her arrows for the sake of her nymphs and their moral vigilance.

All allusions to and acts of Diana are imbued with reference to religious fable. For instance, she is the "holy One" and her nymphs put on a "religious gown" when they join her "faithful throng", and this helps each to

keep her "soul" without "stain" (109).

Especially, this fabulous language colors her relation to the Christian hero, Pruneo. The mystically androgynous Christ can embody both the masculine spirit and the feminine soul, and so the poem's Christian hero Pruneo harbors both male and female elements. On one level, he is a "perfect image" of his sire, and this takes on hints of revelations. At his birth, Alimena looks upon Pruneo and sees her son Africo "alive again" (132-33). On a more important level, however, Pruneo is Africo reborn with a chaste soul, and that belongs to Diana. She, the "faultless light of all of us", instructs her nymphs to give his care to her nymph Sinedecchia, and she wisely places Pruneo with Africo's parents, who raise him in strict accordance with Diana's law and lore (129-30).

He grows up to follow Diana's symbolic hunt exactly: Pruneo is a skilled archer who drives the "savage beast" from the forest around Fiesole (136). And just as Diana reigned the green hills of Fiesole in earlier times, Pruneo becomes the country's new "govenor" in later times (137). His task, as govenor, is still the same as Diana's: "he tamed a country that was once more wild" (137). He does so at approximately the same age as Diana, 25 (ibid). He then builds a castle, and through all the ravages of war, his sons continue to govern the region through its Christian era (138-41). Pruneo ends the mortal Christian hero and savior of Fiesole, then, and he is one who imitates the

Christian-like heroism of the poem's Diana.

In this vein, Boccaccio adopts the stance of Diana--hero himself. He is a chaste Christians who, like Pruneo, follows the severe law of this Diana, a goddess who serves as prototype to Christian heroes. Admiring and seeking to have a soul as pure as hers, the poet grasps the meaning of her chaste hunt and spreads her Word in his.

In fact, not only is Boccaccio a Diana-hero "in thrall" to his lady, but so are other medieval poets. Dante, too, is in thrall to Beatrice, and in Paradiso he creates a prophecy which identifies him with Hippolytus, the chaste worshipper of Diana who sacrifices everything earthly for her sake:

> Hippolytus was forced to leave his Athens
> because of his stepmother, faithless, fierce;
> and so must you depart from Florence: (XVII. 46-48).[3]

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3. Dante also laced his poem with the theme of the unisexuality of immortal souls. The moon, for instance, is the "everlasting pearl" (II.34; 316) and planet of women. But the soul of St. Benedict is also a "radiant...pearl" (XXII.29). Dante, as a poet, would admire and share the soul of women, for their gentle souls and love were thought to enable them to share the sensibilities and ideas of male poets (VN 13).

Moreover, Dante continually blends the image of the feminine moon and the masculine sun:

> Like Trivia--at the full moon in clear skies--
> smiling among the everlasting nymphs
> who decorate all reaches of the sky,
> I saw a sun above a thousands lamps;
> it kindled all of them as does our sun
> kindle the sights above us here on earth (XXIII.25-30).

Thus, already surfaced in medieval literature is a tradition of Diana who serves as and for the Christ-hero.

B. The Renaissance Tradition of Diana- and Christ-heroes: Ludovico Ariosto's Orlando Furioso.

The influence wielded on English literature by Ariosto is second only to that wielded by Dante and Petrarch (I: 74), and as such it is enormous, both directly and indirectly. His influence on Henry James and The Portrait of a Lady would be direct, for instance, in James's employing Isabella as one of the models for his heroic Isabel Archer. Ariosto's influence was also direct on Spenser's The Faerie Queene, especially in Spenser's employing Bradamante as a model for Britomart (I: 81). On those who read and admire Spenser, Ariosto would have an indirect influence, through The Faerie Queene, in addition to any direct influence. Hawthorne, of course, was a devout admirer of Spenser's epic, even naming his daughter Una

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(Footnote 3 continued from previous page)

There is also gender-inversion, as when Beatrice tells Dante she cannot smile upon him for the light of her smile would burn him to ashes as the light of Jove burnt Semele (Paradiso XXI.12). And the "nine" and "three" imagery pervading Beatrice's configuration further identifies her with the Trinity (VN 101).

Further, Beatrice discourses on creation when "Latona's children" are "in balance" (XXIX.1-5). This is an image not only of equality, reinforced elsewhere (XXXII.27-39), but it is an image of unity, for in that same Canto Dante reminds us that all light is but a division and mirror of the original and undivided "One"

after Spenser's heroic female in Book I. Thus the shapes of Ariosto's female knights would be well known to him.

Importantly, Ariosto's epic is a tribute to the Christian heroes and world of his day (I: 12), and its heroes, female and male, incarnate Christian prophecy, revelation, and poesis. His Diana-heroes, then, along with many other types of heroes in his epic, come to function as Christ-heroes. Melissa, as a brief and introductory example, is a typical Ariostan female hero of prophecy, revelation, and poesis. She is a wise prophetess. In her role as the poem's "erudite enchantress" and "instructress", she reveals to the chaste Bradamante the long line of heroes, male and female, who shall descend from her. Melissa also tells Bradamante of and how to obtain victory over her foes (I: 19; 23; 51; 163; 173-74; 183). Then, in Merlin's cave, Melissa with her "magic arts" makes, in the full poetic sense, a semblance of Bradamante's "future heir", much as Spenser's Britomart later views in Merlin's magic glass her future husband with whom she'll bear heroic progeny (III: 17-18).[4]

Moreover, especially critical to Diana-heroes is the manner in which Ariosto, like Plutarch, Shelley, or Joyce, ties up images of the moon, her loom, and artistic

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light (XXIX.143-45).

4. As the "living fount / Of every magic art and sorcery" Melissa is capable of shapeshifting, too, as when she

creation. Ariosto proclaims, "...I weave a pattern in my rhyme" (II: 332-34), and that is the skill possessed by his three Fates who inhabit the moon and weave all life:

> A white-haired woman would a spindleful
> Of skeins from all these fibres..
> ...the worst and the best thread
> Are separated by another crone
> (For she who winds it pays no heed to grade),
> 'What work is this?' Astolfo asked St. John.
> 'The two old women are the Fates,' he said,
> 'They the divinities immortal are
> Who spin your mortal lives from stamina (ibid).

Ariosto's moon, home to weaving Fates, is also a domain of St. John, the poet who wove Revelations just as Ariosto proclaims that he weaves Orlando Furioso. Such imagery increases. St. John freely travels between the heavenly sphere of the moon and the lower sphere of the earth so that he can aid mortals in the recovery of their wits through revealing to them the meaning of brilliant woven poetry and the golden skein of gifted lives, among other mystical secrets (XXXIV; XXXV; XXXVIII; 789).

Or, when the sorceress Melissa uses her poetic powers of magic to "make" the bridal chamber of the Bradamante and Ruggier, her task is linked back to the women who spin life on the moon:

She knows the virtue which the Fates will grant
In future times to issue from this plant
(XLVI: 76).

Even moreso, Melissa installs in the chamber a tapestry, woven by the prophetess Cassandra. The creation of the tapestry constitutes yet another act in Orlando Furioso of females weaving poetry and prophecy. In it Cassandra "a fair story made" in gorgeous artistry:

She had depicted with a skill so rare,
In gold and silk, of hues so ravishing,
That for its sake and hers, long as he lived,
Her brother prized the gift he had received
(XLVI: 80-81).

Ariosto not only creates poetic, prophetic, and heroic female and male weavers, but he stresses their equal capabilities in this. He opens Canto XXXVII with praise of female virtues, then urges more female poets to sing. He condemns male poets who from "envious spite" have produced ill judgements and ill will toward female poets (1-3). He goes onto increase his praise of female heroes and poets, in the vein of these excerpts:

And yet no powers of hand or tongue,
...could contrive to leave unsung
All women's merits, for despite the rage
Of male detractors, some are known about,

Although the greater part are blotted out.

Harpalyce, Tomyris and the maid
Who fought by Turnus, Hector's Amazon...
...Zenobia and she who, unafraid,
Assyria, Persia, India warred upon,
These women warriors are but a few
Whose fame the chronicles of war renew.

Or,

Not only has [Vittoria] won immortal fame
With her sweet style--no sweeter do I hear;
To him of whom she speaks or writes, she gives
New life: awakened from the tomb, he lives
(4-18).

Ariosto makes women brave and creative governors in his poem, too. His women are poetic, and, as Shelley declared, a poet may be the unacknowledged legislator of the world, but s/he is that nonetheless. The political 'poetry' of Ariosto's knights operates dually. They wipe out negative states and establish positive ones. Marfisa helps to destroy Alessandretta, the city of men-hating women, and she frees the women in the kingdom of the woman-hating Marganorre (II: 11). Then, she gives new laws and legal power to the women of this kingdom:

They plan to raze the city to the ground
And all the dwellings they will burn and sack
Unless the tyrant's laws are changed in haste
And by Marfisa's legal code replaced.

...Before the women warriors depart
All the inhabitants are called to swear
That wives henceforth shall take the leading part
In government....

(XXXVII: 103-115)

In general, and over and over, Ariosto presses for and commends equal legal rights for women:

'If the same ardour, if an equal fire
Draws and compels two people ever more
To the sweet consummation of desire
(Which many ignoramuses deplore),
Why should a woman by a fate so dire
Be punished who has done what men a score
Of times will do and never will be blamed,
Nay, rather, will be praised for it and famed?

'This inequality in law much wrong
Has done to women....

(IV: 66-67).

In addition, Ariosto paints Bradamante as another

conqueror, and he does so in the tradition of such Diana-heroes as Camilla, who was raised by the goddess Diana, or Hippolyta, queen of the crescent-shielded Amazons (XXV: 32).[5] Specially, his Bradamante bears on her helm's crest a phoenix, the "symbol of her chastity" (XXXVI: 17-18) and of green resurrection (XXV: 97). This militant chastity and powers of rebirth mark Diana-heroes from Ariosto's Bradamante to Spenser's Britomart or Shakespeare's Isabel.[6] Moreover, the phoenix is not only an emblem of the chastity and resurrective role of females modelled after Diana, but it is a critical symbol of Christ, too, who in Christianity harbors the powers of chastity and regeneration. In total, this potent symbol of the nature of the Christian knight

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transforms herself into the guise of Rodomont (II: 434).

5. "Hippolyta" further ties the queen to Diana, many of whose worshippers, such as the male "Hippolytus," were so titled because "hippo" means "horse" and the followers of Diana, the goddess of the chase, are well skilled with horses. The chaste Amazons are, on one level, fierce cavalry hunting their enemies, and one of their first queens, "Hippo," especially worshipped Artemis (Graves The Greek Myths 2: 131 c.d.).

I have already given a more detailed discussion of Hippolyta as a Diana-type in Chapter Two because Shakespeare's Hippolyta in A Midsummer Night's Dream influenced the shape of Charlotte Bronte's Diana-hero, Jane Eyre, the subject of that chapter. In those pages, I also discussed the influence of the heroic Camilla on Eyre's portrait. For a reading in Camilla's history and identity with the goddess Diana, see Book XI of Vergil's The Aeneid.

6. The groundwork establishing the existence and the purpose of the militant chastity which marks a Diana-hero I have laid already in Chapter Two, on Jane Eyre, also, especially as it is such an important to trait to other Diana-types, such as Henry James's Isabel Archer, the subject of

Bradamante indicates that she is "equal" to any male hero:

> I mean the celebrated Maid; she is
> The one who felled the monarch with her lance:
> Daughter of Aymon and of Beatrice
> A sister whom Rinaldo proudly flaunts,
> Who for her courage, might and expertise
> By Charlemagne and all the Peers of France
> Is held in no less honour than her brother,
> For they are known to equal each the other
> (II: 31).

In addition to this "heroic twain" (XLI: 62) of Marfisa and Bradamante, Ariosto adds yet another female hero to his epic:

> Of all the constant hearts, of all the love,
> Of all the trust in all recorded time,
> Of all the women who as models of
> Heroic passion rose to heights sublime,
> Olimpia the queen of all would prove...
> (X: 1).

Also, Melissa catalogues the mighty female progeny of Bradamanate as well as the male. She cites Isabella D'Este, Beatrice, Ricciarda, Eleanor of Aragon, Lucrezia Borgia, Renee de France, Lippa Ariosti of Bologna, and many others, and she laces the list of such commentary citing the females as equally heroic to the males:

...Penelop no less is,

By reason of her virtue, than Ulysses

(XIII: 60).

In addition, the terms in which Bradamante asks Melissa for this catalogue of mighty females allude back to the theme of weaving, women, and the Fates:

Long in advance of time you're prophesied

About my male descendants; tell me now,

I beg of you, about the distaff side.

What valiant women do the Fates allow

To issue from my line?

(XIII: 56).

Finally, Ariosto commends the equal education and wisdom of women, too, a fact reflecting the valued intellectual development of women at this time in Italy (I: 50-51). He writes of the daughter of a sage:

In art and letters she was almost as

Accomplished as her learned father was.

Endowed with intellect and loveliness...

(XLIII: 18-19).

The females of Orlando Furioso, then, are on a par in every way with the males, and they deserve equally the

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(Footnote 6 continued from previous page)
Chapter Five.

title of Christian heroes.[7] With such poets as Ariosto and Boccaccio, the literary foundation for Diana-heroes to be Christ-heroes has been laid deeply.

III. The Modern Literary Tradition.

A. Beatrice Rappiccini as Nathaniel Hawthorne's Diana-and Christ-Hero.

The name of Beatrice Rappiccini, her clothing, and the setting of "Rappiccini's Daughter" all point to her roots in the chaste Diana-heroes of the medieval and Renaissance literature of Italy. She wears the brilliant "virgin zone" of Italian maidens (1639), for instance, and, importantly, the story begins when the Giovanni Guasconti arrives to study at the University of Padua and takes up residence in an old dwelling that conjures up thoughts of "the great poem of his country", The Divine Comedy of Dante. Hawthorne places emphasis on "the immortal agonies of his Inferno" in this reference (1637-38), a hint toward the Christian theme of mortal imperfection and suffering in the short story.

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7. Ariosto places his females' capacities for evil-doing on a par with males', too. He has as many haggish and jealous witches as he does radiant young female warriors. His portrait of women, overall, is three-dimensional in every way (I: 29).

Hawthorne thus anchors his story, on one level, within Dante's framework, and in this framework moves its heroine, "Beatrice" Rappiccini. Not only does her first name give her an obvious tie to Dante's heroine, but it was an axiom of Dante that Nomina sun consequentia rerum, Names are the consequences of things (Vita Nuova 45-46). So, the same first name of Dante's and Hawthorne's female heroes must be a consequence and indicator of their shared nature. "Beatrice" means "she who blesses" (VN 104), and the virgin souls of Dante's and Hawthorne's Beatrices have this critical Christian power, to bless others.

Dante proclaims of "Beatrice" that "Only my heart her name could understand" (VN 67). Hawthorne could truthfully make this same claim for Beatrice Rappiccini, and this makes it all the more damnable that young Giovanni Guasconti cannot make this claim. Dante strove to reach paradise by wedding his Bride, the white rose Beatrice. But Paradise is typically missed by Hawthorne's Puritans of The Scarlet Letter or the cold scientists of "Rappiccini's Daughter." They either exile or bitterly denounce their brides, who harbor the redeeming powers of the "height and heroism of love" (1648).[8]

1. Earthly Divorce and Death.

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8. See Chapter Two for a detailed discussion of Nathaniel Hawthorne's The Scarlet Letter and its Diana-hero Hester Prynne.

In Hawthorne's allegory, the Diana-bride, Beatrice, never weds her intended groom, Guasconti. Before examining Beatrice's nature as a Diana-type, I will examine Guasconti's failure to embrace her because this reveals, briefly and sharply, his earthly shortcomings, which in turn heightens, by contrast, Beatrice's heroism. First, the earthly poison in Guasconti's nature becomes manifest in the first description of him: he possesses a "remarkable beauty of person" of which he is vain (1638). At the "troubled and feverish moment" before he goes to meet Beatrice for their final, and fatal, interview, Giovanni cannot resist pausing a moment to gaze "at his figure in the mirror", a reminder, at this critical juncture of the tale, of his "vanity" and his "certain shallowness of feeling and insincerity of character" (1652).

For a character to value his physical person _per se_ is negative, especially in the context of the story's Dantean frame. In _The Divine Comedy_, Dante's admires the physical radiance of Beatrice because he perceives, more and more, that physical radiance derives from the light of her noble soul shining through. And, the moment of Beatrice's physical death is not a sad one, for it frees her soul and its beauty from physical limits:

> From the fair person which on earth was hers
> Her noble soul departed, full of grace,
> To dwell in glory as befits her state (_VN_ 83).

Moreover, Giovanni Guasconti admires Rappiccini's garden, outside Guasconti's lodgings, because the sight reminds him of the gardens of a "pleasure-place of an opulent family" (1638). This image of earthly pleasure and wealth combines with Guasconti's physical vanity to create further ominous hints of his fallen nature.

Hawthorne even dooms art in this earthly garden of pleasure. The "rare art" sponsored by the opulent family is but a "ruin of a marble fountain." It is "so woefully shattered...that it was impossible to trace the original design from the chaos of remaining fragments" (1638).

In short, true immortality can only derive from the soul, not the material body or world. One of the soul's traditional emblems is water, so light, pure, and flowing eternally. "Rappiccini's Daughter" follows this Christian symbology. Only the stream of waters, in the midst of the tale's earthly ruins and "chaos", hint of immortal regions, even to the shallow Guasconti:

> A little gurgling sound ascended to the young man's window, and made him feel as if the fountain were an immortal spirit that sung its song unceasingly and without heeding the vicissitudes around it, while one century imbodied it in marble and another scattered the perishable garniture on the soil (1638).

These contrasting but united images, of a shattered marble fountain holding the stream waters which sings, form

one theme, the antithesis of earthly mortality and heavenly immortality. This central theme radiates out from this image of the marble fountain to pervade Hawthorne's story and make the tale itself Christian art. Hawthorne's "art" then comes to stand in contrast to the ruined "rare art" of the story. In brief, the ancient marble fountain of a pleasure-seeking family has been reduced to chaos while Hawthorne's art, the tale which frames this fountain, rises above this fate. The reason is that his art centers not on earthly pleasures but on higher ones; his tale concerns the eternal stream, not the fountain; his voice becomes the music of the immortal waters. The more inferior the shattered art in Rappiccini's gardens, the more superior the fine art of Hawthorne's tale emerges by comparison.

The ultimate "artist" of Christianity is the maker even of Christ, and that is God. His hand rules the transformations of all souls. His breath is the shaping force which pervades the universe. Every act, down to birds building their nests, has its genesis in God's artistry (Dante Paradiso 375). How superior is Hawthorne's art, then, when his art is guided by God's higher art, in lieu of transitory earthly powers and pleasure, whose art crumbles as easily as the marble fountain in Rappiccini's Garden. Horrendously, Guasconti's breath blights the spider "crossing and recrossing the artful system of interwoven lines" of its web. The spider receives its talent from God, and Guasconti's breath blights God's art when it destroys

the spider's craft. It does so moments before Guasconti walks into the garden and spews the poisonous words that precipitate Beatrice's death.

Notably, the strongest current of artistic force in the story occurs in the ethereal glow of moonlight. The misguided Guasconti identifies, then rejects, the "wonder-working fancy" that operates in the "less wholesome glow of moonshine" (1640). He ignores his moonlit "dreams" and "mysteries," a mortal error, for it aids his rejection of the radiantly dream-like Beatrice and her pure soul. Guasconti instead decides to take "a most rational view" of his surroundings and the Rappiccinis, and he views their garden "as a symbolic language to keep him in communion with Nature" (ibid). Nature is fine, indeed it is the clothing of God, but this garden of earthly delights and poisons is certainly not the entity with which he should be in communion, and his "rational view" will not put him in touch with spiritual mysteries either. Guasconti should be in inspired communion with Beatrice's soul, and his own.

Guasconti's errors compound. Again and again "strange fantasies" visit his brain. When he watches Beatrice stroll about the "colored radiance" of the garden, he perceives that she "glowed" and "positively illuminated" its path. He images "an analogy" between the purple gem-like flowers and Beatrice, a thought heightened by her purple dress (1642). However, just as the Puritan fathers are blind to the moral allegory embodied in Pearl's scarlet

dress, which is the artistic emblem of Hester Pyrnne, so Guasconti is blind to the moral allegory presented by Beatrice in her purple clothing.

The allegory is clear: all earthly creations and desire, be they rare art or scientifically engineered purple hybrids, are sin-laced and "fatal" (1654). The "fatal" garden is not a product of Beatrice's art but of her father's "fatal science," and as such it can be but a demonic parody of true paradise. It appears to be like one of the many "holy symbols" of art and Christianity, but Guasconti, trapped dually by "the limits of ordinary nature" and his own insistence that all things be brought "rigidly" within those limits, cannot fathom the true meaning of Rappiccini's creation (1644; 1648; 1653; 1654).

Worse, Guasconti also misses the allegory because as a student of science he believes that he may improve on and even perfect this earth, and that belief constitutes the sin of Pride. Guasconti, and Rappiccini, have all the sinful Pride of Hawthorne's rigid-minded and self-complacent Puritan govenors in The Scarlet Letter.

Worst, the scientists Guasconti and Rappiccini share their cold nature with Chillingworth. Rappiccini in particular is closely allied to the alchemist Chillingworth, for "he distils these plants into medicines that are as potent as a charm" (1638).

The world of science in "Rappiccini's Daughter" is grows to reveal itself as evil as it becomes in The Scarlet

Letter. Like Chillingworth, Rappiccini is a feeble character, an "emaciated, sallow, and sickly-looking man, dressed in a scholar's garb of black" (1639; 1644). His cold intellect entirely dominates him, not tinged in the last by any warmth of the heart (ibid). He views his fellow humans as subjects for scientific experiments (1641), experiments no less than "infernal" (1645). Hawthorne even labels Rappiccini's devotion to material science an "insane zeal" (1651), one as pathological, therefore, as Chillingworth's hate-ridden obssessions.

In sum, Rappiccini's greatest success is to produce poisons "more horribly deleterious than Nature, without the assistance of this learned person, would ever have plagued the world withal" (ibid). Hitting the truth without meaning to, Baglioni, full of spite against his competitor, cries "God forbid" when Guasconti asks him if there is not something noble in Rappiccini's devotion to science (1641). Baglioni, of course, equally true to human hypocrisy, does not apply this holy injunction against his own scientific spirit, which leads him to give to Guasconti the antidote that kills Beatrice, the "transparent soul" and Diana-bride of the story (1647).

Scientists, with their "rational view" and "sober imagination," exist in the realm of the daylight "sun", and in their Pride they try to dominate the feminine, moon-soaked realm of dreams and mysteries by bringing it "within the limits of ordinary experience" (1640; 1650). Guasconti

keeps fighting to resist the mystery of his dreams, to deny the night world and its "shapeless throng" of unique shapes to "the daylight realm of our perfect consciousness" (1648). In the tale, every morning "up rose the sun in due season," awaking Guasconti from his dreams of Beatrice and love (1649). In his foolish will to bring Beatrice into his world, Guasconti urges the poisonous antidote upon her. Hawthorne specifies he gives Beatrice the liquid which kilss her in "a hope of his returning within the limits of ordinary nature, and leading Beatrice, the redeemed Beatrice, by the hand" (1654).

Clearly, Guasconti has not the insight of Dante to see that Beatrice, "She who Blesses," can redeem him. Clearly he is suffering from gross pride and egoism to believe he, instead, will redeem "Beatrice" and to simultaneously deny that he has need of his own redemption. Hawthorne gives this final proclamation on Guasconti:

> O, weak, and selfish, and unworthy spirit, that could dream of an earthly union and earthly happiness as possible, after such deep love had been so bitterly wronged as was Beatrice's love by Giovanni's blighting words! (1654).

Guasconti even transcends being an unworthy soul. He rises to the height of being a false prophet also, on the symbolic level. His first name, Giovanni, I take to be an allusion to St. John, and the Christian and Dante framework of "Rappiccini's Daughter" strengthens this idea.

Further, Hawthorne's notes that Giovanni has "rather a Grecian than an Italian head" (1643), a stronger hint that Giovanni is a type of the St. John, who wrote The Book of Revelation while exiled to the Greek Patmos.

Even further, Giovanni has glistening "gold" ringlets--an allusion perhaps not to the earthly sun, of ordinary and physical limits, but to the ideal and limitless heavenly sun, Christ, who comes wearing a glowing golden girdle in Revelation (I: 13). On Hawthorne' poisoned earth, however, Guasconti uses "gold" to bribe the servant Lisabetta into allowing him to enter deviously the garden with Beatrice (1645). Within the limits of his rigid mind, "Giovanni" grasps a piece of gold, not the "golden crown of enchantment" which emanates from Beatrice (1648).

At blessed moments, Guasconti's soul does rise to the communion in Pentecostal "tongues of long-hidden flame" with his beloved Beatrice (1649). But, his ultimate failure to maintain this "height and heroism" of her love (1648) is deeply tragic in one another sense derived from his roots in St. John. Beatrice is a Diana-bride, and like most in a Christian tale, she is a hybrid figure with equally strong elements of Mary.[9] Christ upon his death committed his mother to St. John's care, and in "Rappiccini's Daughter" Giovanni kills her!

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9. See Chapter Two. I conduct my first, and extensive, analysis of the idea of Diana- and Mary-hybrids in those pages, for their main subject, Charlotte Bronte's Jane

Hawthorne indicts this false prophet by lowering him to the state of the serpent in the garden. Beatrice's shining countenance reveals "the light of truth itself" to "Giovanni", and he greets it thus: "Again Giovanni sent forth a breath, deeper, longer, and imbued with a venomous feeling out of his heart" (1652-53). His satanic mind creates swarms of "demons" that he projects onto the image of the innocent Beatrice (1650), and his equally snakish words of hate and "fiendish scorn" (1654) sting her heart.

Guasconti does admire Beatrice, but as hard as he tries to believe without reservation, he is in the end "Incapable of ... such high faith" (1653). Mired in a "lurid intermixture of the two"--human dread and human hope--he doubts. As a consequence, his revelation becomes "the illuminating blaze of the infernal regions" (1644), as opposed to the enlightening countenance of Beatrice. At one point, Baglioni bades Guasconti to "drink off your glass of lachryma" (1642), Lachryma Christia being the "Tears of Christ," of sin, suffering, and death. That is the act exactly that Guasconti will complete symbolically by the end of the tale.

His fate is quite different from that of the great poet of his country. Dante's garden was a sacred area, reigned by Beatrice, and only devoted initiates such as Dante could enter to be enrapt in its mysteries and

"dream-world of ecstatic love" (VN 11). In the garden, Dante's earthly Beatrice appeared to him in crimson garments, Guasconti's in purple, and both were trapped initially trapped in their physical worlds. But whereas Dante follows Beatrice's light with all his heart and soul right up into the heavens, Hawthorne's Beatrice ascends alone, leaving her earth-bound lover behind. Clearly, the modern man of science has a far more difficult time completing the heroic acts of the medieval poet.

Beatrice's soul, however, still retains the unwavering faith needed to ascend triumphantly into the higher realms. On earth she leaves behind not only the crippled spirit of Giovanni, but of his fellow modern scientists, Dr. Rappaccinni and Dr. Baglioni, too. Unlike The Scarlet Letter, where Hester Prynne's heroism flowed and, at times, mingled with Arthur Dimmesdale's, in "Rappiccini's Daughter," the heroic nature has been totally consigned to the female.

Hawthorne develops this theme further. Dr. Rappiccini is an "Adam" who creates in his garden an "Eden of the present world" (1639). Guasconti wonders that the sallow Rappiccini should be cultivating this luscious garden, which had been "alike the joy and labor of the unfallen parents of the race" (ibid). Rappiccini's garden, stressed as "his own work" (1641), is a far cry from Eden, however.

Its poisonous nature emphasizes the fallen human condition since the original sin of our "unfallen parents." Since that time, human creations such as Rappiccini's garden, geared toward earthly ends and tained with mortal sin, will ultimately be "failures" (ibid).

And where Rappiccini occupies the role of Adam, Guasconti, as noted, occupies the role of the serpent in the Garden. On the allegorical level, this leaves Beatrice, the third character and female, with the role of Eve. Beatrice is also a Diana- and Mary-hybrid, though, and Mary redeemed the nature of Eve. Beatrice's pure soul has, clearly, been redeemed. Her poisonous breath exists while on earth, perhaps, as a legacy of the taint of Eve, but it has been bequeathed to her by her father. In short, Hawthorne assigns to Beatrice no active evil, as he does to Rappiccini and Guasconti. Where scores of Judeo-Christian exegeses has laid heavy blame on Eve's shoulders, Hawthorne has lifted from her soul this burden.

Rappiccini, as a mortal tainted with original sin, has like Guasconti the serpent in his heart. His garden and his plants are like their creator, serpentine: "...some crept serpent-like along the ground or climbed on high, using whatever means of ascent was offered them" (1638). In this garden, a person is like "one walking among malignant influences, such as savage beasts, or deadly snakes"

(1639). The garden is again described as serpentine in its "entanglement" and the manner in which it "wreathed its tendrils" about each other and persons (1646).

The serpent, and original sin, brought death into this world, and the designs of the tainted Rappiccini and Guasconti are deadly. Rappiccini infests his daughter's system with poison, and Guasconti wishes to kill her: "She is the only being whom my breath may not slay! Would that it might!" (1652). He urges her, "...let us join our lips in one kiss of unutterable hatred, and so die!" (1654).

Rappiccini's garden, then, belongs to the sphere of what is false, transitory, and perishable. Any paradise but the true one must be. Dante declared on Christ and the heavens, "outside that Light, what there is perfect is defective" (Paradiso XXXIII .104-05). The garden, the product of Rappiccini's pride and material science, is an "infernal experiment" (1645), and in a tale anchored in the framework of Dante's Inferno, that garden leads to hell. Wisely does the noble Beatrice label her father's science as "fatal" (1654).

Rapppiccini, as the creator of a deadly garden, is on one level framed as a false god, and it is fitting that Giovanni, the false prophet of the tale, would be a student of his science. In gross pride, Rappiccini and the others consider their powers "almost divine" (1655). In a demonic

parody of God watching over his wards in Eden, Rappiccini stands over Giovanni and Beatrice "in the attitude of a father imploring a blessing upon his children" (1655). The next sentence reveals, however, "...those were the same hands that had thrown poison into the stream of their lives" (ibid). More like Lucifer, Rappiccini sought to usurp God's realm and found himself in his own self-created hell.

Rappiccini's life becomes one of desolation, the fate that Dante consigned to the proud "rulers of the earth" (VN 81). To grasp earthly knowledge is to have but "perverted wisdom" and, and it is to end with the "thwarted nature" of Rappiccini (1655) or with "curses" on your breath like Guasconti (1654).

For a time, the scientists hell-on-earth traps Beatrice, "She who Blesses." Beatrice continually emerges into Rappiccini's garden "beneath the sculptured portal"--an image reminiscent of the gates to Dante's hell. At the moment of Beatrice's suicide, Rappaccinni himself "emerged from the portal" (1655), for he has arrived to see the fatal results of his own self-willed hell. The final words to spill from Beatrice's lip tell Giovanni the truth of a material and scientific nature: "Oh, was there not, from the first, more poison in thy nature than in mine?" (1655).

Her soul alone has remained untainted. The evil

pride of her father, Baglioni, and Giovanni combines to drive her soul into the celestial spheres. This act of her death erases her light-filled countenance from the Inferno which is the tale's garden. The trinity of scientific "heroes" left behind, Rappiccini, Baglioni, and Guasconti, have good cause to abandon all hope indeed.

2. Heavenly Rebirth.

Beatrice Rappiccini is a Diana- and Mary-hybrid. She is the "woman," for instance, and in Christianity, the model for the "woman" is the Blessed Virgin. The women of "Rappiccini's Daughter" cry out to the "Holy Virgin" as their protector and benefactor (1638; 1654). Dante, whose poetry structures Hawthorne's tale, places strong emphasis on this literary tradition: "...when the Lord of justice called this most gracious lady to partake of glory under the banner of the blessed Queen, the Virgin Mary, whose name was always uttered in prayers of the utmost reverence by this blessed Beatrice" (Dante VN 79). Hawthorne's Beatrice possesses the positive "queenlike haughtiness" (1647) of her lady, Mary the "Queen of glory" (Dante VN 34; 107). And, when Beatrice dies she performs the act of the Virgin, for she states, "...I ascend" (1655).

Beatrice, as a Virgin, contains chastely the energy of Nature.[10] Dante's crimson-clad Beatrice, for instance, another type who contains in chastity the powerful forces of this world's Nature, is titled "Love, advised by reason" (VN 51; 93). She is an incarnate symbol of chaste love, of lawful "natural affection" (1651). Hawthorne's Beatrice encompasses Love, too, within her chastity. The "virgin zone" she wears is not unlike Venus's girdle, it is simply marked by her virgin powers as much as her fecund powers. This potent Beatrice, harboring the forces of Nautre, is capable of "witchery" (1648). She shares the rich "Oriental" nature (1647) of the bewitching Hester Prynne in The Scarlet Letter and the crimson beauty of the naked, sleeping Beatrice of Dante's dreams (VN 14; 94). Her rich and purple nature, however, she disciplines with virtue and wisdom.

This idea of Beatrice as a Virgin is central to her portrait in "Rappiccini's Daughter." Her voice is "as rich as a tropical sunset", her "bloom" is "deep and vivid", and she looks "redundant with life, health, and energy." The luscious purple flowers in the garden are "sister" to the "Beatrice (1640). She embodies "Nature's warmth of love" (1645). Her "rich" voice is like "music" (1643; 1647), and

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(Footnote 9 continued from previous page)
Eyre, is such a hybrid.

10. See Chapter Two. I first explain the idea of chastity as the containment of Nature's powers in reference to

her spirit so youthful that she is "half childish and half woman-like" (1643). Obviously, her vigor needs be "girdled tensely" by that "virgin zone" (1639).

Images of spirituality, however, complement these images of physical warmth. The "transparent soul" of the "maiden" Beatrice "glowed" and "beamed...like the light of truth." Beatrice is the core "mystery" and "riddle" of "Rappiccini's Daughter." She has the "role" of inspiring the characters' reveries, joys, and musical thoughts of love (1645; 1646; 1649).

Importantly, she belongs to the realm of "moonshine" (1640; 1643) as opposed to the "daylight" kingdom and its "realities" which are the concern of scientific men (1644; 1646). A Diana-hero indeed, Beatrice of the sphere of the moon embodies the entire "magic" and "benign power" of the "feminine nature" (1653).

The "mystery" of this Diana-hero is chaste, heavenly love. Dante's Beatrice leads him higher and higher, from earth into the upper spheres, wherein is God, who is love. Dante perceives that the "human experience of love was glimpsed as being ultimately one with the power by which the universe is governed" (VN 16); it is the "miraculous power" of the universe (61). Beatrice's love, which reflects to Dante both God's love and the love one should give toward God, thus inspired him to search unto the

ultimate mysteries.

In sum, Dante, like many medieval Christians, believed "the vital spirit" dwelled "in the inmost depths of the heart" (VN 29). Beatrice is the heart. As Dante proclaims, "Ladies... know by insight what love is" (VN 55). Hawthorne's Beatrice still embodies "warmth of heart", and it is directly contrary to the cold intelligence of her scientific father and lover (1639).

Acts like Beatrice plucking the luscious flower and placing it on "my heart" (1642) emphasize this aspect of her configuration. The words she speaks are always true precisely because they are "From the depths of the heart outward" (1647). Her breath embalms her words by "steeping them in her heart" (ibid), a dualistic image reminding the reader that her physical breath "embalms" her truthful words because of the fatal intermixture of her earthly body and celestial soul. At the moment she swallows the fateful potion and dies, freeing herself from earthly limits, however, she presses "her hand upon her heart" (1655). Her love, which killed her on earth, can finally ascend to find bliss above.

Hawthorne's Beatrice, like Dante's Beatrice, is also associated with the "immortal" waters of life and soul which "gush and sparkle" in the story (1638). This "beautiful stream of clearest water" moved Dante, and Hawthorne,

to speech and poetry (VN 20, 39). In "Rappiccini's Daughter," the water flowing musically and eternally despite the crumbled fountain is identical to the "holy passionate outgush of her heart, when the pure fountain had been unsealed from its depths and made visible in its transparency" (1653). The containers of these waters, either the marble "broken fountain" (1647) or Beatrice's earthly frame, are temporal and doomed, but inside both the eternal waters of clarity and light stream.

The rigid-minded Giovanni misjudges that Beatrice's poisoned physique indicates "some corresponding monstrosity of soul," and he persists in this belief even though every thing demonstrates to his eyes "the pure whiteness of Beatrice's image" (1652). Beatrice even declares this to Giovanni in an outgush: "...believe it, though my body be nourished with poison, my spirit is God's creature, and craves love as its daily food" (1654). Giovanni does not heed her bid to "believe," an act making him an anti-hero who denies no less than the existence of the soul.

Beatrice, in the midst of a demonic trinity of disbelievers, Giovanni, Rappiccini, and Baglioni, discovers her fate to be identical with Dante's Beatrice and her "perfect soul", one too beautiful for this earth:

> And from on high He called her by her name,
> Because our grievous life He saw to be

Unfit for such a noble thing as he (VN 83; 88).

For Giovanni to have embraced the chaste love of Beatrice would have been for him to embrace a true Eden. As a groom and prophet, he would have wed his pure and wise Diana-Bride, not the false spirit of material science instead. Beatrice's final words make clear that she alone did offer them the way to Paradise:

I am going, father, where the evil which thou hast striven to mingle with my being will pass away like a dream --like the fragrance of these poisonous flowers, which will no longer taint my breath among the flowers of Eden (1655).

Thus, an image of an Edenesque nature, Hawthorne's Beatrice, like Dante's Beatrice, can offer the "visionary revelation" of Paradise to erring mortals. Typically, in poetic tradition, this blessed and blessing Virgin, who contains in chastity the powers of Nature, is emblemed by an enclosed garden (VN 17), a fact which reveals yet another twist to Hawthorne's tale. The blessed enclosed garden, the fertile area zoned virginally, has been miscreated in "Rappiccini's Daughter" by prideful scientists, and this alone points toward the inescapable doom of a "Beatrice" in the modern world.

The theme of the Virgin and her symbol, the enclosed garden, opens the way to perceiving that Beatrice's role in the story is apocalyptic. Each of the garden's

purple flowers is said to have the "lustre and richness of a gem...so resplendent that it seemed enough to illuminate the garden" (1638). Considering Hawthorne calls these gems the sisters of Beatrice, it can be deduced that Beatrice, too, is a gem illuminating the garden. Especially, this kind of imagery of light and gems pervades apocalyptic literature, for precious stones are captors and reflectors of divine light. The spheres of Dante's heavens, for instance, hold the moon like an "everlasting pearl" and clouds as densely brilliant as "diamond"s (II.33-34). The souls of these spheres glow like "living topaz" (XV.85), "ruby" (XIX.4), or "fair sapphire" (XXIII.101).

This imagery of gems and light permeates the portrait of Beatrice and her sister-plant. It blossoms "purple gems" which "glowed" and "gleamed" into the depths of the waters, which then overflow with "colored radiance" (1639; 1642). These flowers are even "living gems" (1648). Such imagery runs parallel to the image of the purple-clad Beatrice, with her radiant face and soul like a pure fountain, with her being a gem containing "the light of truth itself" (1647).

When a lizard comes within the perfume of this "fatal flower" as it "glimmered" upon Beatrice's heart like "a precious stone" (1643), the lizard perishes, but that is the fate of earthly life. The lizard's body, like Bea-

trice's and Christ's, can never be immortal. It is the ascension of the soul which becomes "a citizen of eternal life" that is important (VN 87). Thus, the poison of the purple flower but frees one from the inevitable traps and limits of this earth.

Giovanni witnesses this fatal power of the purple flower, and it causes him to ponder whether Beatrice, its sister, be "Beautiful...or inexpressibly terrible" (1643). Those terms are not contradictory when applied to the awe-inspiring presence of an apocalyptic angel.[11] But the misguided Giovanni's perception, beset by "earthly illusion" (1653), insists on rigid divisions and scientific analysis. Ultimately, he can neither reconcile the two forces nor decide which she is more of, the "heavenly angel" or fiendish demon (1646; 1653).

With her revelatory speech Beatrice tries, yet again, to guide him: "Forget whatever you may have fancied in regard to me. If true to the outward senses, still it may be false in its essence; but the words of Beatrice Rappiccini's lips are true from the depths of the heart outward. Those you may believe" (1647). Guasconti, at the end, disbelieves one more time in "essence" of Beatrice and the flower, their beauty, and believes only in their phy-

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(Footnote 10 continued from previous page)
the figure of Charlotte Bronte's Diana-hero, Jane Eyre.

11. Daniel Deronda is the "terrible-browed angel" of George Eliot's Daniel Deronda, for instance, a text exa-

sical poison and earthly death.

For one brief and cherished moment, however, the effect of Beatrice's speech on the young man's spirit is apocalyptic: "Her spirit gushed out before him like a fresh rill that was just catching its first glimpse of sunlight and wondering at the reflections of earth and sky which were flung into its bosom. There came thoughts, too, from a deep source, and fantasies of a gemlike brilliancy, as if diamonds and rubies sparkled upward among the bubbles of the fountain" (1648). The "new life" could have begun for him, as it did for Dante (VN 103)! But, in the next moment, the forces of modern materialism re-overwhelm Giovanni's spirit, rendering it sterile forever.

Beatrice, then, in the midst of material scientists and false heroes, alone embraces the entirety of Christian heroism in the story. Hawthorne directly ascribes this role to her: "...she was worthiest to be worshipped; she was capable, surely, on her part, of the height and heroism of love" (1648). Her "holy" heart can envelope her followers in "a religious calm" (1653).

How damning that the forces of Giovanni, Rappiccini, and Baglioni conspire toward Beatrice's death. She cries to the snakish Giovanni, "Oh, what is death after such words as thine?" She seeks to cross "the borders of Time" to "bathe her hurts in some fount of paradise and

forget her grief in the light of immortality, and there be well" (1654). The men of earth have, literally, driven the brave Christian soul from their midst; they have, literally, extinguished the "miracle" of Beatrice (VN 75; 80).

Thus, Beatrice takes the vial of Baglioni from Giovanni's hands. Its drink is poison to her system. Her next words indicate that she knows full well she shall die by this liquid, for she speaks with a "peculiar emphasis" to warn Giovanni of the effect of Baglioni's potion:

She added, with a peculiar emphasis, 'I will drink; but do thou await the result' (1655).

The Christian hero has opted to depart the modern world, dominated by materialism, science, and pride.

B. A Dark Variation: The Female Will and Resurrection in Edgar Allan Poe's "Ligeia."

1. Ligeia as the Diana-hero.

Poe declared that "Ligeia" was his best tale (1497 n). The idea Poe choose to reveal to us in this story, then, merits close attention.

Ligeia represents a type of feminine nature so pure and primal that the narrator, her husband, states, "I have never known the paternal name of her who was my friend and

my betrothed, and who became the partner of my studies, and finally the wife of my bosom" (1497). This is not only an unrealistic assertion, but a legally impossible one, too. So, the complete lack of a paternal name can only be interpreted on the allegorical level: Ligeia is completely unalloyed to any paternal form or system.

The allegory proceeds to make Ligeia not only singularly feminine, but singular among females: "I have spoken of the learning of Ligeia; it was immense--such as I have never known in woman" (1500). Her love for her husband, no "ordinary passion," constitutes "more than womanly abandonment" (1501). Her name derives from the unearthly Sirens, not mortal women, "Ligeia" being so identified when she appears in Poe's "Song from Al Aaraaf" as a heavenly singer (1477 n). That poem is also an allegory, and it takes place beneath magical moonbeams (ibid). Already, links are being forged bewteen Ligeia, the realm of the moon, its heavenly music, and its extraordinary mad passions.

Poe turns to the moon goddess and her realm, perhaps, for an outline of an extraordinary female hero, for beneath the "horned moon" he perceives that the glory of Rome was superior to that of Christianity:

> Vastness! and Age! and Memories of Eld!
> Silence! and Desolation! and dim Night!

I feel ye now--I feel ye in your strength--
O spells more sure than e'er Judaean king
Taught in the gardens of Gethesamane!
("The Coliseum" 1485).

Ligeia's roots in ancient Mediterranean moon cults go deeper in the short story. The narrator worships at "the shrine" of his devotion to her, a type of "misty-winged Ashtophet of idolatrous Egypt" (1497). Ashtophet presided over ill-omened marriages, a fact that links her with Hekate, whom the Romans tried to propriate at weddings with torches and gifts. Ashtophet figures in Egyptian, Lebanese, and Pheonician religions (1497 n), and Poe intertwines her name with "Artemis." Poe's allusions to Artemis then render Ligeia a radiant, airy, spirit-lifting, and divine figure (1498).

Especially, Ligeia's eyes are "divine orbs" and "luminous orbs" (1499), details conjuring images of the moon again. Her love for her husband is "idolatry" and entrances him with "a melody more than mortal" (1501), statements further reinforcing both her pagan and other-worldy origins. The narrator repeats that she inspires "idolatrous love" because of her "ethereal nature" (1504). And, Ligeia's Egyptian roots surface yet once more in the sarcophagus and Luxor imagery of the bridal chamber in which she resurrects herself (1503).

Moreover, on the night when Ligeia uses her entire powers of black magic to resurrect herself, imagery of the dying moon and its goddess of the underworld occur. For example, "the night waned", and the narrator has wild visions of angelic beings who are like "shades" (1505).

This symbolism is not only deliberate, but it is quite a frequent one in Poe's texts. He specifically allots the power of "witchery" to the moon in "Song of Al Aaraaf," with its own Ligeia, and in other writings, too. In "Ulalume," images of the "miraculous crescent," the "bediamonded crescent," the "duplicate horn" of the moon, and the moon goddesses Astarte and Diana fill the poem, which presents Poe's vision of an underworldish "ghoul-haunted woodland of Weir." The mysterious land of the dead is the moon itself[12]:

> From the secret that lies in these wolds--
> From the thing that lies hidden in these wolds--
> Have drawn up the spectre of a planet
> From the limbo of lunary souls--
> This sinfully scintillant planet

(Footnote 11 continued from previous page)
mined in the last chapter.

12. See Chapter One. I offer history and explanation of the moon as the underworld in paganism, a fact relevant to the Dian of Keats's Endymion. Briefly, because the moon occupied the boundary space between this world and the vast heavens, there souls stopped and were either trapped or purified for journeys into the far stars and skies. Plutarch's Moralia, Book XII, gives the most interesting discourse on this ancient belief.

From the Hell of the planetary souls? (1491-93).

In addition, Ligeia possesses other traditional traits of Diana-types. She has a fiery nature, derived from the fires of the moon. In general, images of fire are associated with her, such as "all the fires of her own" spirit that cause her husband's likewise to "burn" (1504), or the fires in her bridal chamber, scene of her resurrection (1503; 1505). Like most Diana-heroes, Ligeia is also an heiress.[13] She brings her groom "wealth...far more, very far more than ordinarily falls to the lot of mortals" (1502). Ligeia also has the "tall" and "slender" beauty of Diana-types (1497).

Specially, Ligeia, queen of the dying moon and resurrection, has her new moon counterpart, with whom she enacts a full cycle of the moon. The raven-haired and brilliantly black-eyed Bride Ligeia gives way to "the fair-haired and blue-eyed Lady Rowena Travenion," the new and temporary Bride, soon to be ritually subsumed by the old moon, Ligeia, once again (1503).

Poe proceeds to unite the myriad imagery surrounding Ligeia, as a Diana-hero, in her resurrection scene. For instance, the serpent, which rhythmically sheds its old skin for new, is typically an heraldic animal of the moon,

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13. See Chapter Two. Charlotte Bronte's Diana-hero, Jane Eyre, is the first heiress I cover. Her name, "Eyre," can on one level be read as "heir."

which rhythmically dies and is reborn each month.[14] Traditional lunar fires, as noted, burn in Ligeia's spirit, and on the night of her black magic, in her bridal chamber fires writh with "serpent vitality" and cast shadows on its black bed (1503; 1505). Thus, the symbols of the moon goddess--bride, black magic, fires, serpentine rhythms--fill the scene.

Like other Diana-heroes, Ligeia clearly has roots in Romantic poetry, too. That "spirit which is entitled Romance" presides over her marriage (1497), and her "image" belongs to the realm of "fancy" (1497), the ever-important factor of Romantic poetry, one defined at length by Shelley in his various treatises. In her husband's "heated fancy" moreover, he associates Ligeia's eyes, luminous orbs, with the gazelle-like eyes of the tribe of the valley of Nourjahad, and these thoughts derive from The History of Nourjahad, an oriental romance (1498 and 1498 n).

Further, Ligeia herself writes poetry, dealing with the lifting of the veils (1501-02), a strongly Romantic theme, and the fascination in Poe's story with Egyptian themes derives from the romantic poetry, which reflected the remarkable development of Egyptology since Jean Francois Champollion began deciphering hieroglyphics early in the 19th century (1503 n).

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14. See Chapter One. Keats similarly unifies images of the moon goddess in Lamia, his serpent goddess whose skin is replete with shimmering crescents.

Importantly, the narrator conforms overall to the figure of Endymion, and considering that his marriage takes place under the "spirit of Romance" (1497), any allusions to Endymion point toward Keatsian roots in particular. First, Endymion is frequently in myth and literary tradition an astrologer, one enamoured of the moon, and this holds true of the bridegroom in "Ligeia": "Those eyes! those large, those shining, those divine orbs! they became to me twin stars of Leda, and I to them devoutest of astrologers" (1499). Second, like Keats's Endymion, the narrator is "benighted" and groping for the illumination of his Diana, and "the radiant lustre of her eyes" (1500), and he does succeed in finally experiencing romantic "waking visions" of Ligeia (1506).[15]

Moreover, as a Diana-hero, Ligeia retains her literary roots as a Luna-Ecclesia. She possesses "rare" and "immense" learning (1497; 1500), of academic scholarship and of sacred mysteries. Her husband labors to achieve "full knowledge" of the "mystery" of her eyes, divine orbs (1499). He loves the "mystery of all" at which her eyes hint (1499). Overall, so "gigantic" and "astounding" are her "acquisitions" that her husband, who imagined that he could be her "partner" in "studies," resigns himself to her "infinite supremacy." He lets Ligeia guide him "through the

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15. A type of Keatsian, or Draytonesque, "enamored moon" who blushes with love in her highest noon, as she gazes down on an admirer, appears in Poe's Israfel (1482)

chaotic world of metaphysical investigation." She, his Luna-Ecclesia, then unfolds before him the "delicious vista ... down whose long, gorgeous, and all untrodden path" he journeys to acheive "the goal of a wisdom too divinely precious not to be forbidden!" (1497; 1500).

In total, the heiress Ligeia brings her spouse a wealth of knowledge, spirit, and gold.

In addition, as the traditional Bride, Ligeia has "the raven-black, the glossy, the luxuriant and naturally -curling tresses," and she has eyes of the "most brilliant of black" with "jetty lashes of great length" (1498-99). She is, literally too, the "bride" of the story (1502), and the focal point of the "bridal chamber" in which she revivifies herself is a sarcophagus-like bed, the same "jetty black" as her hair and eyes (1503).

When Ligeia regenerates herself with her "witchery" (1479), her blackness becomes more pronounced than ever:

> ...she let fall from her head, unloosened, the ghastly cerements which had confined it, and there streamed forth, into the rushing atmosphere of the chamber, huge masses of long and dishevelled hair; it was blacker than the raven wings of the midnight! And now slowly opened the eyes of the figure which stood before me. "Here then, at least," I shreiked aloud, "can I never--can I never

be mistaken--these are the full, and the black, and the wild eyes--of my lost love--of the lady--of the LADY LIGEIA!" (1507).

Finally, along with her black magic, Ligeia brings the music of the moon and its harmonious sphere. Her groom loves "the dear music of her low sweet voice" (1498). Ultimately, Ligeia's magic, music, and mystery interweave. Her voice becomes a "magical melody" (1500), a "melody more than mortal" (1501). Hers is the same otherworldly music of her double, the siren Ligeia in "Song from Al Aaraaf" (1477); it is the music of any who come from the "midnight" realm of the "mystic moon" in Poe's poetry ("The Sleeper" 1480).

From this midnight realm of visions and symphonic poetry, Ligeia's face shows to her groom "the radiance of an opium dream" (1498). She pours out "wild words" of "transcendentalism" to him (1500). Dreams of her bring him to the brink of "madness" (1502; 1507), which is her gift of lunacy, and in this state, he can experience "waking visions" of her (1506).

That is her nature, as a Diana-hero, to embody mystery and illumination. That is her power, to engender visions and resurrection. And that is what brings us to Ligeia's subsuming the role of the Christ-hero.

2. Ligeia as the Christ-hero.

Ligeia's "ancient" (1497) roots in the moon goddess give her the potency to subsume the role the Christ-hero, to reclaim as her own the powers of death and resurrection. Poe clearly intended this. "Ligeia" opens with a quote on the mysteries of life and death by an Christian ecclesiastical theorist:

> And the will therein lieth, which dieth not. Who knoweth the mysteries of the will, with its vigor? For God is but a great will pervading all things by nature of its intentness. Man doth not yield himself to the angels, nor unto death utterly, save only through the weakness of his feeble will.
>
> --Joseph Glanvill (1497; 1497 n).

Poe reiterates this quote twice in his short story (1499; 1502). Why would he so highlight a Christian quote in a tale of pagan power?

The answer lies in that excerpt from "The Coliseum":

> Vastness! and Age! and Memories of Eld!
> Silence! and Desolation! and dim Night!
> I feel ye now--I feel ye in your strength--
> O spells more sure than e'er Judaean king

Taught in the gardens of Gethsemane! (1485).

Poe has declared that he believes the strength of old Rome to overwhelm that of New Rome. When searching to knoweth the "mysteries of the will," therefore, Poe explores far deeper than the latest phenomenum of Christianity. He journeys way back into the age-old religions of the ancient world.

Furthermore, many modern writers sought the most potent heroic types of all by conflating the configurations of any hero in pagan and Christian myth.[16] Poe's powerful Ligeia is a hybrid of this sort, an inspiring combination of the religious forces of both the ancient and the more modern Christian world. Ligeia's hybrid nature, indeed her powers, are best summed in Poe's words:

Here was indeed the triumph of all things heavenly (1498).

As a Diana-hybrid, Ligeia's subsumption of the Christian hero's role is easily and naturally done. First, Poe laces Ligeia's figure with religious language that it archetypal it could apply to Christianity as well as any other belief. The narrator's opening sentence proclaims that he cannot "for my soul" remember his first acquaintance with Ligeia because she is shrouded in mystery and

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(Footnote 15 continued from previous page)
and other poems, too.

16. All the writers in the previous chapters are examples.

mysticism (1497). Or, her pure white teeth reflect "every ray of holy light" which falls upon them (1498).

Like Hawthorne's Beatrice, then, Ligeia emanates holy light. She comes bearing sacred wisdom and mysterious truths to the modern world. Her truths may seem be darker, and stranger, than the message which Beatrice bears, but Ligeia's is the "holy" truth nonetheless. The narrator claims that the mystery Ligeia embodies is "something more profound than the well of Democritus"--Democritus's philosophy being "Truth lies at the bottom of a well" (1499; 1499 n). Ligeia, and Beatrice, carry to the our world the most profund truths, and that was the role, in the past, of Christ.

Previously, literature and religion were full of the tales of saints who strove to have their lives and truth imitate Christ's. That is not the case here, however. The hybrid and overpowering will of Ligeia strives to imitates no one's. It is her own, regained fully from the very roots of myth.

Further, just as the narrator of "Rappiccini's Daughter" found Beatrice's profound truths both beautiful and inexpressibly terrible, so the narrator of "Ligeia" is both "delighted and appalled" by the truth revealed by Ligeia and her "drama of revivification" (1500; 1506).[17]

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17. Poe echoes his belief in the strength of a ressurective female will and mystery in "The House of Usher" also.

The power to be renewed, to be reborn, to lift the veils and to enlighten, is the power of apocalypse. St. John and the Romantic poets "made" great poetry of rebirth and apocalypse, and so does Ligeia. Like Christ, however, Ligeia does so not only with her words but with her life also. She engages in poesis at the moment of her mortal death, taking place at the "high noon of the night," the time of the moon goddess's highest ascension.[18] Ligeia writes the poem "The Conqueror Worm" in which she unveils the mystery of human life and death to others, and then she proceeds to enact and overcome this fate (1501-02).[19]

The Diana-hero has become, fully, and sometimes darkly, the Christian poet of a troubled modern world.

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18. The images repeats Rowena's death as "the night waned" (1505), enforcing the idea of the moon's cycle of eternal death and regeneration.

19. Poe writes in "Ulalume" a similar hybrid idea of pagan and Christian beliefs on death and resurrection. For instance, the Phoenician moon goddess Astarte, "warmer than Dian" of the Creeks, miraculously revels on "cheeks, where the worm never dies" --a reference to Isaiah lxvi:24.

CHAPTER SEVEN

Lily Bart: The Creative Marriage of the Diana-Hero.

I. Introduction: The Call to the Wedding.

The ultimate act of poesis achieved by the Diana--types who function as Christ-types is the hieros gamos, the sacred marriage. The idea of the sacred wedding occurs in both pagan and Christian myth as a traditional goal of questors toward love and unity. In The Golden Ass, Apuleius marries the spirit of Isis when he attains a sacred vision her, the Egyptian equivalent of Diana. In the Bible, to this end allude the books of Isaiah, The Canticles, Revelations, and more when they call the worshipper to the wedding. In Spenser's The Faerie Queene, the noble Artegall journeys to be united with Britomart, a heroic female knight and Diana-bride. Coleridge uses the idea in irony when the cursed Ancient Mariner belongs to the realm of the glittering Life-in-Death, a nightmarish parody of the illuminating Diana-type of pagan myth or the radiant Blessed Virgin of Christianity.

In Edith Wharton's The House of Mirth, the Diana-hero Lily Bart acheives, simiultaneously, the Sacred Wedding and the Apocalypse. Bart poetically creates the

"Word" with her consort, Selden Lawrence, when she embraces him on her deathbed, and the paradox of that act of poesis, in the throes of her death, is the focus of this chapter.

II. The House of Mourning: The Final Moments in The House of Mourning.

"...a mist of splintered crystals."
(277)

When Selden Lawrence kneels at Lily Bart's deathbed, Wharton writes:

> It was this moment of love, this fleeting victory over themselves which had kept them from atrophy and extinction.... He knelt by the bed and bent over her, draining their last moment to its lees; and in the silence there passed between them the word which made all clear (317).

The two creating the "word" in silence is a hint to the symbolic nature of that "word," and Wharton's poem "Artemis to Acteon" clarifies that symbolic importance. While making their silent "word," Bart and Lawrence "drain" their last moment "to its lees", and that image has direct reference to "Artemis to Acteon":

> For immortality is not to range

Unlimited through vast Olympian days,
Or sit in dull dominion over time;
But this--to drink fate's utmost at a draught,
Nor feel the wine grow stale upon the lip,
To scale the summit of some soaring moment ...
Secure forever in the vaults of death!

Just as Artemis woos Acteon to drink fate's utmost at a draught with her, so Lily Bart attracts Lawrence to drain to its lees that moment in which they create the word--and that is to find true immortality as Wharton defines it.

In that moment, when the two unite in love and give birth to their silent meaning, Bart moves beyond pathos, her suffering in squalid surroundings, to mathos, the significance of that suffering, its truth. Her suffering turns into her creative agony; it becomes the labor needed for the discovery of the "word," however fleeting a moment that "victory" will be in the text's shabby modern world. Thus, when Bart passed from her Fifth Avenue manor to the dingy boarding house, she passed from the House of Mirth to the House of Mourning, and her physical poverty soon heralded psychic richness. She ends inspiring geniune love and the "word" at the price of her own death. In the moment of destruction, she acheives creation.

She does so in the American metropolis, New York City.

There crystallizes the trial of our last Diana-hero, whose

figure has journeyed a long way, from Hester Prynne of olde Boston to Lily Bart of the new Gotham.

III. The American Diana-Hero in Gotham.

A. Bart's Roots as a Diana-Type in Myth.

Lily Bart is the black-haired Bride (4, 8). In this role, she possesses the powers of renewal (186), and Wharton links her with refreshing symbols like the life-giving waters and the ebbing and flowing tides of the text. This imagery also signifies Bart's renewing love with her intended groom, Selden Lawrence. Bart's moods are a "current" draw hering toward him (50). Their talks evoke in her "deep wells" of feeling (67). She escapes other unsuitable male admirers by letting the winds of folly drive her back out upon "dark seas" (73). At a socialite party, Bart and Lawrence move "against the tide" of philistines in the house out toward the loamy gardens (131). And Bart's death, which brings her spiritual re-birth and her creation of the "word" with Lawrence, is laced with terms of her "ebbing vitality" on the physical, as opposed to supernal, level (278).

And, throughout the text, Wharton gives reign to Bart over other lesser brides, at whose "sylvan rites" of marriage Lily Bart stands, like Diana over her nymphs, much "taller than the other attendant virgins" (83).

Like most Diana-types in general, Lily Bart's fresh spirit and beauty derive from her realm of the green forests, and Wharton constantly juxtaposes this fact with Bart's current New York City trappings:

> The attitude revealed the long slope of her slender sides, which gave a kind of wild-wood grace to her outline--as though she were a captured dryad subdued to the conventions of the drawing room; and Selden reflected that it was the same streak of sylvan freedom in her nature that lent such savour to her artificiality" (11).

Overall in the novel come many Dianesque images of Bart's "smooth free gait" (212) or "the drawing up of her slim figure" to quell rebellious male intruders, reminiscent of Acteon (112).

Bart has the independent spirit of a Diana-hero, too, and when she chooses, she can "manage her affairs without extraneous aid" admirably (43). Bart desires money not for itself or just for the luxuries it can buy, but because money will make her "independent" of her society friends (215). Even after these friends ostracize her, Bart keeps up certain appearances in a defiant refusal to make a public and "fatal admission of defeat" (226).

Moreover, there is something ineluctably special about Lily Bart. The "dinginess, the crudity of this average section of womanhood" makes Lawrence appreciate "how highly specialized" Bart is (4). Beyond her physical

beauty, Lawrence admires the "deeper eloquence" of her nature and "the bravery of her words" which make her "matchless" (205).

Nearly every character in the book pays homage, openly or secretly, to Bart. Gryce admires her "miraculously fine" hands as she serves him tea (17). Trenor is obsessed by her "divine" qualities (113). Rosedale appreciates the "noble directness" by which Bart assumes "command" of any occasion, and he wants to marry her because she is such an "exception" to common humanity (243; 287). Gerty views Bart as an "idol" and contemplates her "shining vision" smiling "imperially" from a photograph (155-56). Ironically, in the midst of this worship, Bart's troubles are partially caused by the noble aspect of her own superior spirit. She refuses, for instance, to turn on and desert her enemy-in-waiting, Bertha Dorset, from motives of "compassion" (198), and Dorset hates Bart precisely because she fears her superior nature and powers (241).

Bart's troubles are partially caused a more negative aspect of her gifted nature, too. She revels in "her reflected sense of superiority" to others, and she values both the "energy and resource" and the "wealth...of graces" she singularly possesses (28; 256-57). This leads her into another trap of the superior Diana-type: egoism. Bart is "not above a certain enjoyment in dazzling them by her fineness, in developing their puzzled perception of her superiorities" because she revels "the gratifying con-

sciousness of power" (108). Her plain cousin Grace Stepney becomes her active enemy because Bart snubs her, having no idea or feeling for the pain which her "injury inflicts" on Grace Stepney (117). Dangerously, Bart entertains the idea of marriage with Rosedale, and other ill-fitting partners, because of her egoistic love of the "power" and "triumph" her beauty can wield over them (230; 243; 286).

Further, Bart's egoism contributes to her bad judgement of her enemy, Bertha Dorset. Dorset's nature is surely inferior to Bart's, but the women is not as powerless as Bart imagines everyone to be compared to herself. Dorset is far from the "poor shivering creature" whom Bart imagines to need her "shelter." Dorset is in "full command" of a plan to "knife" Bart (195-97). Bart does err by assuming Dorset has the noble "soul" of herself, with its aversions to moral falls, but she just as gravely errs by her patronizing belief in Dorset's ineffectuality against herself.

On the other hand, and an ironic hand at that, for Wharton's is as skilled at subtlety as Henry James's hand, Bart's narrow egoism, derived from her sense of superiority, shores her chaste nature, the trait to critical to the hard struggles of a Diana-hero. Her positive pride aggravates her into "moral repulsion" of her shallow society and its frequent immoralities (95). So, Bart's scrupulous fastidiousness in keeping up wealthy appearances is correspondent to "a moral equivalent" she possesses (78). She re-

coils from the "vile" blackmail schemes of the Benedict's maid and Rosedale, schemes centering on Bertha Dorset's sexual corruption (99-101).

Bart's temptation to "triumph" over her enemy is strong, but not as strong as the "disgust" and "sense...of personal contamination" which stirs inside her at the prospect of sinking to her enemies' level (100). When Rosedale spells out his scheme to Bart, the "monstrous glare" of his plans shocks her. She feels keenly "the horror of the idea" (247).

In a further twist of irony, precisely this glimpse of "unexplained scruples" in Bart bestows on her the "external rarity" that makes Rosedale wants to buy her in marriage (289). It also attracts George Dorset, whose own questionable offers of marriage likewise offer Bart another escape route, and triumph, over Bertha Dorset. Bart even further recoils in abhorrence at the "moral shame" and "her own dishonour" inherent in this act (141).

In the end, Bart's careful guard of her own "self-respect" leads her to fling aside every corrupt opportunity for material wealth (162-63; 272). She even refuses to speak the truth about her role in the affair with the Dorsets from a blind adherence to ideals that give her "some obscure disdain and reluctance" to retain her position in society on such disgusting terms (217). She is egotistical and proud, but that "lingering pride" strengthens her to resist the "insidious charm" of luxury. Instead, she finds

the courage to take "counsel with her dignity" and to pay the high expense necessary to save her chaste nature from complete destruction (224). Rightfully, she comes to "despise the world" which misguided and exiled her (251).[1] She rejects "the ideal of their race," which is "material achievement" (275) at the expense of all else.

Another factor in Bart's inability at first to renounce her society stems from her love of luxury, and the seeds of this lie in her identity as a Diana-type. Like most Diana-types, from Jane Eyre to Hester Prynne, the celestially chaste Bart carries within her elements of her more grounded and earthly twin, Venus. Just as Hester Prynne admires her physical, and fatal, beauty in the looking glass, so Lily Bart admires in the mirror her slender, slyvan, and physical beauty (11). This element inclines her somewhat to temptations of a life of ease and exacerabates her acquired habit of luxury, and in total these factors help to sap her Dianesque vigor and chastity into a state of "moral lassitude" (224-26).

In highly appropriate symbolism, Bart is lured into the corrupt wealth of Mrs. Hatch, and there she finds herself sleeping in a magnificently earthly bed. It comes

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1. Lawrence's chaste nature similarly feels "disgust" for this society. Initially, he also feels repulsed by Bart's refusal to renounce it (261). He is blissfully and conveniently ignorant, however, of Bart's refusal to save herself by a blackmail scheme which involves his gross sexual corruption with Bertha Dorset. In reality, Bart's blood is far more "chilled...with shame" at corruption than

replete with "ornamental excrescences on a vast concavity of pink damask and gilding, from which she rose like Venus from her shell" (262-63). Then, Wharton carefully stresses Bart's dilemma as a mixture of "innocence," grounded in her Dianesque nature, and of "experience," grounded in her Venusian training (263). Shrewd Sim Rosedale, the man who hatches blackmail schemes based on sexual corruption, calls Mrs. Hatch's domain a "soft berth," a term conjuring an image of that voluptous bed. Bart replies, truly, that it was "Too soft--one might have sunk in too deep" (279), and that would have been deep into Venus's bed.[2]

Too resist the such alluring and fatal temptations of the Venus within, Bart calls upon the fierce will of the Diana within. The goddess Diana, of the green chase, is that independent and fierce huntress of extraordinary vigor, and Bart harbors fully her force. At first, Bart misapplies these powers, however. In the opening scene when she and Selden Lawrence meet, he freely converses with Bart because he knows that she would never waste her powers in the social chase on such "small game" as himself (7). In the next scene, when Bart meets the heir Percy Gryce, she

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(Footnote 1 continued from previous page)
his own (292).

2. The theme of innocence, versus experience, informs the structure of Wharton's The Age of Innocence also. May Welland is symbol of cold and chaste innocence while Countess Ellen Olensak is symbol of warm and loving experience. For a more detailed description of their symbolic roles as Diana-heroes in The Age of Innocence, cf. Note 2.

cooly studies "her prey," organizing her methods of "attack" and her means of "approach" (16). She is "on the hunt for a rich husband" (43).

She wastes her hunting skills on boring heirs because every person and thing in her world have taught her that marriage is her only possible "vocation" (8). Her mother, for instance, drilled Bart that she must use her beauty as her best "weapon" to acheive "conquest" over dull heirs (31-32).[3]

Nearly every one in the material society in which Bart moves views other humans as possible conquests or opponents. Even the nicer Mrs. Fisher advises the social-climbing Brys that the best traps to snare the "desired prey" of upper class friends are expensive music and _tableaux vivants_ (126), and her true statement reveals that in her world art, like Lily Bart, is prized for its tactical value and high price tag.

In a culture where money takes precedence over art, beauty, or love, many of its citizens will end sparring to

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3. The limited scope of women in _The House of Mirth_ is quite typical of the troubles of Diana-heroes. The freedoms and powers of the goddess and her types are often wasted and frittered away on shallow social ends conventional, androcentric cultures. Thus, her ability to realize her gifts are hindered. Bart's plaints on her wasted powers parallel those of Goethe's Iphigenia:

> The lot of women is a piteous thing.
> At home or in the wars a man commands,
> And in far lands he still can make his way.
> Possession gives him pleasure, victory crowns him.
> A death with honor will be his at last.
> How close restricted is a woman's joy!

be victor over a "victim" (105). So, even its Diana-hero temporarily engages in its hunts, using her skilled with strategic "thrust"s and games against Lawrence, Gryce, Dorset, and others (232).

Yet, however misdirected the natural beauty and skill of Bart, they force others to keep admiring her and seeking her out, and these gifts keep her from falling into pits. Suitors sense the graceful, free and vigorous huntress within. Rosedale perceives Bart is a great "dead game sport" (246), moreso than any man or woman. Her beauty is so fresh and radiant that it is as "a forgotten enemy that had lain in ambush and now sprang out on [Rosedale] unawares" (278). And, though Bart's egoism hinders her at moments from uniting with a tender Lawrence, her instinct for "self-defence" stops her at other moments from uniting with an obtuse and hypocritical Lawrence (268).

Especially, not only have Bart's gifts and skills derived from Diana, goddess of the green chase, been perverted to ignoble ends, but in her society dominated by money and businessmen, Bart ends seriously wounded. Bart feels deeply her "wounded vanity" when Trenor freely makes his "claim" on her (81). As the crisis with Trenor worsens, Barts confidence in her "power of disarming" her male opponent fails; she knows that she is "losing control" (124-25). Ultimately, Trenor inflicts a "wound" so deep

that Bart rushes feverishly, symbolically bleeding, to her friend Gerty Farish. The merciful and fair Farish sees in Bart both the "siren" who can send her victims floating back "dead" to shore and the painfully smitten mortal who craves Farish's arms and kind sleep (157-60).

In the end, these battles harden Bart's defenses and, overall, her nature. Lawrence, meeting Bart in the Mediterranean, sees that the youthful transparency of her beauty that revealed all the fluctuations of her spirit has undergone "a process of crystallization which had fused her whole being into one hard brilliant substance" (182). He also perceives that her newly acquired "bright security," which acts as her shield, simultaneously reveals her need for help, for she must be engaged in a disturbing battle. Moments later, Bertha Dorset launches her attack on Bart and her society abandons her. This flings Bart toward the aid of Lawrence, who in the privacy of deserted gardens sees "the struggling misery of her face" and senses the depth of her "wound"s (206-08).

Bart's fatal wound, however, shall ultimately derive from Lawrence's own selfish desertion of her (266). In her final stages, when her vitality ebbs to the point where Bart, the once vigorous Diana-hero, is "so often unwell" (285), she goes to Lawrence in a last effort to save them both, and their love. She receives instead a

sudden revelation that she has been shut out by her intended groom. Then, comes her "death-pang" (295).

B. Bart's Roots as a Diana-Type in Literature.

Lily Bart, like her literary predecessors Isabel Archer and Gwendolen Harleth, is restless and a continual rover.[4] She has no concept of domestic roots, of being "tied down" anywhere by the silken threads of affection (10). In her youth, she and her mother wander from one foreign watering place to another (31).

Bart's sense of never having a home strikes deep into her being and, once deserted by Lawrence, it precipitates her fatal overdose:

> But there was something more miserable still--it was the clutch of solitude at her heart, the sense of being swept like a stray uprooted growth down the heedless current of the years... the feeling of being something rootless and ephemeral, mere spindrift...of the whirling surface of existence.... And as she looked back she saw that there had never been a time when she had had any real relation to life. Her parents too had been

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(Footnote 3 continued from previous page)
(Iphigenia in Tauris, I: 24-29).

4. See Chapter Five for an analysis of Henry James's Isabel Archer in The Portrait of a Lady and George Eliot's Gwendolen

> rootless, blown hither and thither on every wind of fashion, without any personal existence to shelter them from its shifting gusts. She herself had grown up without any one spot of earth being dearer to her than another: there was no centre of early pieties, of grave endearing tradition, to which her heart could revert and from which it could draw strength for itself and tenderness for others (306-07).

In further keeping with her literary predecessors, Bart's energetic love of hunting and "keen stimulation" (278) combines with her lack of roots to make her a reckless gambler. The first time we see Bart in society, at Judith Trenor's sortie, "the gambling passion" overwhelms her. She risks "higher stakes at each fresh venture" (25) and soon Wharton reveals the extent of her "gambling debts" is omninous (36; 73; 120).

This reckless attitude infects Bart's life, slants negatively her perceptions, and through this affects badly her fate. She and Lawrence talk lightly of marriage between them as an "experiment," one tempting because of the "great risk" it would involve (69). When Trenor gives her the first four thousand, tainted by his clearly lewd motives, Bart's spirits are simply elated at this "stroke of luck," and she gladly believes her own "good fortune" caused this

windfall (88).[5]

Continuing with this convenient and trifling attitude of a gambler, Bart decides that she will take the "easy way" in acquitting any "debt" to Trenor by flattering his friend Rosedale (89). In the Mediterranean, Bart discovers herself low on funds and immersed in the the Dorsets's emotional powder-keg, but she continues right along "with the hope of some happy change of fortune to sustain her, and meanwhile life was gay and beautiful and easy" (187).

Bart's gambling streak is aggravated by her world, too, for it actively encourages such flaws. When she gambles at Judith Trenor's sortie, she does so partly because all the guests there expect it of her. After her debts begin to worry Bart, she has to think up excuses to remove herself from the games (43).

Her society's 'game' mentality infects nearly every person, even in their relationships of the heart. Mrs. Fisher hopes that Bart will "play her cards well <u>this</u> time" (180). And, Bart's gambling skill makes her irresistible to her society's stock brokers, i.e. monetary risk-takers, such as Rosedale: "...he had followed her for a few steps

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(Footnote 4 continued from previous page)
Harleth in <u>Daniel Deronda</u>.

5. Trenor's monies, of course, turn out to be not a stroke of good luck but another odious debt. The debt curses her life just as much as her other gambling debts, news of which alienates her benefactor Mrs. Peniston (120).

with a baffled sense of her having after all kept the game in her own hands" (244).

The chaste Diana-hero Bart, however, turns out to be a gambler, but an honorable one. She repulses Rosedale because he is at heart a conniver, and therefore suspects she may be, too, in their proposed marriage deal. Rosedale seeks only a marriage in which he can safely hedge his bets. He insists on the blackmail scheme as a condition of marriage, to high-minded Diana-bride Lily Bart:

> Light comes in devious ways to the groping consciousness, and it came to her now through the disgusted perception that her would-be accomplice assumed, as a matter of course, the likelihood of her distrusting him and perhaps trying to cheat him of his share of the spoils. This glimpse of his inner mind seemed to present the whole transaction in a new aspects, and she saw that the essential baseness of the act lay in its freedom from risk (249).

Lastly, like her literary predecessors such as Isabel Archer, Gwendolen Harleth, or Jane Eyre, Bart is essentially an orphan, the solitary rover of the modern world.[6] Bart's alertness becomes refined because she "has no mother" to be alert for her in social situations or to whom she can go for "the shelter of a mother's love" (20;

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6. See Chapter Two. There I first explain the connection between isolated wanderers, such as Jane Eyre, and the moon goddess Diana, who protects wayfarers like her planet.

87). Bart turns to the arms of Gerty Farish when she is fresh from a wound because Bart craves to pillow her head in the hollow of Gerty's arms, just as a tossing child needs her mother's nest (160).[7]

One of Bart's first glimpses of the continuity of life, with all its tenderness and hope, comes when she sees the common Nettie Struther's impassioned celebration of "her reunion with her offspring." Admiring the working girl's radiant face, Bart takes her infant in her arms, and upon doing so Bart is "thrilled ...with a sense of warmth and returning life." For a rare moment, that warmtn takes "the mortal chill from her heart" (302-04). She realizes for the first time that "the central truth of existence" lies in having a "nest" (307). Later, while she lays dying, Lily Bart imagines that Struther's child is in her arms, sending "a gentle penetrating thrill of warmth and pleasure" through her. The final life struggle of this chaste and childless Diana-type, overdosed on chloral, comes from a desire "to keep awake on account of the baby" (310).

C. Bart as an American Diana-type.

Bart's mother is tied to roses, to "American Beauties" which hold "their heads as high as Mrs. Bart" but also droop. Unlike her dissipated mother, Lily feels sym-

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7. Bart's father is described as "neutral-tinted" in

pathies with lilies-of-the-valley instead; those white flowers are, like her, high priced, but with little idea of money or toil (29). From the first, then, Wharton links Bart and her mother to specific blooms, ones American and expensive.

Further, Bart's initial conversation with Lawrence centers of his collection of Americana, and she speculates that when she marries the heir Percy Gryce, another collector, she will "be to him what the Americana had hitherto been: the one possession in which he took sufficient pride to spend money on" (46). Later, Lawrence's next appearance foils Bart's marriage to Gryce, for Bart and Lawrence wander in the natural, and real, "glitter of the American autumn" and private gardens.

From these allusions and symbols one deduces that Wharton meant to shape a Diana-type of the American soil. Henry James's Isabel Archer left New York to roam Europe, but Lily Bart stays firmly planted in New York.[8] This renders Wharton's treatment of Bart an interesting American experiment, and a sharply sardonic one.

America destroys Bart. Her society teaches her material values only, her rich and narrow-spirited aunt

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(Footnote 7 continued from previous page)
her memory (27), and he dies when Bart is young.

8. The literary friendship of and mutual influence of Henry James and Edith Wharton on each other is too well known to discourse on here, or elsewhere. But a reminder of it serves to strengthen the close relation of each one's

disinherits her for the sour-faced Grace Stepney (213), her social friends make her a princess-in-exile and strand her on foreign shores (209), and her doubting groom deserts her at critical moments. In stronger irony, her conservative relations abandon her partly because they have always deplored Bart's travels in and exposure to foreign, i.e. un-American, places (33). If they represent what is American, however, their condemnation of the un-American becomes a subtle indictment on that segment of American society they represent.

Wharton, then, re-shaped the mythical and literary heritage of the Diana-type, placing her American Diana-hero, Lily Bart, at a new "cross-roads," that of modern Gotham (170). Eventually, this Diana-hero acheives her personal apocalypse and her wedding in a dingy boarding house on the East Side, but before this Lily Bart wanders much in the All-America city in which she has been, inauspiciously, dropped.

IV. "An Interesting Study": New York City versus Nature.

Bart and Lawrence escaped into the American autumn and its gardens from its gilt society. Moreover, on The House of Mirth, Wharton stated "'a frivolous society can acquire significance through what its frivolity destroys'"

(ix). It destroys the natural beauty and grace of its Diana-hero, Lily Bart. Positioned square in the midst of New York society, Bart rues her fate in this false milieu, in essence her gilt trap: "Why must a girl pay so dearly for her least escape from routine? Why could one never do a natural thing without having to screen it behind a structure of artifice?" (14). Bart's society has shaped and caged her in its trivial and artificial conventions.

This society betokens the death of heroics, and Wharton makes this clear on the symbolic as well as the literal level. Just as Henry James had Isabel Archer sit before the statute of the Dying Gladiator, in her misguided refusal to wed the noble Lord Warburton, so ensconced in the home of Lily Bart and her narrow-spirited aunt is a statute of the Dying Gladiator (94). This work of art should remind the inhabitants of heroic ideals, but those ideals are so moribund in their society that they are barely glanced over. Further, Bart and her aunt have been totally ill-prepared to discern and judge these ideals in art or their. THus, neither even intuits, much less interprets, the meaning of the Dying Gladiator's presence in their midst.

Wharton's symbols on this theme grow sardonic. The American heiress, the dry Mrs. Peniston, daintily passes her lace hanky over the visor of the helmeted Minerva on

her mantle piece (103). She collects art in supreme ignorance for her New York City parlor. In total, Mrs. Peniston and her Minerva comprise a sharply satiric picture of a withered spinster and her dusty bust of the "wise" virgin Minerva. Then, the sterile Mrs. Peniston goes on to disinherit the fresh and chaste Bart.

Ultimately, in biting sarcasm, Lily Bart's radiant and gifted figure is publicly gossiped about in her society's "dirty sheet" (151). And, the "lords" of her society's "dirty sheet" prize slander about Bart precisely because she is a rare beauty in their midst! (47)

The sapphire, symbol of the pure blue heavens and sea, is one gem of the moon goddess, from Diana to Mary, and a string of sapphires intimately connects Bart not only with her own virginal origins but with the chains her sordid society has wrapped around her wrists to keep her as its prize:

> As he watched her hand, polished as a bit of old ivory, with its slender pink nails, and the sapphire bracelet slipping over her wrist, he was struck with the irony of suggesting to her such a life as his cousin Gertrude Farish had chosen. She was so evidently the victim of the civilization which had produced her, that the links of her bracelet seemed like manacles chaining her to her

fate (6).

This greedy society has not only captured Lily, but her realm of nature. In the Trenors's mansion, Bart admires on "the crimson carpet a deer-hound and two or three spaniels [dozing] luxuriously before the fire" (23). Thus, the natural and free creatures of Diana, goddess of the green chase, are now trapped in the Trenors' "art"ifice, much as Bart herself will become by Gus Trenor's material tricks. Another wealthy but dull heir of this society, Percy Gryce, also desires Bart as a worthy object d'art in his collection, much like the worldly and superficial Gilbert Osmond wanted Isabel Archer, too.

Bart revels a moment at the sensual beauty of the rug, but her lassitude is soon dispelled by an offensive summons. The next morning, this caged Diana-hero must perform the "social drudgery" of Mrs. Trenor, mistress of the mansion and the worldly woman to whom, Bart is so vividly reminded, she is in "bondage" and "servitude" (26; 37).

Everyone materially rich person in the novel conspires to keep Bart in bondage. Mrs. Peniston refuses to give Bart a regular allowance so that she may keep "alive in her neice a salutary sense of dependence" and make sure Bart keeps up her "passive attitude" toward her benefactor (35). Bart grows to view her aunt's shelter as a "prison"

(104). The two choices of destitution or passive acquiescence held out to Bart by Mrs. Peniston, the Trenors, the Dorsets, Rosedale, and more. Bart's life is no less than one of "enforced compliance" to the lords and ladies of her society (73; 97). Even in the rare moment, such as when Bart and Rosedale momentarily lapse into genuine friendship, Bart is held back from opening up by her world's "conventions" that dictate she end her tea with this man promptly and publicly (279).

However wavering Bart appears at times, she never allows her society to succeed in blunting her rebellious spirit against it and quelling her fits of escape from it. Nearly everyone else has acquiesced, but the near-penniless Bart. Even her well-meaning friend Carry Fisher tries to convince Bart that marriage to a wealthy man will socially rehabilitate her, but Bart pronounces that her "world is too vile" (241), and she will not compromise her own scruples for its acceptance and approval.

In the meantime, Bart quietly gravitates toward the truly "good" marriage which Lawrence represents. She is delighted when he comes to "rescue" at the crowded Grand Central station in the opening scene and removes her to the haven of his lodgings (3). She seeks out his company at the Trenor mansion because he offers to her the vista of another, freer world:

> It was rather that he had preserved a certain social detachment, a happy air of viewing the show objectively, of having points of contact outside the great gilt cage in which they were all huddled for the mob to gape at. How alluring the world outside the cage appeared to Lily, as she heard its door clang on her! In reality, as she knew, the door never clanged: it stood always open; but most of the captives were like flies in a bottle, and having once flown in, could never regain their freedom. It was Selden's distinction that he had never forgotten the way out (51).

Lawrence's prescene stirs in Bart those wonderful "germs of rebellion" (54).

Chained, however, Bart's rebellion often takes the form of an ineffectual escape. She is grateful for the inadequate "refuge" her aunt offers for the time being (34), and the temporary "shelter" provided by Gerty Farish (157). Both allow her, negatively, to postpone facing the "prosaic and sordid difficulties" of the life that she wants to, and should, "escape" (187).

Shrewd Carry Fisher discerns the deliberate nature of Bart's seemingly "flighty" rebellion. She tells Lawrence:

> That's Lily all over, you know; she works

> like a slave preparing the ground and sowing her seed; but the day she ought to be reaping the harvest she oversleeps herself or goes off on a picnic .... I think it's just flightiness--and sometimes I think it's because, at heart, she despises the things she's trying for. And it's the difficulty of deciding that makes her such an interesting study (179-80).

Here is the heart of Wharton's "interesting study": a Diana-hero despising the worldly milieu to which she is consigned. Belonging to the green chase and sparkling streams, Bart instead moves among lewd stock dealers, shallow socialites, dingy boarding houses, and other unsavory items and persons.

Wharton heightens the "interesting" element her "study" by having Bart seek to escape herself as much as her false world. Bart is so much a product of her society that she cannot imagine existing apart from it and the luxuries it provides her rich nature. As a consequence, wealth lures Bart. It provides a numbing ease in which Bart does temporarily escape "from herself", from the "empty noises of her life", i.e. from her hard fate and difficult choices (16; 231).

Bart labels her fate "hateful" (24). She intuits that, ironically, she is partly trapped by her own gifted

nature, for it craves beauty, freedom, and ease:

> She had been bored all afternoon by Percy Gryce .... she must follow up her success, must submit to more boredom, must be ready with fresh compliances and adaptabilities, and all on the bare chance that he might ultimately decide to do her the honour of boring her for life.
>
> It was a hateful fate--but how to escape from it? What choice had she? To be herself, or a Gerty Farish.... Her whole being dilated in an atmosphere of luxury; it was the background she required, the only climate she could breath in. But the luxury of others was not what she wanted.... she was beginning to chafe at the obligations it imposed, to feel herself a mere pensioner on the splendour which had once seemed to belong to her (24).

As the novel progresses, Bart's "fits of angry rebellion" increase. Her desire rises "to drop out of the race and make an independent life for herself." Then, fresh doubts beset her about "what manner of life would it be?" She is forced to acknowledge again and again that her own uniqueness inhibits her from rebelling against her opulent world: "She knew that she hated dinginess as much as her mother had hated it, and to her last breath she meant to

fight against it" (36).

Another hindrance stems from Bart's upbringing. Earned financial independence is a hazy idea for Lily Bart: "She had often heard of women making money in this way through their friends; she had no more notion, than most of her sex of the exact nature of the transcation, and its vagueness seemed to diminish its indelicacy" (78). In short, Bart has been schooled for nothing but show:

> But, after all, it was the life she had been made for: every dawning tendency in her had been carefully directed toward it, all her interests and activities had been taught to centre around it. She was like some rare flower grown for exhibition, a flower from which every bud had been nipped except for the crowning blossom of her beauty (305).

Always poised on the brink of loosing herself in societal luxury, Bart finds this prospect tempting and repelling. This social wealth would numb her in blissful enjoyment of its luxuries, but it would destroy her finer spirit. This compels Bart to turn on her society at critical moments. She refuses George Dorset's pleas to unite with him even though it would bring her in triumph back into the milieu of the rich and carefree:

> She stood silent, gazing away from him down

> the autumnal stretch of the deserted land. And suddenly fear possessed her--fear at herself, and of the terrible force of the temptation. All her past weaknesses were like so many eager accomplices drawing her toward the path their feet had already smoothed (234).

Her slow but sure victory, then, is of the spirit over the senses. The price she pays is her life.

Nature is one powerful force aids her victory over the false and glittering New York society. The Diana-hero Bart's communion with her long-lost green realm nourishes her cravings for ideal beauty in an unequalled manner.

At the Trenor mansion, example, Lily Bart has no haste to join "the circle about the tea table." She prefers to remain amid the fragrant honeysuckles, the warm tints of the pale-gold maples and velvety firs, and the "river widened like a lake under the silver light of September" (46). There is a softly glowing beauty in nature's elegence that shows the lie of her society's artificial elegance.

At the critical moment when the Diana-hero Bart must decide to join forever that tea table, for at it sits the dull heir Percy Gryce, she runs headlong instead to nature, naturally attracting the hunting hounds of the green chase:

> And the day was the accomplice of her mood:

> it was a day for impulse and truancy. The light air seemed full of powdered gold; below the dew bloom of the lawns the woodlands blushed and smouldered, and the hills across the river swam in molten blue. Every drop of blood in Lily's veins invited her to happiness.... [Her plans] took the shape of assuming a dress somewhat more rustic and summerlike in style than the garment she had first selected, and rustling downstairs, sunshade in hand, with the disengaged air of a lady in quest of exercise. The great hall was empty but for the knot of dogs by the fire, who, taking in at a glance the out-door aspects of Miss Bart, were upon her at once with lavish offers of companionship (54-55).

In the natural world, Bart meets her true Bridegroom, Selden Lawrence, who has hastened behind her. For a magical moment they are beautifully united beneath the moon: "The soft isolation of the falling day enveloped them; they seemed lifted into a finer air. All the exquisite influences of the hour trembled in their veins... across the valley a clear moon rose in the denser blue" (69).

Further, Wharton contrasts the glowing forces of nature with the fake forces of "art"ifice. Lily's wealth of graces, for instance, is antithesis to the monied "dazzle"

of Bertha Dorset (23). And, Trenor has the high-priced carpet that captures deer-hound and spaniels in his mansion, but he is so obtuse to the riches of nature that he wonders if he and Bart might take a walk in the parks of New York City because "it's amusing to be rustic in town" (113).

Importantly, the effect of New York's artificial society on Bart's natural graces is fatal. Wharton writes her doom is like "the orchid basking in its artificially created atsmophere." Bart hopes that she will be able to "round the delicate curves of [her] petals undisturbed by the ice on the panes" (145), but no artificial atmosphere can suffice for her delicate nature. Gerty Farish, gazing at a photograph of Bart, perceives that no imitation or manufactured item can ever capture Bart's radiant light (149).

Worse, Bart's beauty is marked-up for sale in her society, which cultivated it for that purpose. The novel's arch financier, Mr. Rosedale, exclaims of Bart, "My God, Mrs. Fisher, if I could get Paul Morpeth to paint her like that, the picture'd appreciate a hundred per cent in ten years" (152).

When Bart seeks to earn her own keep, she finds a chance in her soeicty's "temple of art": a hat-maker 's. In its precincts honest "toilers" live on her society's "vani-

ty and self-indulgence", and its matron shrewdly appreciates Bart as a "valuable asset" who can be put on display in her "show-room" (273-75). Thus, like the jewels of Judith Trenor that glare in "electricity" and "pink lamps" (51-52), so this worldly woman wants to put Bart on display in a glaringly artificial setting. In fact, society has so thoroughly trained Bart in her "value" that even she assumes this role is fitting: "She could not figure herself as anywhere but in a drawing-room, diffusing elegance as a flower sheds perfume" (96).

Bart first gravitates toward nature because there she feels newly a truer setting for herself. She, literally, discovers herself when she discovers nature in an unexpected calm amid "woody hollows":

> Lily had no real intimacy with nature, but she had a passion for the appropriate and could be keenly sensitive to a scene which was the fitting background of her own sensations. The landscape outspread below her seemed an enlargement of her present mood, and she found something of herself in its calmness, its breadth, its long free reaches. On the nearer slopes the sugar-maples wavered like pyres of light; lower down was a massing of grey orchards, and here and there the lingering green of an oak-grove.... her quick-breathing silence seemed

> a part of the general hush and harmony of things....
>
> ...Lily, though her attitude was as calm as [Selden's], was throbbing inwardly with a rush of thoughts. There were in her at the moment two beings, one drawing deep breaths of freedom and exhilaration, the other gasping for air in a little black prison house of fears. But gradually the captive's gasps grew fainter, or the other paid less heed to them: the horizon expanded, the air grew stronger, and the free spirit quivered for flight (60-61).

From nature Bart receives the first hints, too, of her "inner isolation deeper than the loneliness about her" (57). But, her years of training in social artifice hampers these natural intuitions. She has neither "definite experience by which to test the quality of her feelings" in the woods (61) nor an idea of how to proceed in a natural, not social or artificial, manner: "The spot was charming, and Lily was not insensible to the charm, or to the fact that her presence enhanced it; but she was not accustomed to taste the joys of solitude except in company, and the combination of a handsome girl and a romantic scene struck her as too good to be wasted" (57). In this romantic setting, Lawrence perceives that Bart is an "artist." Mentally, she

is using his figure as a "bit of colour" in her scene (63). His observation is true, both to her creative eye and to her false upbrining, which has taught her to turn her gifts for art into artifice.

Nature begins to re-invigorate the Diana-hero Bart's physique, her limbs long used to the lassitude and confinements of the drawing parlor: "...her enjoyment proceeded more than she was aware from the physical stimulus of the excursion, the challenge of the crisp cold and hard exercise, the responsive thrill of her body to the influences of the winter woods. She returned to town in a glow of rejuvenation, conscious of a clearer colour in her cheeks, a fresh elasticity in her muscles" (108).

Bart's sympathies with nature serves, both positively and negatively, to increase her value to those in society. To the toiling young women in the girls' club, Bart's fresh appearance is "as good as a day in the country" (128). And, she makes a success of the Brys's tableaux vivants by appearing in simple white draperies and against a "background of foliage" which accentuates her "long dryad like curves" to reveal "the touch of poetry in her beauty" (129). This revelation of her natural beauty stimulates a revelation in both the drunken and lewd Gus Trenor and the inspired Selden Lawrence: "...for the first time he seemed to see before him the real Lily Bart,

divested of the trivialities of her little world, and catching for a moment a note of that eternal harmony of which her beauty was a part" (129).

In the midst of the Bry's garish mansion, the sight of Lily's natural beauty further moves Lawrence to remember and cherish the "American autumn" afternoon he spent with Bart in the green gardens: "It was as though her beauty, thus detached from all that cheapened and vulgarized it, had held out suppliant hands to him from the world in which he and she had once met for a moment, and where he felt an overmastering longing to be with her again" (130).

After the tableaux vivants, Bart and Lawrence move away from the glare of the supper-room to "the fragrant hush of a garden" and "the transparent dimness of a midsummer night." There, they discover natural love: "Hanging lights made emerald cavers in the depths of foliage, and whitened the spray of a fountain falling among lilies. The magic place was deserted; there was no sound but the plash of the water on the lily pads, and a distinct drift of music that might have been blown across a sleeping lake.... her face turned to him with the soft motion of a flower ...and their lips touched" (131-32).

The moment is precious but isolated. As Bart's crises worsen, the forces of her false social world overwhelm her life for a time. When Bertha Dorset expels her

from the "pleasure-craft" Sabrina (177), Bart and Selden once again find themselves in "deserted gardens," but now they walk in sadness and silence into the deeper shades (208). Gerty Farish later notices that Bart's social mortification extinguishes the "articifical brightness" of Bart's face (255), which seems positive perhaps, but it happens simultaneous to Bart being cast more and more into the "blaze of electric light" of Mrs. Norma Hatch and other shallow society persons (262) and when Bart is cut off from the green world which could replenish her natural brightness.

When Bart's crisis reaches the point of the dingy boarding house and doses of laudanum, Wharton directly sums up and attributes her hard fate to the antithetical forces of nature and society:

> She had been fashioned to adorn and delight; to what other end does nature round the rose-leaf and paint the hummingbird's breast? And was it her fault that the purely decorative mission is less easily and harmoniously fulfilled among social beings than in the world of nature? That it is apt to be hampered by material necessities or complicated by moral scruples?
>
> These last were the two antagonistic forces which fought out their battle in her breast during

the long watches of the night.... (289).

So, this is Bart's fate. This is also Bart's strength, for she refuses to embrace that hateful fate. On the night of her overdose, Bart draws from her trunk the simple white drapery of the tableaux vivant at which she conquered the social party of the Brys's by revealing all her natural beauty. Upon holding the white robes, Bart comes to know the meaning of her portion of life and her will to resist it:

> ...the long flexible folds, as she shook them out, gave forth an odour of violets which came to her like a breath from the flower-edged fountain where she had stood with Lawrence Selden and disowned her fate (305).

V. The Tableaux Vivant of the Diana-Hero: Gotham and Its Citizens, Male and Female.

> How delicious to have a place like this to all one's self! What a miserable thing it is to be a woman (5).

So cries the Diana-hero Lily Bart on the opening pages of The House of Mirth. In the tableaux vivants of the Brys, Wharton placed her Diana-hero center stage, emblematic of her role in the text, with the cast of supporting

characters, men and women, hovering abour her. The social milieu traps every one, and with far less ability and will than Bart to free themselves, each in their own limited way undermines Bart's grasps at escape or a better life.

Bart's cry above is correct. No women in the novel has a room of her own, and in this dependent role, the women largely see each other as competitors or conveniences in their social machinations for husbands and money. In this atmosphere, Bart has developed her "utilitarian classification of her friends" (38). She tells Lawrence, "And the other women--my best friends--well, they use me or abuse me; but they don't care a straw what happens to me" (7). Her words prove true, for with the exception of the plain and toiling Gerty Farish, whom Bart initially snubs, all of Bart's friends eventually leave her to die in a shabby boarding room alone.

This portrait of women contrasts to that of the men in the text, for they get to "choose" their fates, whether it be to marry, remain independent, make a pile of money, or exercise some other option (10). If they marry, in Bart's world the men will occupy a king's seat. The male is the prize and his bride the craven seeker:

> "How impatient men are!" Lily reflected. "All Jack has to do to get everything he wants is to keep quiet and let that girl marry him; whereas

> I have to calculate and contrive, and retreat and advance, as if I were going through an intricate dance, when one misstep would throw me hopelessly out of time" (45).

As businessmen, the men also control the money, and through this they control women at large. Bart, for instance, has neither the training, education, social acceptance, experience, nor any honorable resources needed for her to earn her own living. Trenor's lewd-ridden financial dealings prohibit her from later accepting Rosedale's honest offer of a loan to set up her own hat shop, and her entire social upbringing to be "ornamental" prohibits her from even working successfully in a hatshop (286). Bart finds herself "stranded in a great waste of disoccupation" (290). In Wharton's world, the Diana-hero finally admits to her friend Lawrence, "I am a very useless person. I can hardly be said to have an independent existence. I was just a screw or a cog in the great machine I call life, and when I dropped out of it I found I was of no use anywhere else" (296).

Once dropped out of her social milieu, Bart perceives with newly acquired objectivity that its view of women, including her, can be venal. The thought helps to send the first mortal chills through her bones: "She was realizing for the first time that a woman's dignity may

cost more to keep up than her carriage; and that the maintenance of a moral attribute should be dependent on dollars and cents, made the world appear a more sordid place than she had conceived it" (163).

Mrs. Peniston's bronze box, with a minature of Beatrice Cenci, alludes most sharply to Bart's crisis in her social world. In Beatrice Cenci's tragedy the lovely Beatrice and her stepmother are imprisoned by her vicious father.[9] They contract his murder, and for this they are executed.

Lily Bart, like Beatrice, is imprisoned. Unlike Beatrice Cenci, Bart seeks no one's murder. Bart has a nobler nature. But Bart also has such a lack of education as a female that she has no idea of the meaning of Betrice Cenci's miniature, or life. Bart's reading seems to have consisted of "sentimental fiction" deemed appropriate for females by her milieu (32). From natural scruples, however Bart grasps that Cenci's portrait in her corrupt society has evolved into a "pink-eyed smirk" that fills Bart with distaste (163). The ties between her and Cenci, however, go deeper.

Those natural scruples of the Diana-hero Bart exist beneath the hard shell of her formal training, or mistrain-

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(Footnote 8 continued from previous page)
creations, from Archer to Bart.

9. The story grew popular from the time of the Romantics on with Shelley's The Cenci.

ing. Her fits of rebellion and bursts of heroism are always undercut by her breeding:

> ...she had not lost her capacity for high flashes of indignation. But she could not breathe long on the heights; there had been nothing in her training to develop any continuity of moral strength (251).

The plain but honest Gerty Farish perceives this, and she urges Bart's case on Lawrence:

> You know how dependent she has always been on ease and luxury--how she has hated what was shabby and ugly and uncomfortable. She can't help it--she was brought up with those ideas, and has never been able to find her way out of them. But now all the things she cared for have been taken from her, and the people who taught her to care for them have abandoned her too; and it seems to me that if some one could reach out a hand and show her the other side--show her how much is left in life and in herself (259).

In calmer, wiser moments, Bart knows her own dilemma, too. When Farish asks Bart to open up and tell her story, she replies, "From the beginning?... Dear Gerty, how little imagination you good people have! Why, the beginning was in my cradle, I suppose--in the way I was brought up, and the things I was taught to care for" (216). Bart then lingers with Farish, "partly for lack of knowing where to

go" (217). Her growing knowledge of her life, and her world, eventually leads her to perceive that she is "of no more account among them than an expensive toy in the hands of a spoiled child" (231). So she is, in her world, not unsimilar to the miniature Beatrice Cenci of the "pink-eyed smirked."

Bart's heroism lies in her ability to rise above the formidable forces of her world, her life training, and her friends. For instance, she intuits that Lawrence comes to rescue her from the trappings of Mrs. Norma Hatch's emporium not of his own heroic volition, but of Gerty Farish's urgings. Her pride wounded, Bart disdainfully rejects his insincere help. He criticizes her arrogantly, claiming that she is not "a successful example of that kind of bringing-up," and she replies, "Don't give me up; I may still do credit to my training" (270). She will do that, for her love of material refinement will be overmatched by her love of moral refinement. She will write out a check to cancel her odious debt to Gus Trenor, though it means facing penury. Thus, she dies, willfully, in physical poverty but moral composure.

Bart's world allowed her only one other avenue: that she should be a very specific kind of "ornament", a wife. She first rebels by going off with Lawrence for tea in his flat, and when there she hints at her dislike of marriage to a boring heir. He flatly replies, "Isn't marriage your vocation? Isn't it what you're all brought up

for?" (8). She blandly agrees, for lack of an alternative, but she later falls readily into Trenor's money trap because she does not want to have to marry that boring heir, Percy Gryce. When speaking with Trenor of her union with "that portentious little ass," as Trenor dubs Gryce, Bart finally admits, "I can't make that kind of marriage; it's impossible" (79). The entire course of the novel traces her escapes from such traps, but even at the end, her friend Carry Fisher can only offer her once piece of advice: "You must marry as soon as you can" (227).

The advice is ultimately immoral given the context of Bart's society, however, because marriage will simply mean that Bart will then have the freedom to do what she wants--like the corrupt Bertha Dorset. Carry Fisher, who herself borrows money from men like Gus Trenor, knows that she is able to make this kind of "living unrebuked from the good-nature of her men friends and the tolerance of their wives" because all moral judgements in their world pivot on "the tiresome distinction between what a married woman might, and a girl might not, do" (75). In short, the vocation of women, marriage, has devolved into a shallow criteria, a thin cloak for base desires and activities, sexual and financial, if so desired. It is properly heroic, then, that the chaste Bart throws over every marriage opportunity

that arises.[10]

In such a society, many women develop their own arts to manipulate and gain control over men. Bertha Dorset is a master of emotional control over that wealthy dupe, her husband. When Dorset expels Bart from her yacht, and her husband acquiesces, Lawrence rails at both the "cruelty of women to their kind" and the emotional "subjection" of husbands to their wives" (208).

There are two women who are limited exceptions to the petty spirit of females in The House of Mirth. First is Carry Fisher, who possesses an unusual amount of "energy of eye and gesture" with which "nature and art had combined to endow her" (44). Carry Fisher can be "a perfect vulture" when it comes to soaking Gus Trenor, but Trenor, who tries to soak Lily Bart, does not evoke many feelings of sympathy. Fisher, simply, knows her world for what is it and deliberately undermines it for her own advantage, but not necessarily for any one's else mean disadvantage. Her "energy of eye" indicates that she powers of perception and judgement a bit above that of the other women in the novel.

This leads Fisher to toss out and divorce two husbands, whom one supposes to be Trenor-like, and to

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10. The same manner of deliberate sabotage and rebellion against marriage, and "marriageable" men surfaces in later Diana-heroes, such as D.H. Lawrence's Ursula Brangwen in The Rainbow. Further, Brangwen, even more a modern Diana-hero, opts for an abortion as well to free herself from the limits of a society and marriage in which she, like Bart, could never realize her full, and better, self.

struggle to craft her own destiny as best she may within her milieu. This in turn leads Fisher to secretly ally her "real sympathies...with the unlucky, the unpopular, the unsuccessful, with all her hungry fellow-toilers in the shorn stubble of success" (239). She alone apologizes to Bart for participating in the cruelty of the other women, which she finds shameful (221).

Fisher's sympathic nature has been deepened by one consideration that the other women, including Bart, lack: a child. Only Fisher's daughter has a real presence in the novel. The child even brings out the best in the nature of the businessman Sim Rosedale, who plays with her with "homely goodness." Bart perceives that if Fisher did not have to pursue money so avidly, she would devote herself entirely to her daughter. There is something wonderfully and "expansively maternal" inside Fisher.[11]

The second exception is Gerty Farish, who leads an entirely separate existence from the other women of the novel. Nature and art did not endow Gerty Farish. She is the dull face of her world, and she is a dull face that does not, like Gwen Van Osburth's, beam with the light of millions in inheritance. In her world, Farish knows and accepts, "A dull face invited a dull fate" (156).

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11. The only other "child" in the novel is the baby of Nettie Struther. Holding Struther's baby also has a profound effect on Bart, for it reveals to her the meaning of life, its continuity (307). This truth alone warms the cold scene of her death (310).

The result of this, however, is Farish's honest, worthwhile, and independent life. Carry Fisher perceives truly, "Gerty's a trump, and worth all the rest of us put together" (222). Initially, the egoist Lily Bart wavers between "pity" for Farish's limitations and "impatience" at Farish's cheerful acceptance of them. She recoils from a woman so "fatally poor and dingy" (85).

Farish, however, becomes the door through which Lily Bart sees the mass of women and the greater world. She becomes involved in the Girls' Club (145) and aids Nettie Struther, who provides the a rare moment of "human fellowship" in Bart's last day in Gotham (304). And, in the horror of Trenor's attack at his private home in the City, only Farish's door, and arms, stand open to Bart (160). At this moment, when the Furies are unleashed who shall pursue Bart to her death, it is Farish's "very heart's blood" which passes into and, for a brief moment, saves her friend (157; 257).

Farish then works harder than anyone to aid her friend. She directs Lawrence to rescue Bart from Mrs. Norma Hatch's emporium, she opens up her heart and flat to Bart, and she persists in urging Bart to escape her old life, to quit the "cheapening" influence of such friends as Mrs. Gormer, to forge a new life for herself (225-26).

And in Farish's pure friendship to Bart, Farish discovers her own redemption. On the night she opened her arms to Bart, pursued by the Furies, Farish has just

learned that the man she loves, Lawrence, loves Bart instead of her. That night, an hysterical Bart asks Farish if she believes Lawrence will aid and care for her, Lily Bart. Farish knows "the hour of her probation had come" (160). She has the power to wreak havoc with Bart's fraught nervous condition. But, as Bart nobly refused to seek vengeance on Bertha Dorset, Farish rises above the temptation to revenge. She assures Bart that Lawrence will be there for her, as will she herself will be. In that moment comes the "breaking down of self" for Farish, "a deflecting of the wasted personal emotion into the general current of human understanding" (258).

That is true redemption. The only characters in the text who are redeemed acheive that state through their fellowship with others. While many others are selfish, for instance, Carry Fisher is singularly admirable in her true feelings for her friend Bart and for her child. Moreover, Farish's redemption parallels the moment of "human fellowship" that Bart finally acheives at the hour of her own probation (304); that is the hour of her mortal death, the Furies triumph, and Lawrence's long-awaited arrival.

The file of men in The House of Mirth is not a more uplifting spectacle than the file of women. Percy Gryce, the first heir Bart toys with marrying, is a portentious ass. Bart's self-interested cousin, Jack Stepney, would have turned her from the door after Bertha Dorset expelled her from the yacht, if not for Lawrence's intervention.

Even with Lawrence's intervention, Stepney takes Bart in for one night on the contingency that she be turned out the next morning (210). A young Ned Silverton the plaything and "property" of Mrs. Fisher first, then Mrs. Dorset second (123). When dumped by Mrs. Dorset, Silverton proceeds to self-indulgently rack up gambling debts, for which his two maiden sisters, his prime "victims," toil to pay (253-54). Bart's neutral-tinted father becomes a man with whom she is taught, by her mother, to barter for material gifts (29). And these are among the least reprehensible males in the book.

Among the worst is Gus Trenor, he of the "small dull eyes" (76) and large lascivious appetite. He protests that Bart's marrying Gryce would be a "desecration," an insult because it would cut off his chances of desecrating Bart himself. He works hard to lure Bart into the "slough" with him (161). He deliberately slurs his points about how he will invest her money so that he may lean closer and take his hands in hers. In this way he tries to lay "claim" to this beautiful, and unprotected, young woman. He easily acts this way because he has had plenty of practice already, with Mrs. Fisher and more (80-82).

From then on, he tends to "touch" Bart when overcome by "libations" (87), and he blabs about his "relation" to Bart to other men like Rosedale. He banks that his money has "put her in his power" (110-11). In one of his many drunken states, he sets up a trap for her in his private

house in New York City, while his wife is away at the estate in the country, and when Bart refuses to become his mistress, he calls her, in so many words, a whore.

A man equally pathetic is George Dorset. He is stupidly "blind" to his wife's sexual corruption, which takes place under his own nose. His most assertive response is to be, like a little boy, "jealous" of her attentions elsewhere if and when they are revealed (180). Finally, he breaks down and spills his "wretchedness of his soul" to Bart in a flood of "self-contempt" (193). When his wife viciously expelled Bart from their yacht, he was "cowed" and allowed Bart to be publicly humiliated (207). Now, he confesses his "powerlessness" against his wife to Bart and begs her to set him free from his marriage, the self-inflicted "hell" in which he is a "prisoner" (233).

A portrait more interesting, for it is more ambivalent, is that of Simon Rosedale. At first, Rosedale appears to be an unremittingly crass and lurid character. Bart chances across his path early on in the novel as she leaves Lawrence's apartment, and she feels "intuitive repugnance" at Rosedale's ideas about her presence there, ideas he later repeats to Gus Trenor (12-15; 139). He and Trenor are, together, "hunting" Bart at sorties, and when Bart hesitates to be Rosedale's friend, he meanly alludes to her visit to Lawrence's flat to humiliate her (91-93). Later, in a "collector's" passion, he proposes to Bart so

that he made own her as a beautiful objet d'art (109).[12] Rosedale's "small stock-taking eyes" make her feel "no more than some superfine human merchandise" (245). And, he abandons her along with her social set. After, je meets her at the Gormers' and treats her with an insulting familiarity, knowing that he has her "hopelessly in his power" in her newly tenuous social position (229).

At this time, however, Bart entertains the first thoughts about him that are, if not positive, are at least non-negative. With the newly acquired objectivity that comes with her newly tenuous position, Bart perceives Rosedale's "masterly" shrewdness, energy, and diligence, by which he has succeeded in his goals (229). In the privacy of Carry Fisher's home, he shows "homely goodness" in his play with her daughter, and though Lily knows Rosedale is a "gross, unscrupulous, rapacious... perdatory creature", she sees that he can also be "kind" in his own way (238). However qualified a compliment that seems to be, kindness is a rare commodity in The House of Mirth.

Rosedale may propose the odious scheme of blackmail to Bart, but at the same moment he states their case so clearly and directly that Bart, long trapped in her society's "tissue of social falsehoods", finds it "refreshing to step into the open daylight of an avowed expedience" (246).

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12. He joins the erring throngs here of Gilbert Osmond, Edmund Rosier, Percy Gryce, and others who desire to collect females as prizes.

As limited as Rosedale is and always will be by his "old standard of values", he alone offers her, freely and honorably, when he finds her nearly destitute. He proposes to be her financial backer in any undertaking she needs to strike out, and that act merits the term "heroism" in its daring bravery against his society's conventions and tyrannical roles for men and women (281; 287-88).

The one male intended to be Bart's true spouse, however, is Selden Lawrence. The union of Lawrence and his Diana-bride heralds the final apocalyptic wedding of The House of Mirth.

VI. The Wedding and the Apocalypse.

A. The High Poetry of the Ideal Bride.

As the Diana-Bride, Bart must harbor within an ideal soul, one that shall join in radiance with her beloved's. Lily Bart does contain such a soul, as pure and white as her first name, however caged that spirit might be in material ease and a corrupt society. In fact, Bart's crises occur because her "real self" rises up to thwart any worldly marriage her social self has been working toward. She always saves, in silence, her true soul. When she goes to Lawrence at the end of the novel, and her life, she does so to leave a part of this "real self" with him and to keep it alive within her: "That self must indeed live on in his

presence, but it must still continue to be hers" (297). Having given him a part of her spirit, and having destroyed the letters for blackmail that would have ensured her re-entrance into a venal New York milieu, Bart obtains a final victory for her true self, and "she goes home with it to die" (xv).

Her tragedy is thus her grandest success: she saves her own soul and shares it, forever, with her intended spouse. In their first meeting in autumn gardens, Lawrence told Bart of the "republic of the spirit" and commented that her "genius" lies in converting "impulses into intentions." Bart has this ability, but she doubts that is her real "genius." She replies in general that "any final test of genius" would lay in "success," and adds, "I certainly haven't succeeded" (64). The statement is ironic. Bart has not "succeeded" in their social world because her "genius"--for ensuring the victory of her true self--has truly succeeded, by unmaking every material marriage her social self has made. In further irony, Bart is the one who departs this world for the republic of the spirit, and she leaves behind Lawrence, who has waivered at critical moments.

During her brief life in the novel, Bart dreams of that "ideal state of existence" in which she may have the luxury to indulge with Lawrence in spirited talks and republic (84). On this point, Wharton repeatedly stresses and alludes to Bart as an "idealist" trapped by "vulgar

necessities" (242). Bart flees the shelter of Mrs. Norma Hatch, for instance, because she can not "find any point of contact between [Hatch's] ideals" and her own (265). Since the "ideal" of the race of Hatch and others is "material achievement" (275) Bart's must be, by deduction, acheivement of an ethereal sort.

Bart follows this high-minded path to the end, despite the cost to her material self. On the verge of her destitution, she not only takes the risk of opening her precious self up to Lawrence, and destroying in the fires Bertha Dorset's love letters, but she refuses Rosedale's honorable offer of a loan, asking only that he hear the "truth" of her history and let others know it (280). Refusing Rosedale's offer of finances, rebuking George Dorset's offer of union, and using her inheritance to pay her debt to Trenor leaves Bart facing "unmitigated poverty," and she has done so deliberately. She is dispatching the "danger" of material luxury so that it may never again tempt her into comprises intolerable to her scruples and the nobler side of her pride (283).

As an apocalyptic Diana-hero, one capable of making and re-making worlds, Bart possesses the power of poesis. From the beginning of the text, even Bart's social self understands that her "beauty is only the raw material of conquest, and that to convert it into success other arts are required." The "art" here is perilously close to that of "art"ifice, but Wharton follows the remark with by this

qualification: "Her ambitions were not as crude as Mrs Bart's." From her father, Lily has inherited a desire to "idealize" the beautiful, a sentiment much criticized by Mrs. Bart. She considered her husband's evenings "reading poetry" a total waste. But Lily felt sympathy with her father's longings for "romantic charm" and admiration of beauty for itself (32-33; 186), and she seeks to "convert" her self and her life within this romantic context.

Lawrence, her true spouse, recognizes and appreciates the poetic element in Bart. He perceives that her nature as a "artist" inspires her to shape the scene of the tableaux vivants or to mentally paint a landscape with as Lawrence as "colour" (63). Bart naturally experiences "poetic enjoyment" of the opera (111), and her "vivid plastic sense," whose only opportunities had been "dressmaking and upholstery," start to shine when a geniune artist, Morpeth, guides her (126).

Lawrence is Bart's true spouse because he, too, possess a poetic element, a "vision-building faculty." That is why he alone sees at the Bry's tableaux vivant Bart's beauty is "a note of that eternal harmony." He alone understands that she has gifted him with a revelation that night, with a "magic glimpse of the boundary world between

fact and imagination" in her enchanted scene (128-29).[13] In this moment of art, engineered by Bart, the minds and spirits of she and Lawrence meet each other in a rare moment of unqualified human sympathy and love. After the tableaux, the two exchange their first kiss (132).[14]

This ideal moment, however, cannot survive in the real world. In a society where the "ideal" is "material acheivement," true beauty and artistry of Bart's soul will be sacrified. Her friends turn on her precisely because she refuses to "sacrifice herself" for socially expendient ends. Especially, she recoils from making the worldly marriage, which they demand of her despite the fact it would would be Bart's "desecration" (80).

Wharton places emphasis on this idea in the text over and over. Even the coarse Gus Trenor can see the shining sacredness of Bart's beauty and know that is why she has been singled out in a dull world (80), and Rosedale repeats this sentiment on his world, its citizens, and Bart: "...you've simply been sacrificed to their laziness and selfishness" (247). The pathetic George Dorset echoes

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13. The artist Morphet appreciates Bart's beauty, too, perhaps, but he does so in a utilitarian sense. He exclaims, "--gad, what a model she'd make!" Like Lawrence, Morphet has enough penetration to distinguish between Bart's natural graces and the abhorrent world in which she has been reared and mired (227), but his exclamation reveals that he views Bart, in the main, as an object.

14. Bart's poetic powers could effect success with other men beside Lawrence. Bart is tempted to marry Rosedale because she knows there is a better "Rosedale she felt

the idea again: "You were singled out as a sacrifice" (233). Then Bart's shallow friend, Mrs. Gormer, reinforces the theme once more, when she, too, makes Bart "the first sacrifice to this new ideal" of hers, which is friendship with the debauched Bertha Dorset and consequent entry her corrupt milieu.

Bart's sacrifice is her own decision. Heroic, Bart is not a passive victim. When Dorset offers himself to her, for example, he offers her "Revenge and rehabilitation" in one swift stroke. That is a prospect "dazzling" in its complete opportunity for Bart to vanquish her enemy Bertha Dorset and secure for herself "golden vistas of peace and safety." Bart deliberately rejects, in fact abhors, the offer. It is beneath her dignity. Instead, she willingly endures suffering. She choose to confront and conquer her "past weaknesses" toward wordly temptations (234). Dorset returns to tempt her once again, and Bart informs him, "You sacrifice us both" (237). That would be to social expediency, to material acheivement, unheroic ends which she refuses.

Finally, Bart not only refuses to sacrifice herself to expediency once more, when she refuses to acquiesce with Rosedale's scheme of blackmail and marriage, but she does so knowing that this particular act of renunciation constitutes a far deeper sacrifice of her own, in a milieu

that will never appreciate it. She then makes the sacrifice for the sake of "honour" and nothing else:

> In fending off the offer he was so plainly ready to renew, had she not sacrificed to one of those abstract notions of honour that might be called the conventionalities of the moral life? What debt did she owe to a social order which had condemned and banished her without a trial? (288).

Bart, ultimately, acheives victory, for in the end her sacrifices and her "suffering...soften" her crystal shell. They disarm her cold contempt for pitiful humans such as Dorset (233). In them, therefore, lies a key to Bart's redemption, her eventual attainment of human fellowship, true love, and spiritual triumph.

B. The Drama of the Bride.

The first man Bart encounters in The House of Mirth is Selden Lawrence, and the first woman she encounters is Bertha Dorset. Both characters are equally catalytic in the drama of Bart's life. Lawrence influences Bart's story because he is her true groom, and she silently works towards a real understanding with him during the entire course of the novel. Their symbolic wedding, of their minds and spirits, crowns the novel, and the end of this thesis, too.

Fist, however, Bertha Dorset's role deserves examination for it is as significant as Lawrence's. She is Bart's nemesis. She embodies the corruption Bart must avoid, even at the cost of her life, and she pursues with as much fury as the Furies. Wharton points to Bertha Dorset's role in Bart's mortification, and subsequent spiritual victory, in the first descriptions of her. Dorset is wrapped in "sinuous draperies"--a serpentine allusion (21-22). Wharton reinforces this allusion immediately with an image of Bertha Dorset in "serpentine spangles" as she lures Percy Gryce into the dark shadows of a nook (23). She is, by the final pages of the text, the "anaconda" of the novel (240).

Serpents are the heraldic animals of the goddess Diana, for they ritually shed the old for the new, as does the moon.[15] Thus, on the symbolic level, the serpentine Bertha Dorset's role must be intimate to the spiritual death and rebirth of the Diana-hero Lily Bart. Just as Bart's literary predecessor Isabel Archer in her Palazzo "Crescentini" was haunted by the old moon figure, Madame Merle, and inherited her lover, Gilbert Osmond, so the Diana-hero Lily Bart, who in her youth and freshness

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(Footnote 14 continued from previous page)
it in her power to create" (243).

15. This topic I have covered the most in Chapter One, in reference to Keats's Endymion and "Lamia"; in Chapter Two, in reference to Jane Eyre, and in Chapter Five, in reference to Portrait of a Lady and Daniel Deronda.

reminds one of the crescent phase of the moon, is haunted by Bertha Dorset, and inherits her lover, Selden Lawrence.[16]

More details point to Dorset's allegorical role as a type who personifies the occult powers of the dying moon opposed to a type, like Lily Bart, who personifies the regenerative meanings of the new crescent. Dorset has a "visionary gaze" in her "dark exaggerated eyes," and she is like "a disembodied spirit," the latter an allusion to her origins in the realm of Hekate (21-22). Other statements support this idea. Like a true Hekate-type, she traps her husband in "hell" (233), and she subjects him to "furies of denunciation and wild reactions of self-contempt" (193).

In this context, Dorset's first name may well hint of her literary origins in "Bertha" Mason, the fury who haunts Charlotte Bronte's Diana-hero, and new bride, Jane Eyre. Bertha Mason creates a fiery hell for her husband, Lord Rochester, too, just as Bertha Dorset scalds her husband George. Especially, Wharton makes Bertha Dorset flare with exactly the same fires of lunacy as Bertha Mason does. Each is a "madwoman" who is "dangerous" (41; 71; 228). Each, provoked by passions, has many an unchaste "fall." As debauched as Bertha Mason, Bertha Dorset, in her

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16. Bertha Dorset also wears pearls, the moon's gem (127). Further, the man whom Bart comes closest to marrying besides Selden Lawrence is Simon Rosedale. She contemplates that act because she feels that she can make him into a new man. Rosedale likes black pearls, and this indicates, perhaps, both his ties to the Diana-hero and his need to be remade.

fit for Ned Silverton, invites him aboard her lustful and well-called "pleasure-craft" (42; 177). This affair takes place after Dorset's lewd liaisons with Selden Lawrence, Percy Gryce, and, probably, others.

Moreover, the two "Bertha"s of Wharton and Bronte bear similar last names, too. "Mason" is the name of those who work with stones, and "Dorset" is the name for those who dwell among stones. In myth, stones, hard and everlasting substances, have always been connected with particular sacred rites. In the mytheme of the moon goddess, for example, sacrifices were made on sacred stones for the rain-making ceremonies. Diana was goddess of the tides, the dew, the streams. Her priestess poured her waters on a stone, and this was a highly potent act. Near Dunany the stone sacred to this act was called the Chair of Aine, the Celtic moon goddess, and anyone who sat upon that stone went raving mad (Briffault III: 70-71).

In sum, the last names "Mason" and "Dorset" are allegorical ones. They may allude to stone imagery that indicates the moon goddess's eternal nature, her potential lunacy, and her storm-raising powers. Further, stones are not only everlasting from their hardness, but they are barren from this, as the moon goddess is barren. In this respect, "Mason" and "Dorset" may represent more the sterile and deadly forces of the moon goddess in her waning phase. This contrasts to the types of the moon goddess in her more poetic phase of the new moon, embodied in Jane

"Eyre," the heir of Bronte's novel (364), and in Lily "Bart," which denotes those who live among overgrown bushes --not stones. Together, the Diana-types of the waning moon enact with the Diana-types of the crescent moon a drama of moritification and regeneration.

The symbolic role of Bertha Dorset expands even more. Like the furious Fates, of Greek myth and drama, Dorset smiles victoriously when she is able to "flay" her victim Lily Bart (105). In fact, to Bart's mind "...the pursuing furies seem to take the shape of Bertha Dorset" (284). Bertha Dorset's furious passion is also no less murderous than the passion of her literary predecessor Bertha Mason, or the passion of both Dorset's and Mason's dramatic predecessors, the Furies. Dorset wields the "knife" of treachery against Bart who, in serpentine imagery that intertwines with Dorset's, recoils from her nemesis (198). The relation between Dorset and Bart then is intimate. Moreover, it is needful. The purpose of the Furies is to mortify the hero into purity, and Bart's suffering, instigated by the machinations of Dorset, first touches her own soul with softness, truer nobility, and humanity. This makes the seemingly well-intentioned advice of characters such as Carry Fisher, who urges Bart to marry in order to "save" herself from the furious Bertha Dorset (241), all the more misguided and worldly advice. In the Furies lies the tragic hero's road to salvation and spirit-

ual, as opposed to worldly, redemption.[17]

The mythical Furies have a fierce role in The House of Mirth, one that allies them to Diana, the goddess of the green chase. Like Diana, Wharton's Furies are hunters. On the night of the Gus Trenor's bitter attack on Bart, at his private house in the City, Bart becomes flooded with "moral shame" (141). She awakens to the Furies' presence and her coming "ordeal", equal to the trial of an Oresteian hero:

> She had once picked up, in a house where she was staying, a translation of the Eumenides, and her imagination had been seized by the high terror of the scene where Orestes, in the cave of the oracle, finds his implacable huntresses asleep, and snatches an hour's repose. Yes, the Furies might sometimes sleep, but they were there, always there in the dark corners, and now they were awake and the iron clang of their wings was in her brain ...and she was alone in a place of darkness and pollution (142).

With her fresh "wound," Bart flees to the shelter of Gerty's arms. She confesses for the first time all her sins to another human being, along with her moral shame and her new acquaintance with the "furies...you know the noise

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17. Wharton's theme of a type of Hekate, goddess of the dark moon, haunting a type of Diana, in her phase of the new moon, partially structures Ethan Frome, too. Zeena Frome eclipses the momentarily radiant Mattie Silver (see Note 1).

of their wings--alone, at night, in the dark?" (157).

The Furies pursue Bart relentlessly to her death. When Mrs. Peniston refuses to give Bart the funds needed to free her from Trenor's debt, Bart shuts herself in with her "dishonour" and her terror: "She was trembling with fear and anger--the rush of the furies' wings was in her ears" (166).

By the end of the text, the Furies have pursued Bart until their "dangerous" nature edges her own voice and her eyes shine with "a peculiar sleepless lustre." In an Oresteian drama such as The House of Mirth, there is no rest for the hero visited every night by the "perfect horrors" of the Furies (254). Bart's flurried fingers reveal her "feverish" state, and her cry that she is "sick to death" of her world reveals that her moritification is nearly complete (255).

Finally, Bart's victory comes from her deepening humanity and self-knowledge acquired during her flaying by the Furies and their actor, Bertha Dorset. This growth leads Bart to reveal her real self to Lawrence and for a precious moment find love with him. From beginning to end, of this Greek kind of tragedy and triumph, Wharton identifies Dorset as Bart's "antagonist" (56; 208). Bart has a "fatalistic sense" of the enmity between herself and her "enemy," but in the end that proves positive for this antagonistic emnity provides Bart that opportunity, however hard, to rise of heights of "clouded majesty" through her

suffering and purificaiton (123; 207-08).

There is never any doubt that Bart is as "powerful" as Bertha Dorset and that she even has Dorset completely in her "power" through her possession of both Dorset's mad love letters and George Dorset's heart (247-48). Bart's renunciation of a worldly "triumph" over her "antagonist" (56; 208; 242), through the lurid prospects of blackmail or marriage to George Dorset, emphasizes the nobler goal Bart herself pursues. In the end, Bart emerges to have been as relentlessly a hunter after an ideal as Dorset or the Furies have been after her.

Bart endured a fierce struggle between the "two antagonistic forces," of this world or a higher one, during those long watches of the night when the Furies visited her with their perfect horrors (289). Through this purgation, Bart preserves and protects her real self, and with that she is able, for her final act on earth, to create the "word" with her groom, Selden Lawrence.

C. The Wedding and the Apocalypse.

1. Trouble in Paradise.

The struggle for the Wedding comprises the entire breadth of action in The House of Mirth, for the union acheived by Bart and Selden occurs on the last page. The struggle is long and hard because each is, inescapably, a

flawed mortal in a flawed world. Lawrence's flaw is hinted at the first time we see him. The groom of the Diana-bride, Lawrence is, like his literary predecessor Gilbert Osmond, a collector (9). And, like the spectator Ralph Touchett, who experiments with his cousin Isabel Archer's fate and precipitates her marriage to Osmond, Lawrence harbors him the elements of a cool-spirited spectator and collector of objects. When Lily Bart asks him why he came after her to Bellomont, he replies like a detached observer: "Because you're such a wonderful spectacle" (62). He also lives in the Benedick, the "Bachelor" (12), a name pointing toward his isolated stance from society, and especially from his bride.

When Bart most needs the "rescue" and "shelter" of his love, Lawrence deserts her (166-67; 266). He does so even though Van Alystyne has cautioned him that "appearances are deceptive" (155). The counsel is true, for when Lawrence witnesses Bart leaving Gus Trenor's home, she is fleeing the pollution there. She is not, as he supposes, sneaking out from an adulterous liaison.

Lawrence does harbor a superior nature that alone appreciates and, eventually, comes to embrace Bart (62). Further, if he initially follows her for the sport of "admiring spectatorship," nonetheless her first small cry for his help really interests him and draws him into a "dawning intimacy" with her (65). He tries to resist judging her, too, by her surroundings, and at moments he

extends the limited help he can (203; 268).

Moreover, unlike the rest of his circle and more like Bart, Lawrence has an idea that material wealth can be a means to better end than itself. Even gold can be turned into "something else" more beautiful (66). With this grasp of the value of the ideal, over the material, his final revelation will prove to be the same as Bart's. She sees true "victory" in the shining faces of Nettie Struther and her gurgling baby, and then comes her revelation that a man and a woman's love is the central truth of life and of the heart (303). She visits Lawrence with this knowledge, and, when it penetrates him fully, he sets out to meet her.

It is a day too late, however, for Bart's survival in this world. As Bart perceives and declared, she and Lawrence have long been "cowards" in their inability to toss over their social world (68; 316). Neither wants to join fully and finally that world, but neither will leave it, or, more importantly, expel it from within themselves. Each has been so schooled and pressed into an appropriate mold for their milieu that each is equally a "victim" of their "environment" (146).

For instance, as deeply as Lawrence loves Bart, Bart is stung when she perceives that he, like Trenor, Dorset, or Rosedale, sometimes values her as " a piece of sentient prettiness, a passing diversion to his eye and brain" (90). Lawrence re-lapses frequently into this "conventional view" of Bart (260-61). Meanwhile, Bart also

reduces Lawrence to the same social role in which she places Trenor, Dorset, or Rosedale. He is to her a man, i.e. a potential conquest, over whom she can feel a delicious exercise of her "power" (135).

Nevertheless, her love for proves truer than all other impulses. In her final days, to think of Lawrence and their frustrated love is, for Bart, "pure pain" (282). In the few natural dreams she has left, ubtainted by her narcotics, Lawrence appears to her in his old guise of "fellowship and tenderness" (282). Their love, ultimately, belongs to this visionary realm, to a dream world, not this one.

Lawrence comes to know this, too. Drawing "courage" and perception from Bart's last sacrifice, of her life, he realizes how much he loved her, but how much "the conditions of life had conspired to keep them apart." He admits to himself, also, that he has been so influenced by his material culture that he did not know how "to live and love uncritically" (317). His one consolation is that "he <u>had</u> loved her," and that one moment of this love has "been saved whole out of the ruin of their lives" (317).

That moment of love is the fleeting victory of their <u>hieros gamos</u>.

<u>2. The Hieros Gamos</u>.

Ah--but will he find you in the end? That's

the only test of success (58).

Lawrence thus proposes to Bart during their stay at Bellomont. He speaks spoken lightly, but prophetically. For all their tragic separation, Bart and Lawrence will find each other "in the end," and that is their success.

Some of Bart's strongest efforts during the course of the text consist of her avoiding the "desecration" of a marriage to a boring heir instead. Her social friends would have surrounded Bart with "flattery and approval" if she had made this "sacrifice" of her heart and soul, but she refused it (80; 150).

Only near Lawrence does Bart enjoy rare moments of peace, a quiet haven for the turmoil of her spirit (267). In this rare serenity, Bart also feels the "stir of the pulses" and "quicker beat" of fresh life and joy (89; 131). For both Bart and Lawrence, their love inspires them to an ideal realm, one so far and so different from their milieu. Lawrence meditates on Bart's precious nature the night of the tableaux vivants:

> ...This was the world she lived in, these were the standards by which she was fated to be measured! Does one go to Caliban for a judgment on Miranda? In the long moment before the curtain fell, he had time to feel the whole tragedy of her life. It was as though her beauty, thus detached from all that cheapened and vulgarized it, had held out suppliant hands to him from the world in which

> he and she had once met for a moment, and where he felt an overmastering longing to be with her again (130).

Their moments alone, after the tableaux vivants or elsewhere, are enchanted. They wander in the moon-soaked "transparent dimness of a midsummer night" in "the fragrant hush of a garden," one filled with fountains, emerald caverns, lilies, and magic (132; 208). Each moment they meet is an "illumined moment" in a blessed "region" (260). True to her role as a Diana-type, who offers to worshippers like Acteon a glimpse of immortal beauty, Bart gives to Lawrence an evanescent moment of grace. In her "white robed slimness," she charms, then flees his mortal grasp: "...and before he could speak she had turned and slipped through the arch of boughs, disappearing in the brightness of the room beyond" (132).

The two have the breadth of imagination to "vividly conceive of a love which should broaden and deepen till it became the central fact of life" (147). Lawrence dreams that their love shall, like Bart's wax seal, carry both into ethereal spheres: "...a grey seal with Beyond! beneath a flying ship. Ah, he would take her beyond, beyond the ugliness, the pettiness, the attrition and corrosion of the soul--" (148-49; 152-53). The problem is a mutual lack of will, and the world.

The novel completes a cycle--but one in which the cycle is broken. The story begins and ends on a September

day where Bart and Lawrence meet. Both times she visits his home. On the last time, however, Bart has come to know how deeply she loves Lawrence. This is a day, then, she feels "the throbbing brood of the only spring her heart had ever known" (292). She goes into Lawrence's home and bares her soul to him, to discover that he still lacks the "determining impulse" for an outrush of feelings. This destroys the "secret hope" Bart had carried with her to his home, the secret hope for love and a nest, a hope "revealed" to her in the painful clarity of "its death-pang" (295). But she does not leave Lawrence as distant and unaffected as the first time they had met.

Something has died, but something else, better, deeper, has now been born for Bart, and though she does not know it yet, this shall touch a new spring in Lawrence, too:

> Something in truth lay dead between them --the love she had killed in him and could no longer call to life. But something lived between them also, and leaped up in her like an imperishable flame: it was the love his love had kindled, the passion of her soul for his.
>
> In its light everything else dwindled and fell away from her.... (297).

Bart has reached "the central truth of existence." She has broken the frustrated cycle of her life and love. Her heart comes alive fully this one time, and she knows

that the joy of human life lies in the wedding, with its fruits and its nest, built by bride and groom, by "the man's faith as well as the woman's courage." She see that the "disintegrating influences" of their worldly lives have hindered, for a while, his faith and her courage (307), but their hearts are still alive.

She has succeeded more with Lawrence than she knows. The next morning, he sets out to join his faith to her courage. He has finally "passed beyond all... conventional observances.... he had found the word he meant to say to her" (312). Unbeknownst to him, so has Bart. She went home, and in narcotized dreams, she met Lawrence and desired to speak the "word" to him (310). Lawrence has already joined her in this dream world. As he strolls to her home that morning, he remembers how her "real self had lain warm on his heart but a few hours earlier" (313).

Her death allows further revelations. Together, they see "deep into the hidden things of love" and the "strange mysterious depths of [Bart's] tranquility" (314). In pentitent faith, Lawrence kneels reconciled by her side (317), and if the "word" which passes between them remains unspoken and, to us, unrevealed, that is the greater testament to the mystery of their love.

3. The Apocalypse.

Apocalyptic imagery--the lifting of veils, the

glittering of gems--pervades The House of Mirth. For instance, at the wedding of Jack Stepney and Miss Van Osburgh, Bart is spellbound by the unearthly beauty and symbolism of

> the bride's jewels... the milky gleam of perfectly matched pearls, the flash of rubies relieved against contrasting velvet, the intense blue rays of sapphires kindled into light by surrounding diamonds.... The glow of the stones warmed Lily's veins like wine. More completely than any other expression of wealth they symbolized the life she longed to lead, the life of fastidious aloofness and refinement in which every detail should have the finish of a jewel, and the whole form a harmonious setting to her own jewel-like rareness (86).

Every character in the novel is imaged with jewels of some sort. Bart wears the sparkling sapphires of the moon goddess (6) whereas Bertha Dorset must sport huge pearls to dazzle her male victims (127) and Sim Rosedale flaunts large black pearls (91).

Significantly, Bart dazzles with her own inner and jewel-like radiance. Her cousin Van Alystne comments on Bart's triumph at the tableaux vivants: "Talk of jewels--what's a woman want with jewels when she's got herself to show?" (133). Rosedale wants to marry Bart for this reason: "Well, that's true enough: some women looked buried under

their jewelry. What I want is a woman who'll hold her head higher the more diamonds I put on it. And when I looked at you the other night at the Brys', in that plain white dress, looking as if you had a crown on, I said to myself: 'By gad, if she had one she'd wear it as if it grew on her'" (169).

As the novel progresses, Bart's gem-like beauty undergoes a process of "crystallization" (182). Lawrence observes this, and as her crisis progresses, he perceives "the sharpness of a tragic mask" in her face, one illuminated specifically by a "glare" from a "jeweller's window" (204).

In addition to the text's apocalyptic images of gems and veils, the "house of mirth" is a biblical allusion. The Bible urges one to gain wisdom and understanding of human life in the "house of sorrow" instead of the foolish "house of mirth." Wharton reinforces this theme with other biblical references. When Barts asks Lawrence if she may join his "republic of the spirit", he cautions her: "But you will marry some one very rich, and it's as hard for rich people to get into as the kingdom of heaven" (64-65).

Bart's inner crisis springs from her soul trapped in the earthly kingdom. She is, symbolically speaking, "sick to death" of the "artificial brightness" of the false world and her life, and her "whole being" rises against it (252). But she is unable, until the final pages of the

text, is to endure the "poverty" which awaits her if she abandons her house of mirth (255).

When Bart comes to confront "bare unmitigated poverty" in the final pages (316), she has entered the house of sorrow. Thus, her tragedy is biblical as well as Greek; both dramas lead to profound wisdom. Bart perceive "the central truth" of human existence (307).

In contrast, the treasures of this world, which she has left behind, spelled only death. Mrs. Peniston's wealthy mansion is a "vault", which makes it well enough that Bart leaves it. And Mrs. Peniston's legacy to Bart matches exactly Bart's sordid debt to Gus Trenor (214-15). In short, Bart's earthly inheritance is the amount which can cancel her earthly debt, and she chooses to use it in this manner. Bart's story in general carries out this idea of poetic means and ends. Bart accepts her exile from the Dorsets' yacht because she faces the truth of her ugly role on the "pleasure-craft" Sabrina (177), which was to distract George Dorset's attention from his sexually promiscuous wife (217). The sum of her earthly errors and debts finally casts her the role of a "suppliant" in "the house where she had so long commanded" (219). Thus entering Peniston's earthly mansion, the "house" of mirth, Bart now finds it an "ordeal"...through which any hero must pass (219).

Bart, through her active thwarting of marital, social, and blackmail opportunities, through which she

could have regained command of her earthly milieu, has succeeded in "taking a final leave of her old life" (221). The temptations to slip back into worldly vanity are many (224), but Bart keeps each at bay and in "limbo" (263). She has come to "despise the world" in which she lived, and the knowledge that it never cared for her or any other human soul further "humbled her pride." This completes her ordeal (251). Her lot is now the "blush of misery" (281), and she discovers this in her dingy flat, the house of sorrow. With this mortification of her old social self, however, comes "the first sincere words she had ever spoken", to Rosedale, and later to others (282).

Bart's physical state betrays her rise to the height of tragedy. There are the "exaggerated shadows on the pallour of her delicately-hollowed face," and she enters a "strange state of extra-lucidity." She is "at the heart" is humanity now (294). She goes to Lawrence in a last grasp at human fellowship, and though he fails her at the moment, she makes him see that "she had saved herself whole from the seeming ruin of her life" (295). She thanks him for the help he offered her at times, and he answers with the truth: "...nothing I have said has really made the difference. The different is in yourself--it will always be there" (295). The male "hero" Lawrence recognizes that an equal heroism lies within Lily Bart.

In this moment of truth between herself and her lover, Bart treads "the buoyant ether which emanates from

the high moments of life" (299). Then, on her way home to swallow her chloral and take leave of this world, she meeks Nettie Struther. The episode sharply delineates Bart's tragedy. Bart helped a once ill Struther to make a new life for herself, and a recuperated Struther naively declares that when she thinks of Bart as "happy" and "having a lovely time," she thinks "the world...a less unjust place" (301). This caps the entire text as a tragedy, for Bart's fate--abandonment and death--is unjust.

Bart leaves Struther to return to her own dingy flat. She knows that she still wants "happiness," but that her world still offers "baser possibilities" and leaves her with "the emptiness of renunciation." This perception opens her eyes and heart to her final, and tragic, revelation, when the veils are lifted to lay bare to Bart her future, empty life on earth as it stands at the moment:

> She was appalled by the intense clearness of the vision; she seemed to have broken through the merciful veil which intervenes between intention and action, and to see exactly what she would do in all the long days to come (308).

In her "terror" of the vision, one that equals the terror of the Romantic poets, of the cold sickness of Keats when Moneta lifts the veil (311), and in "terror" of the temptation of backsliding into her worldly past, Bart chooses to pay the price she must to protect her real self and to preserve "...the momentary exaltation of her spirit.

If only life could end now--end on this tragic yet sweet vision of lost possibilities, which gave her a sense of kinship with all the loving and foregoing in the world!" (308).[18]

In the "momentary exaltation of her spirit," Bart is experiencing not only the sorrow but the enlightenment of tragedy. Bart knew that she had been in "darkness" and she wanted this "enlightenment" (270). As her tragedy climaxes, her "brain" finds itself in a near-perpetual state of "supernatural lucidity" (309). In her struggles to "find her way out" of her world (294), she finds her way into a new sympathy with life and a "sense of human fellowship" (304). Especially, she is comforted by her awareness of real love; Lawrence's love and words are in Bart's "worst moments...a little light in the darkness" (296).

Her words and love aid him in his revelations, too. When she kisses him and takes his hand that last night in his apartments, he receives intimations of her coming death, which will be his own tragic lifting of the veil:

> Selden had retained her hand, and continued to scrutinize her with a strange sense of foreboding. The external aspect of the situation had van-

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18. Her decision precipitates Lawrence's rise to tragic heroism also, for when he discovers the dying Bart, the "bitter waters of life surged high about him, their sterile taste was on his lips" (316). He knows now the full sorrow of this world and its humanity, too.

> ished for him as completely as for her: he felt it only as one of those rare moments which lift the veil from their faces as they pass (297-98).

Each has a "glimpse" of each other, and true happiness (308). Their eyes meet in "an illumined look." Bart leaves him "still groping for the word to break the spell" (298), and that "word" he will find on the morrow, and create with her. On that day, the "sunlight" slants "joyously down on Lily's street" to coincide "with the inner mood" and "intoxication" of the lovers' breath (312).[19]

In her room, at her deathbed, the two find all that their "heart craved." Their moment of truth, however fleeting, has at least "been saved whole out of the ruin of their lives." Their love has kept alive their "faith," which is a hard-won "victory" over their own mortal flaws and their false world. In the high tradition of "Artemis to Acteon," Wharton's poem wherein the goddess and her worshipper drink fate's utmost at a draught and scale the summit of a soaring moment some, Bart and Selden "drain" their last "moment of love...to its lees; and in the silence there passed between them the word which made all clear" (317).

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19. Themtically similar images of Diana, her lovers pining at bedsides, acheiving revelations and unions, and reversing their roles permeate some poetry of German romanticism, too. For an example, see Goethe's "To Luna" (Note 3).

NOTES

Note 1

The pattern of a Hekate-type, belonging to the realm of the waning moon, haunting a Diana-type, belonging to the spheres of the crescent moon, structures Wharton's Ethan Frome, too, with its Zeena Frome and Mattie Silver.

"Silver" associates Mattie with the moon goddess, and Wharton further entwines images of moonlight, silver, dreams, and Mattie throughout the novel:

> As he lay there, the window-pane that faced him, growing gradually lighter, inlaid upon the darkness a square of moon-suffused sky. A crooked tree-branch crossed it, a branch of the apple-tree under which, on summer evenings, he had sometimes found Mattie sitting when he came up from the mill. Slowly the rim of the rainy vapours caught fire and burnt away, and a pure moon swung into the blue. Ethan, rising on his elbow, watched the landscape whiten and shape itself under the sculpture of the moon. This was the night on which he was to have taken Mattie coasting, and there hung the lamp to light them! He looked out at the slopes bathed in lustre, the silver-edged darkness of the woods, the spectral purple of the hills against the sky, and it seemed as thought all the beauty of the night

had been poured out to mock his wretchedness... (97).

Moreover, Mattie Silver, like Bart, is the black-haired, dark-eyed, and true Bride for the hero, though she and he are thwarted (21; 59).[20] Very much the fertile Bride, Mattie's dark eyes have a "bright, witch-like stare" (125). When haloed in candlelight, her black hair looks radiantly "like a drift of mist on the moon" (70). She literally shines at the hero and offers to him glimpses of the world of "harmony" he dreams of, and of the beauty and greenness of nature, of the "woods" in which he sees her (64; 85; 112).

However, also like Bart, the Diana-type Mattie Silver carries within herself the "sombre violence" of the Furies, of the Fates, and she becomes, to her lover Ethan Frome, to herself, and to the drama of the text, the "embodied instrument of fate" (120).

Her fate is propritiated by Zeena, who is Silver's intimate nemesis, the role Bertha Dorset serves with Lily Bart. Whereas Silver shines with Bart's radiantly creative nature, Zeena embodies the "evil energy" of the novel (85),

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20. Ethan Frome is doomed to be the "spectator" of his Diana-Bride, as is Selden Lawrence in The House of Mirth or Newland Archer in The Age of Innocence. "Archer," however, indicates that Newland is himself a Diana-hero of the novel (100), one closely allied to his literary predecessor, Isabel Archer of The Portrait of a Lady.

Critics such as Alfred Kazin have noted the kinship of Frome, Lawrence, and Archer, the three "defeated idealists" of Wharton's writings (139).

as did Bertha Dorset in The House of Mirth. Also like Dorset, who expels Bart from society, Zeena Frome banishes the orphan Mattie Silver from her realm (43; 83; 100). Her realm, clearly, like Dorset's, is "hell," and to it belong to the dead, the "insubstantial shade"s and "spectral" things of the "graveyard" (3; 28; 69; 130).

True to a Hekate-type, the "old woman" Zeena Frome greets the two young lovers at thresholds, and at these liminal points she bears some sort of torch.[21] For instance, she so welcomes Silver and Ethan when they enter into the "vault" of her household (38; 47). Ethan Frome and Mattie Silver seek to escape this realm of Zeena, one like the nightmarish realm of Coleridge's pallid Lady Death-in-Life. However, when the two dare to leave their hellish world, to cross the threshold between life and death, Zeena Frome appears, spectrally, to thwart them:

> But suddenly his wife's face, with twisted monstrous lineaments, thrust itself between him and his goal, and he made an instinctive movement to brush it aside (122).

Ethan's movement is futile against his wife's powers, and he and Mattie are doomed to be within Zeena's threshhold for the eternity of their lives.

That is not only fate, but an appropriate one given

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21. See Chapter Four. There I offer an analysis of Diana as the goddess of liminal points, of changes and crossroads, in reference to Molly Bloom's nature in James

the context of the novel. Not only is Ethan Frome as much Zeena's spouse as he intends to be Mattie's, but Mattie Silver herself is the family "relation" of Zeena, not Ethan. On an allegorical level, Mattie Silver and Zeena Frome belong with the same "family" in the sense that the two are intimate parts of the same circle. Silver is the "spring" with its green woods and youthful promise, but that spring belongs to the same year as "winter" with its bleak fields and graveyards of Zeena Frome (51). The two naturally follow and complete one another. Together, they comprise one ritual of natural death and rebirth, of the seasons or of the moon.

With this idea in mind, the reason becomes clear why Wharton interweaves images of Silver and Zeena throughout the text. In fact, the two are even interchangeable at moments:

> Silence answered; but in a minute or two he caught a sound on the stairs and saw a line of light about the door-frame, as he had seen it the night before. So strange was the precision with which the incident of the previous evening were repeating themselves that he half expected, when he heard the key turn, to see his wife before him on the threshhold; but the door opened, and Mattie faced him.

> She stood just as Zeena had stood, a lifted lamp in her hand, against the black background of the kitchen. She held the light at the same level, and it drew out with the same distinctness her slim young throat and the brown wrist no bigger than a child's. Then, striking upward, it threw a lustrous fleck on her lips, edged her eyes with velvet shade, and laid a milky whiteness above the black curve of her brows (59).

This doubling kind of image Wharton repeats elsewhere:

> Zeena's empty rocking-chair stood facing him. Mattie rose obediently, and seated herself in it. As her young brown head detached itself against the patch-work cushion that habitually framed his wife's gaunt countenance, Ethan had a momentary shock. It was almost as if the other face, the face of the superseded woman, had obliterated that of the intruder (65).

But that, precisely, is the function of the waning moon, to take the new moon in her arms, and vice versa, the two continuing their cycle of death and rebirth, or spring and winter, to infinity.

Note 2

The dramatic tension of The Age of Innocence derives from the love conflict of the Diana-hero Newland Archer.[22] Archer is caught between his previous commitment to his fiance, the Diana-maiden May Welland, and his love for Circe-ish Countess Ellen Olenska. Welland belongs to the realm of innocence, Olenska to the world of experience, and Archer desires to leave Welland's realm for Olenska's.[23]

The criticism of R.W.B. Lewis supports this idea that Newland Archer's roots lie in the strong and independent Diana, and her literary types. Lewis believes that Newland Archer shares an identity with Wharton herself. He is a "guise" of herself as she "might have been" (x-xi). Further, in the text, Archer assumes the Diana-hero's traditional functions, such as liberating women. He brings May Welland on travels, for example, because he is trying to open her eyes to the vast vista of

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(Footnote 21 continued from previous page)
Joyce's Ulysses.

22. "Archer" points toward Newland's ties to Diana, goddess of the green chase, the bow and arrow, and to his literary predecessors, Isabel Archer. Newland is one of the rare but existent male Diana-heroes, who range from Euripides' Hippolytus to John Cheever's Artemis Bucklin in "Artemis: The Honest Well Digger."

23. The influence of Charlotte Bronte's Diana-heroes on Edith Wharton's surfaces in The Age of Innocence, too, as much as The House of Mirth. Just as the furious Bertha Dorset likely derives her first name from Jane Eyre's madwoman Bertha Mason, so Janey Archer, the tiny virgin sister of Newland, likely derives her from a combination of the tiny, chaste Jane Eyre and the virginal Isabel Archer.

the world before her, but he finds, tragically, "There was no use trying to emancipate a wife who had not the dimmest notion that she was not free" (195). In sum, Newland Archer's name, his being a "guise" of Wharton, his sympathies with women and their new liberation, make him an androgynous hero.

He does not success with May Welland because she is an archetype of the chilly Diana-type, such as the cooly chaste Isabel Archer or the icily chaste Gwendolen Harleth.[24] First, Wharton immediately and extensively identifies Welland with imagery of a youthful type of Diana, the goddess of the green chase, and as pretty as this image is, one should remember that in this guise Diana can be a cool dispenser of death with her archery:

> In her dress of white and silver, with a wreath of silver blossoms in her hair, the tall girl looked like a Diana just alight from the chase (65).

Or,

> She looked handsomer and more Diana-like than ever. The moist English air seemed to have deepened the bloom of her cheeks and softened the slight hardness of her virginal features; or else

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24. Scenes like the contest of the Newport Archery Club, with the slender contestant Welland poses with bows in hand, suggest further connections to the chilly Gwendolen Harleth and her missed mark in the archery contest in George Eliot's Daniel Deronda.

> it was simply the inner glow of happiness, shining through like alight under ice (193).

Or,

> It was on the conservatory that stretched its dead-black bulk down the side street that he had taken his first kiss from May; it was under the myriad candles of the ball-room that he had seen her appear, tall and silver-shining as a young Diana (306).

May Welland is very much a Diana-Bride, also, married at an altar replete with lilies (179), and, interestingly, modelled after the indepedent Diana, she is herself tinged with androgyny. Welland is a "boyish" bride (141; 191). As an androgynous figure, Welland will be a match for Newland Archer. In fact, her hard nature succeeds in her victory, not his.

The dramatic tension of their marriage commences when Welland refuses to leave her Dianesque maidenhood behind at the marriage altar. Like Harleth or Archer, Welland fiercely clings to innocence and the small, cool shelter of naivete. Initially, she reminded Archer of "a young marble athlete," and he likened kissing her to "drinking at a cold spring" (141). Months later, he realizes, tragically, that this will be May's identity, forever:

> In her white dress, with a pale green ribbon about the waist and a wreath of ivy on her

> hat, she had the same Diana-like aloofness as when she had entered the Beaufort ball-room on the night of her engagement. In the interval not a thought seemed to have passed behind her eyes or a feeling through her heart and though her husband knew that she had the capacity for both he marvelled afresh at the way in which experience dropped away from her (211).

Welland, the cool Diana-type, will always be as hard and brilliant as the "diamond-tipped arrow" she wins at the Newport Archery Contest (213).

Indeed, in this guise, she is capable of cruelty. May wishes the Countess Olenska back in the company of her hellish husband, for example, when it suits her purposes. The cold savagery of her wish shocks Newland (218).

Where May Welland embodies the cold clearness of the "young moon" (95), the Countess Ellen Olenska embodies the warmer "inner radiance" of the full moon, and her experience in love and her hellish marriage have touched her a bit, too, with the black magic and secrets of the dark moon (313). The old moon and the new are intimates, however, who subsume each other in one drama of death and rebirth. Thus, just as Mattie Silver and Zeena Frome were the brides of the same man Ethan Frome, and as Lily Bart and Bertha Dorset were the lovers of the same man Selden Lawrence, and as Isabel Archer and Madame Merle were lovers of the same man Gilbert Osmond, so Olenska and Welland have

the same lover Newland Archer. Their roles, their lives and loves, interchange and entwine one another.

Wharton interconnects Welland and Olenska in other ways, too. May Welland and Ellen Olenska are cousins, just as were Mattie Silver and Zeena Frome. Or, at the Newport Archery Contest, the maiden May wears a wreath of ivy in her hat, making her look more "Diana-like" than ever (211). Similarly, on Olenska's head "a dark curl lay like a flattened vine spiral on each cheek" (309). And, Archer experiences the simultaneous presence of Welland and Ellen in the the light of the moon, the women's mutual source:

> All night he lay awake in the big chintz bedroom at May's side, watching the moonlight slant along the carpet, and thinking of Ellen Olenska driving home across the gleaming beaches behind Beaufort's trotters (219).

Wharton ties Olenska to the goddess Diana in other ways, beside her intimate kinship with Welland, the moonlight, and with hell in her Hekatic marriage. Olenska glimmers and shimmers when she appears among rivals, and as she proudly holds her head high, in haughtiness or anger, Olenska flashes all the "white radiance" of a Diana-hero (160; 162). Especially, she enlightens Archer on the tragedy of their love in a particularly Dianesque manner: "He stared at her, groping in a blackness through which a single arrow of light tore its blinding way" (168). That imagery echoes the blinding revelation offered by Diana,

deadly goddess of the green chase, and it echoes the archery May Welland at the Newport Archery Contest, Gwendolen Harleth in Daniel Deronda, or Isabel "Archer" in The Portrait of a Lady. But where the archery of May Welland and Harleth is symbol of their manner of engaging in life and love cooly as a sport, Olenska's arrow pierces to the heart of life and its tragedy.

It is both ironic and revealing, then, when Archer's mother and sister claim that May is their "ideal" and that she is "not alike" to Olenska (151). Whereas Welland has the "capacity" only for thought and feeling (213), Olenska both the capacity for and the realization of thought and feeling. Whereas May remains a marble "type" of the "Greek goddess" to the point that her blood seems more a "preserving fluid rather than a ravaging element" (189), the Countess Olenska harrows, literally, a "hell" (160), and this has warmed her blood and soul substantially. Thus, Olenska, like Keats's Diana, has been humanized. Olenska herself links her capacity for human sorrow and joy with her heroic harrowing of hell:

> Ah--I've had to. I've had to look at the Gorgon.
>
> ...The answer checked the pleading on Archer's lips: it seemed to come from depths of experience beyond his reach (288).

In yet more ways Welland is associated with the bright crescent and Olenska the dark one. Welland has the

pure white lilies and wedding dress of the Bride who marries the fresh-named "Newland" (320). Olenska appears in black at her coming-out ball, an event considered "prophetic" of her marriage, to "the cruel Polish Count, the text's "Satan" (143; 161).

Nonetheless, like most Diana-types who undergo symbolic deaths, Olenska's nature is regenerated. Her heart's capacity to love is deepened, not extinguished, by her sufferings. As a result, Olenska can offer to Archer what Welland cannot. Olenska gives Archer his "first glimpse of real life" and true "passion" (243). May offers a hard, clear beauty that shines on him with a "blue dazzle" (292-93), but Olenska suffuses herself, and her lover, with a "deep inner radiance" borne of her many trials and human experience (313).

Archer, from the first pages of the novel, tried to induce Welland to explore the same "freedom of experience as himself" (46). When she refuses, he finds that in Olenska. Thus, the final pronounciation of characters like Archer's mother and sister, that Welland and Olenska are "not alike" (151), or of May herself that Olenska is "so different--at least on the surface" (315), is correct. Welland remains frozen beneath her marble beauty while Olenska is fluid with the thoughts and feelings beneath her beautiful surface.

Significantly, Olenska's experience took place in foreign lands. Her experience, and consequent fuller

nature, subtly condemn the narrow limits of American society, which Wharton censured in The House of Mirth also. For instance, Archer tries to give May a taste of experience in foreign travels, instructing her, "There's Italy," and pointing out to her religiously its marvels. Welland's stout refusal to sip of Italian experience is ironic, given her roots in the goddess Diana.

Archer's realization that May has no place in the landscape of "Italian Lakes" points to Wharton's sharp condemnation of the American experience, of life, literature, myth, history, et al, or really the lack of all this, allowed to young girls.[25] Welland refuses to take any interest in London or Paris, too. All sites to her are interesting only if she can visit the dressmakers or engage in a "new game" there, like the Archery Contest (194-95). And when the All-America May intuits that her husband entertains "ideas" and concepts of "moral freedom," she suspects this as a state of being "tainted with 'foreignness'" (200-03).

The Age of "Innocence", then, alludes a deficient time in a segment of American culture, which isolates and limits itself from exposure to and education from what is 'foreign.' This theme reveals another trait of Wharton's

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25. The narrow-minded Americans of The House of Mirth criticize the foreign travel and touch about the gifted Lily Bart, and Henry James's Isabel Archer is likewise distrusted by her placid American kin for having a foreign element in her nature (I: 39).

Diana-types, Welland and Olenska. Various imagery of the text indicates Wharton's idea of "Innocence" has Romantic roots. For one, the figures of Welland and Olenska, as innocence versus experience, embody Blake's terms and ideas. The novels' hero, Archer, feels "a faint shiver through his heart" the day he realizes that May's innocent "niceness" when "carried to that supreme degree" will be but "a nagation, the curtain dropped before an emptiness?" Like all Romantic poets, Newland Archer seeks to lift "that curtain" (212), to lift the veil of experience and to know life in its depths. He is stifled because his bride has no depths to offer him, particularly of a romantic kind: "She had spend her poetry and romance on their short courting: the function was exhausted because the need was past." Archer flees the "stifling" room in which he and May sit in order to breath the fresh air of the icy night enveloping their home (295).

Archer discovers real love, romance, and life with Olenska. Olenska is "romantic-looking" (227). This derives directly from her roots in the moon goddess, the Diana of Keats, of myth, of foreign lands. For instance, whereas May is out of place, ironically, in the Italian Lakes, like Lake Nemi, one of Diana's grandest homes, Olenska is imaged best in a Dianesque, mythical "oak grove" (228). She represents the full experience of glory, meaning, and poetry, from ancient through Romantic times, come alive in the modern world.

In the end, Archer knows well the roots of the tragedy of his life. His sorrow is rooted in his wedding May, the Bride of willed innocence, and thus stagnation:

> ...so she had remained; never quite at the same height, yet never far below it: generous, faithful, unwearied; but so lacking in imagination, so incapable of growth, that the world of her youth had fallen into pieces and rebuilt itself without her ever being conscious of the change. This hard bright blindness had kept her immediate horizon apparently unaltered (348).

His marriage makes him a man full of the "packed regrets and stifled memories of an inarticulate lifetime" (357). Tragically, he, too, slowly freezes during the "endless emptiness" of his marriage with May (227). After her death, Archer is free, but by that time the "rich atmosphere" of the Countess Olenska is now far "too dense and yet too stimulating for his lungs" (359). He walks away from Olenska's street, leaving behind forever their "summer dreams" (358).

Note 3

Geothe's "To Luna" is one example of the theme of lovers pining at the bedside of their moon brides, as did Endymion in olden times, and in Drayton's, Keat's, and Wharton's writings.

"To Luna"

Sister of Creation's light,
Image of tenderness in sorrow,
Silver mists thy radiance borrow
As they swim across thy sight.
At thy footfall through the sky
In their dusky hollows waken
Souls that sadly died forsaken,
Birds that shun the day, and I.

Looking downward far and wide
Hidden things thou dost discover,
Luna! help a pining lover,
Lift me upward to thy side,
And with peace in pleasure show
This errant knight his maiden sleeping,
Through the glassy lattice peeping
Let him see her there below.

Sight of her with bliss allays
Agonies of being other,
And I bring thy beams together,
And I sharpen now my gaze;
Now a brightening I see
Round the limbs no robes encumber,

And she draws me to her slumber

As Endymion once drew thee. (7-9)

Ed. Christopher Middleton. Johann Wolfgang von Goethe: Selected Poems. Boston: Suhrkamp/Insel Publishers Boston, Inc. 1983.

ANNOTATED BIBLIOGRAPHY
OF PRIMARY LITERARY TEXTS

The texts listed below are those most important to my thesis. The list includes both those modern works that are central to my dissertation and those pre-modern works which heavily influenced them.

Aesychlus. The Oresteia. Trans. Robert Fagles. New York: Penguin Books, 1988.

In his excellent introduction, "The Serpent and the Eagle," Fagles discusses the role of Artemis as one source of the transformative rites enacted by the women in the drama.

Apuleius, Lucius. The Golden Ass: Being the Metamorphoses of Lucius Apuleius. Trans. W. Adlington. Rev. S. Gaselee. New York: G.P. Putnam's Sons, 1935.

The narrative structure of this tale consists of the journey of Apuleius, from the time he foolishly quits the aegis of the noble Diana-type Byrrhaena to the time he weds the Egyptian moon goddess Isis.

Ariosto, Ludovico. Orlando Furioso. Trans. Barbara Reynolds. New York: Penguin Books, 1981.

Many of the chaste and powerfully magical virgin heroines in this work, like Bradamante,

Isabella, Ginevra, and more, have their antecedents in the chaste moon goddess Artemis.

Bronte, Charlotte. Jane Eyre. New York: Bantam Books, 1986.

Nearly every female character in this work, from Jane Eyre to Grace Poole, Diana Rivers, Blanche Ingram, et al, are either Diana-types or Diana-hybrids.

---. Villette. New York: Bantam Books, 1986.

As in Jane Eyre above, Charlotte Bronte has created in Villette a symphony of female characters who are, one and all, emanations of the seminal moon goddess.

Byron, Lord George Gordon. Don Juan. Boston: Houghton-Mifflin, 1958.

Lady Adeline is a Diana-type, one influential on others like Adeline Luna in Henry James' The Bostonians.

Cheever, John. "Artemis, the Honest Well Digger." The Stories of John Cheever. New York: Alfrred A. Knopf, 1978.

Like Hippolytus of Euripides' drama, Cheever's male hero Artemis is a follower of Diana, only in the modern world.

Coleridge, Samuel Taylor. Selected Prose and Poetry. New York: Rinehart & Co., Inc., 1953.

Various femme fatales of Coleridge, such as Geraldine in "Christabel" and Lady Life-in-Death in

"Rime of the Ancient Mariner" are associated with the moon goddess and her transformative rituals.

Cooper, James Fenimore. The Pioneers. Eds. George Perkins et al. The American Tradition in Literature. 7th ed. New York: McGraw-Hill Publishing Co., 1990.

This novel, along with Sir Walter Scott's Rob Roy, serves as the subject of Chapter Two of my thesis.

---. The Prairie. Ed. James P. Elliot. Albany: State University of New York Press, 1985.

Themes and characters from this novel supplement my analysis of Cooper's The Pioneers in Chapter Two.

---. The Water-Witch. New York: G.P. Putnam's Sons, [n.d.].

See above entry.

Cummings, E.E. Complete Poems: 1913-1962. New York: Harcourt Brace Jovanovich, Pub., 1979.

Some of Cummings' poems employ a tale associated with Diana for their narrative framework, such as the story of Acteon and Diana comprising the theme of "All in green my love went riding" or the role of the goddess as inspirer of all dreams in "the moon is hiding in."

Dante, Alighieri. The Inferno. Trans. John Ciardi. Ontario: New America Library, 1982.

See entry below.

---. Paradiso. Trans. Allen Mandelbaum. New York: Bantam

Books, 1986.

See entry below.

---. The Purgatorio. Trans. John Ciardi. New York: New America Library, 1961.

In Dante's masterpiece, the figure of Beatrice especially, and some minor female characters, are framed within the myth of the moon goddess, so cool and virginal.

---. La Vita Nuova. Trans. Barbara Reynolds. New York: Penguin Classics, 19699.

See entry above.

Dickens, Charles. Dombey and Son. New York: Penguin Classics, 1984.

Charles Dickens has modelled the figure of the proud and independent Edith Dombey after the proud and independent goddess Diana.

Dinesen, Isak. Anecdotes of Destiny and Ehrengard. New York: Vintage Books, 1985.

In "Ehrengard," the tall, strong, and virginal heroine Ehrengard is meticulously typed after the goddess Diana, with the artist Herr Cazotte serving as her Acteon.

Durrell, Lawrence. Justine. New York: Washington Square Press, 1961.

The female most strongly molded in the image of Diana is Melissa Artemis, as indicated by her own last name. Her position in the modern world

is peculiarly dubious and tragic.

Doctorow, E.L. Ragtime. New York: Bantam Books, 1981.

In the beginning of this novel, Evelyn Nesbit serves as the model for Saint Gaudens famous statute Diana, and the integral symbolism between the character and the goddess continues to be interwoven throughout.

Eliot, George. Daniel Deronda. New York: Penguin Books, 1984.

In this novel there are two important Diana-types, Gwendolyn ("White Crescent") Harleth and Catherine Arrowpoint. Both, like Diana, are maiden archeresses, but they create different fates for themselves based on their slant toward the Greek versus Christian configuration of the moon goddess.

Eliot, T.S. Selected Poems. New York: Harcourt Brace Jovanovich, 1964.

Many of the females are linked imagistically with Diana in Eliot's poems, such as "Rhapsody on a Windy Night," "Ash-Wednesday," and "The Fire Sermon," with the link serving as a reminder of the tragic lose of purity, love, and poetry in the banal modern world.

Euripides. Ten Plays. Trans. Moses Hadas and John MacLean. New York: Bantam Books, 1988.

Three plays of Euripides, Hippolytus, Iphi-

genia Among the Taurians, and Iphigenia at Aulis, have as main characters Diana-types, and their narrative frameworks partially derive from Diana rituals.

Gaskell, Elizabeth. Wives and Daughters. New York: Penguin Books, 1984.

The narrative tension is this novel evolves partly from the meeting of the Christian Mary-type, Molly Gibson, and the pagan Diana-type, Cynthia Kirkpatrick. In the novel, Gaskell works toward a resolution of the "sisterhood" of these two types of the moon goddess.

Hawthorne, Nathaniel. "Rappiccini's Daughter." The American Tradition in Literature. 7th ed. Ed. George Perkins. New York: McGraw-Hill Publishing Co., 1990. pp. 1637-1655.

In this short story, Beatrice is a radiant and virginal type of Diana, in whom the only possibilities of celestial salvation reside.

---. The Scarlet Letter. ibid. pp. 1668-1804.

Hester Pyrnne is a hybrid of Diana and Mary elements. Those two noble and magical queens of the classical and Christian worlds bestow upon Hester Pyrnne her heroic nature.

Horace. The Odes of Horace. Trans. James Michie. New York: The Bobbs-Merrill Co., Inc., 1965.

Of particular importance to my thesis are

Book I's Ode XXI, Book II's Ode XII, Book III's Ode XXII, Book VI's Ode VI, and "The Centennial Hymn," for these books present in poetic beauty the rituals and symbolism of the worship of Diana.

James, Henry. The Golden Bowl. New York: Dell Publishing Co., Inc., 1963.

As in Elizabeth Gaskell's Wives and Daughters, in Henry James's The Golden Bowl a significant part of the narrative tension results from the conflict, and resolution, which occurs when the Christian Mary-type, Maggie Verver, and the pagan Diana-type, Charlotte Stant, meet and clash.

---. The Portrait of a Lady. New York: Modern Library, 1951.

The central character, Isabel Archer, is a virginal Diana-type, who falls into the machinations of the novel's Venus-type, Madame Merle, and her Bacchus-type accomplice, Gilbert Osmond.

Joyce, James. Ulysses. Ed. Hans Walter Gabler et al. New York: Random House, 1986.

In many ways Molly Bloom, and other females in the text, are linked imagistically with the moon and even reenact the goddess's rites.

Keats, John. Selected Poetry. Ed. John Hollander. New York: Signet Classics, 1966.

Critics have long noted the significance of

Diana and her myth to the Keats' poetry, and Endymion is the focus of my Chapter One.

Lewis, Sinclair. Arrowsmith. New York: Signet Classics, 1980.

Leonora Arrowsmith is a Diana-type, one of the few truly sympathetic woman of Lewis's creations, and one in which he celebrates the natural and fresh goddess Diana.

---. Dodsworth. New York: Signet Classics, 1980.

Fran Dodsworth is also a Diana-type of Lewis, but a negative one through which he condemns the icicly cold version of Diana.

Meredith, George. The Egoist. New York: Random House, 1947.

Clara Middleton is a refreshing, natural, and liberating female modelled after a similar idea of Diana.

---. Diana of the Crossways. New York: Boni and Liveright Publishers, n.d.

Much has been noted about the Dianesque nature of Diana Merion, whose figure I hope my thesis will place in a broader context of the Diana-heroes of modern literature.

Oliver, Mary. Twelve Moons. Boston: Little Brown & Co., 1979.

The moon and her goddess serve as the central source of myth and imagery in this volume of poems exploring the nature of woman and the

earth.

Petrarch. Selected Poems. Trans. Anthony Mortimer. Alabama: U/Alabama Press, 1977.

These canzoniere, so influential to literature, often use Diana imagery.

Poe, Edgar Allan. "Ligeia." Great Tales and Poems of Edgar Allan Poe. New York: Washington Square Press, 1951.

Most of the dark powers of resurrection which Ligeia possesses stem from her association with Diana, goddess of the moon which wanes and waxes.

---. "Ulalume." ibid.

Using a similar narrative framework as "Ligeia," this poem has a realm of the dead and magic which is under the aegis of Diana, goddess of the waning and waxing moon.

Rexroth, Kenneth. "Iphigenia at Aulis." Beyond the Mountains. New York: New Directions, 1951.

As in Aesychlean drama from which it derives, this drama invests its heroic Iphigenia, a Diana-hero, with the moon goddess's power of ritual death and rebirth, of transformation.

---. "Phaedra." ibid.

As with "Iphigenia at Aulis," the force of an Aesychlean Diana-type propels this tragedy.

Sandys, George. Ovid's Metamorphosis Englished, Mythologized, and Represented in Figures. Eds. Karl K.

Hulley and Stanley T. Vandersall. Lincoln: U/Nebraska Press, 1970.

Sandys's translation of Ovid was influential in the Renaissance, and its configuration of Diana as "Titania" surfaces in later, and important, Diana-types, such as Shakespeare's Titania in A Midsummer Night's Dream.

Scott, Sir Walter. Rob Roy. London: J.M. Dent & Sons, Ltd. 1962.

As with Meredith's heroine Diana Merion, much has already been noted on the Dianesque nature of Scott's Die Vernon, one subject of my Chapter Two.

Shakespeare, William. A Midsummer Night's Dream. New York: Signet Classics, 1987.

The two queens of A Midsummer Night's Dream, the virginal Hippolyta, and the magical Titania, are Diana-types, in this drama of nature and fairies and chaste love, all enacted under the moon.

Spenser, Edmund. The Faerie Queene. Ed. Ernest Rhys. London: J.M. Dent & Sons, Ltd., n.d.

Most of the noble and heroic virgin queens of Spenser's Fairie Queene, from Una to Britomart, are modelled to some extent after the chaste goddess Diana.

Thackeray, William. The History of Henry Esmond. New York:

Penguin Classics, 1985.

As with Gaskell's Wives and Daughters, or James's The Golden Bowl, part of the narrative tension of Thackeray's novel comes from the conflicting characters of Beatrix Esmond, a classical Diana-type, and her mother Rachel, a Christian heroine.

Vergil. The Aeneid. Trans. Patric Dickinson. New York: New American Library, 1961.

Many of the heroines in Vergil's epic are either pure Diana-types, such as the heroic and virginal Camilla, or hybrid Diana-types, such as the once-chaste Dido, who falls prey to the elements of Venus within.

Vonnegut, Kurt Jr. The Sirens of Titan. New York: Dell Publishing Co., 1985.

Beatrice Rumfoord is a Diana-type who passes from the white and virginal stage of maiden to the prophetic stage of old woman, as she enacts a full cycle of the moon, waxing and waning.

Wharton, Edith. The Age of Innocence. New York: Macmillan Pub. Co., 1987.

In this novel, Wharton's molds May Welland as a Diana-type of Blakean innocence and Ellen Olenska as a Diana-type of Blakean experience.

(See Note 2 at the end of Chapter Seven.)

---. Ethan Frome. New York: Macmillan Pub. Co., 1987.

Similarly to her construction of The Age of Innocence, Wharton here molds Mattie Silver as a Diana-type of the waxing moon and Zeena Frome as a Diana-type of the waning moon.

(See Note 1 at the end of Chapter Seven.)

---. The House of Mirth. New York: Bantam Books, Inc., 1986.

In The House of Mirth, Wharton has created a young, cold, and virginal Lily Bart as a Diana--type who embodies the symbolism of the new moon, and she opposes her character to the darker one of Bertha Dorset, a Diana-type whose is emblem of the dying moon, and this is the subject of my Chapter Seven.

Wilde, Oscar. "Salome." The Picture of Dorian Gray and Other Writings. New York: Bantam Classics, 1988.

The princess Salome is a Diana-type caught between the pagan world represented by Herod and his court and the Christian world represented by St. John, in this drama enacted under the white moonlight.

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Aesychlus. Seven Against Thebes. Trans. Philip Vellacott. New York: Penguin Books, 1984.

In this drama, and The Suppliants below, Aesychlus weaves in a limited but subtle manner images associated with Diana as the fiercely independent and valourous maiden.

---. The Suppliants. ibid.

See above.

Allende, Isabel. Eva Luna. New York: Bantam Books, 1989.

Any music, moonlight, and poetry still possible in our modern world derives from the main character, and Diana-type, Eva Luna, and her tribe, the Children of the Moon.

Allingham, Margery. The Gyrth Chalice Mystery. New York: Avon Books, 1989.

This mystery is representative of the link in Allingham's novels between medieval mystery and the glimmering moon goddess, whose magic presents a contrast to a banal modern world plagued by crime and corruption.

Austen, Jane. Sanditon. New York: Oxford UP, 1988.

In this fragment, Austen creates a wonderfully satirical portrait of Diana Parker, a Diana-type who is a restless hypochondriac in the midst

of a rushed and unstable modern world.

Barnfield, Richard. "Cynthia." The Poems of Richard Barnfield. London: The Fortune Press, 1936.

As its title indicates, the poem derives its imagery from the radiant moon goddess.

Boccaccio, Giovanni. Nymphs of Fiesole. Trans. Joseph Tusiani. Rutherford, N.J.: Fairleigh Dickinson UP, 1971.

The tale of the fallen nymph Mensola is partially framed within the myths of Diana and her celestial chastity versus Venus and her earthly passion.

Bronte, Charlotte. The Complete Poems of Charlotte Bronte. Ed. Clement Shorter. New York: George H. Doran Co., 1971.

Several of the poems in this volume, such as "Apostasy" or "The Red Cross Knight," support my theses on Jane Eyre and Villette.

Browning, Robert. The Complete Poetic and Dramatic Works. New York: Houghton Mifflin Company, 1895.

Some of Browning's poems, such as "Artemis Prologizes," have as a narrative framework one of the tales of Diana.

Cather, Willa. The Song of the Lark. New York: Bantam Books, 1991.

The heroine, Thea Kronborg, from Moonstone, is a Diana-hybrid who leaves conventionality behind

to fulfill her destiny of song and music.

Chaucer, Geoffrey. The Canterbury Tales. New York: The Modern Library, 1929.

In "The Knight's Tale," Chaucer uses images of Acteon and other tales to associate transformation with Diana and her altar, to which Emily comes to pray before her own transformation from maiden to married woman.

---. "The Legend of Good Women." Love Visions. New York: Penguin Books, 1983.

Chaucer's symbolism in "The Legend of Dido, Queen of Carthage, Martyr" is relevant to my theory on Dido as a Diana-hybrid, from The Aeneid to Jane Eyre.

Christie, Agatha. Miss Marple: The Complete Short Stories. New York: Berkley Books, 1986.

In quite a few of Christie's stories, such as "The Idol House of Astarte," the narrative drama derives from the tension between the pagan myth of Diana and the Christian myth of Mary.

Der Hovanessian, Diana. "Goddess of Hunting." [unpublished], 1988.

This poem captures in perfection the image of the goddess Diana as huntress.

Drayton, Michael. "The man in the Moone." Poemes Lyrick and pastorall. 1891. New York: Burt Franklin, 1967 ed.

This romance serve as one important source

of Keats' Endymion, which is the focus of my first chapter.

Fitzgerald, F. Scott. The Great Gatsby. New York: Charles Scribner's Sons, 1925.

Both Daisy Buchanan and Jordan Baker are surrounded by nymph imagery associated with the goddess Diana and her woodland train, though the manifestation of such chaste nymphs in the Fitzgerald's modern world is hollow and cold.

Goethe, Johann Wolfgang von. Iphigenia in Tauris. Trans. Charles E. Passage. New York: Frederick Ungar Pub., Co., 1966.

Among other things, this drama presents a romantic interpretation of the role of Diana through a traditional Diana-type, the maiden Iphigenia.

Grimes, Martha. The Fives Bells and Bladebone. Boston: Little, Brown and Company, 1987.

This mystery, and the one below, are representative of Grimes' associating light, beauty, and poetry with the moon and Diana in her 20th century world ridden with crime and bloodshed.

---. I Am the Only Running Footman. New York: Dell Publishing, Inc., 1986.

See entry above.

Hawthorne, Nathaniel. The House of the Seven Gables. New York: Penguin Books, 1986.

This text supplements my analysis of The Scarlet Letter, for in The House of Seven Gables the world of magic and poetry and dreams also belongs of the moon and her night.

Hesoid, the Homeric Hymns, and Homerica. Trans. Hugh G. Evelyn-White. Cambridge: Harvard UP, 1967.

There are many scattered but critical references to the religion of Diana in this collection, particularly in "The Theogeny of Hesiod."

James, Henry. The Bostonians. New York: Bantam Books, 1984.

The chaste and independent Diana has devolved, in James' ironic view of the 20th world, into the cold and ego-centered Adeline Luna.

Jolley, Elizabeth. My Father's Moon. New York: Harper and Row, Publishers, 1989.

In this novel, and others like Miss Peabody's Inheritance, the myriad heroies of Jolley are modelled after the most puissant Diana.

Lawrence, D.H. Sons and Lovers. New York: Bantam Books, 1985.

This text, and Women in Love below, support my analysis of the moon imagery and Diana-types that figure importantly in The Rainbow.

---. Women in Love. New York: The Viking Press, 1969.

See entry above.

Layamon. The Brut. Arthurian Chronicles [by] Wace and

Layamon. Trans. Eugene Mason. New York: Dutton Press, 1962.

The pre-Homeric Diana, who was among other things the goddess of prophecy, is depicted here; paying worship to her altar, Brutus receives from Diana the prophecy of his destination in Albion.

Malory, Sir Thomas. The Morte Darthur. Ed. D.S. Brewer. Evanston: Northwestern UP, 1974.

More than one of the important female characters in this epic, notably Guinevere, Nyneve, Elaine, and Morgan le Fay, have roots in or associations with the moon goddess Diana.

Milton. Ed. Mack Maynard. vol. IV. Englewood Cliffs: Prentice-Hall, Inc., 1961.

The chaste heroine of "Comus" is a type of the inviably chaste deity Diana.

Montgomery, L.M. Anne of Green Gables. New York: Bantam Books, 1987.

The maiden Anne's best friend is Diana, who is, like Anne, innocent and young as a nymph.

Ovidius, Publius Naso. Metamorphoses. Trans. Mary M. Innes. New York: Penguin Books, 1981.

A work already famous, Metamorphoses needs little, if any, annotation; among the many characters and myths it explores comes Artemis and her adventures.

Petrarch. Petrarch: Selected Poems. Trans. Anthony Morti-

mer. Alabama: University of Alabama Press, 1977.

Some of these songs, which are highly influential on English poetry, employ the myth of Diana (cf. LII, CLIX, and CXC).

Plato. Theaetetus. Trans. John McDowell. Oxford: Clarendon Press, 1973.

Plato's interpretation of Artemis as goddess of midwifery and his subsequent explanation of his "art of midwifery" offers a critical insight into one of Diana's roles in philosophy.

Plutarch. De Iside et Osiride. Trans. J. Gwyn Griffiths. University of Wales Press, 1970.

Plutarch's discourse on the Egyptian god and moon goddess is a revealing source of information on their cult in ancient times, and therefore its use at times in ancient literature.

---. Moralia. 15 vols. Trans. Benedict Einarson and Phillip H. De Lacy. Cambridge: Harvard UP, 1957.

There are many instructive references to Diana throughout this grand work, but Book XII, "Concerning the Face which Appears in the Orb of the Moon" is a wealthy quarry of information on the religion of Diana in ancient times. It sheds much light on what otherwise would be abstruse or puzzling images associated with the goddess in modern literature.

Pynchon, Thomas. Gravity's Rainbow. New York: Bantam Books,

1974.

Many of the females in this novel, and other fictions of Pynchon, have imagery of the moon and its goddess enveloping them.

Richardson, Samuel. Pamela Or, Virtue Rewarded. New York: Penguin Books, 1980.

See entry below.

---. Clarissa, Or the History of a Young Lady. Ed. Angus Ross. New York: Penguin Books, 1985.

Both Pamela and Clarissa are heroines of invincible chastity, and they wielded an influence, both direct and indirect, on later chaste Diana-types. Richardson's creation of heroines Pamela and Clarissa was itself influenced by previous chaste Diana-types. For example, in his "Postcript" to Clarissa, Richardson alludes to Euripides as a hero tragic in his chastity and virtue, and as such emblematic of Clarissa.

Sandys, George. Ovid's Metamorphosis Englished, Mytholo-gized, and Represented in Figures. Eds. Karl K. Hulley and Stanley T. Vandersall. Lincoln: University of Nebraska Press, 1970.

Sandys's rendition of Ovid served as source for certain authors, especially Keats, examined in my thesis.

Seneca. Hippolytus, or Phaedra. Roman Drama. Ed. Samuel Lieberman. New York: Bantam Books, 1964.

The affiliation of Hippolytus with the goddess Diana is well-known to the point no annotation is needed here.

Shelley, Percy Bysshe. The Poetical Works. Ed. William Michael Rosetti. New York: Belford, Clarke & Co., 1884.

Some of Shelley's poems, especially "The Witch of Atlas," employ the myth of Diana to create a magical and transformative Diana-type.

Sidney, Sir Philip. Arcadia. Ed. Maurice Evans. New York: Penguin Books, 1977.

Pamela's descent from the Dianas of Montmayor and Gil Polo has already been documented extensively, mitigating the need for annotation here.

For a masterful analysis of this idea, see especially the entry for da Silva in the Annotated Bibliography of Critical Works.

"Sir Gawain and the Green Knight." Medieval Romances. Ed. Roger Sherman Loomis and Laura Hibbard Loomis. New York: The Modern Library, 1957.

The treacherous Morgan is a manifestation of the dark side of Diana the Triple Goddess.

Spenser, Edmund. Poetical Works. Ed. J.C. Smith and E. De Selincourt. New York: Oxford UP, 1970.

Many of Spenser's female knights are chaste and inviolate Diana-heroes, ones highly influential

on later Diana-types.

Wharton, Edith. Artemis to Acteon and Other Verse. New York: Charles Scribner's Sons, 1909.

The title poem especially, "Artemis to Acteon," supports many of my ideas on the characterization of Diana-type Lily Bart.

Wilde, Oscar. De Profundis. New York: The Modern Library, 1926.

Certain of Wilde's speculations in this work on "snow-white" heroines and brides in literature bear much revelance to my analysis of Salome, whose central figure is a frustrated Diana-type.

Wordsworth, William. Selected Poetry. Ed. Mark Van Doren. New York: The Modern Library, 1950.

In some poems like "The White Doe of Rylstone," Wordsworth affiliates his young and innocent heroines with Diana.

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OF CRITICAL TEXTS

Abbott, Sally. "Artemis: The Pre-Homeric Source of Marion Tweedy Bloom." James Joyce Quarterly. 23(4): 497-500.

This article is a concise and detailed study of the ancient moon goddess Artemis as antecedent to Molly Bloom.

Abrams, M.H. The Mirror and the Lamp: Romantic Theory and the Critical Tradition. New York: Oxford UP, 1953.

Abrams' work on the Romantic poets is useful in my analysis of the Diana-type in Keats' Endymion in chapter one.

American Masters. "Saint-Gaudens: Masque of the Golden Bowl." PBS, New York. 5 September 1988.

This media special explored the new conceptions of women in Saint-Gaudens' art, whose famous statute "Diana" influenced heavily the Diana-type Evelyn Nesbit of E.L. Doctorow's Ragtime.

"The Archaic Temple of Diana." Builder. London. XCV (Nov. 21, 1908): pp. 549-500.

This work, like similar ones below, I examined to document the extent and type of knowledge possessed about the cult of Diana during a

certain time period.

Bardon, Francoise. Diane de Poitiers et le Mythe de Diane. Paris: Presses Universitaires de France, 1963.

The self-explanatory title indicates this article's exploration of the myth of Diana within a certain culture, one which later contributed to the modern version of the myth of Diana.

Ben-Ephraim, Gavriel. The Moon's Dominion: Narrative Dichotomy and Female Dominance in Lawrence's Earlier Novels. Rutherford, N.J.: Fairleigh Dickinson UP, 1981.

This work is a careful analysis of the general connections between the moon and women in Lawrence's earlier novels.

Bergmann, Harriet F. "Henry Adams's Esther: No Faith in the Patriarchy." The Markham Review. Summer 1981. Vol. 10. 63-67.

A brief exploration of the derivation of heroine and theme in Adams's Esther from the heroine and theme of Hawthorne's The Scarlet Letter.

Bloom, Harold. The Visionary Company: A Reading of English Romantic Poetry. Ithaca, N.J.: Cornell UP, 1971.

Bloom's analysis of the ideas of Romantic poetry supports certain of my ideas on Keats' Endymion.

Bonaparte, Felicia. "Middlemarch: The Genesis of Myth in the English Novel: The Relationship Between Literary Form and Modern Predicament. Notre Dame English Journal 8.3 (1981): 107-154.

As the crystalline title indicates, this article studies the genesis of myth in the English novel, a point highly relevant to my establishing and examining the use of the Diana myth in certain modern novels.

---. The Triptych and the Cross. New York: New York UP, 1979.

This work explores the mythological framework of George Eliot's Romola, an idea important to my thesis for the reason indicated in the entry above.

---. Will and Destiny. New York: New York UP, 1975.

This book analyzes the tragedy, mythic imagery, and feminism of George Eliot's works, of which Daniel Deronda is important in my dissertation.

Bradley, Andrew C. "Old Mythology in Modern Poetry." MacMillan's XLIV (1881): 28-47.

This article studied the use of mythology in late 19th century poetry, a topic tangential to my thesis on the use of the myth of Diana in modern literature.

Brenzo, Richard. "Beatrice Rappaccini: A Victim of Male Love and Horror." Modern Critical Views: Nathaniel Hawthorne. Ed. Harold Bloom. New York: Chelsea House Publishers, 1986.

A concise examination of the plight of Beatrice, the feminine soul, in an overly-rationalistic and androcentric culture, a theory tangential to my examination of Hawthorne's Diana-types.

Briffault, Robert. The Mothers: A Study of the Origins of Sentiments and Institutions. 3 vols. 1927 1st ed. New York: MacMillan Co., 1969 rpt.

Its title indicates the focus of this massive three-volume analysis of the origins, traditions, and influences of matriarchal societies on later patriarchal ones. Of particular importance to my thesis is Briffault's lengthy exploration of the origins and meanings of moon gods and goddesses.

Butler, Anna B. et al, eds. Centennial Records of the Women of Wisconsin. Madison, Wis.: Atwood & Culver, 1876.

This is exemplary of the popular concept of "womanhood" and the "woman problem" of the 19th century, which "problem" constituted a factor in authors' desire to create heroic types modelled after the strong and independent Diana.

Carter, Mrs. Sarah C. A Lexicon of Ladies' Names. Boston:

B.W. Cotrell, 1860.

This treatise on names I studied, as I did a few listed below, to establish the popular use and meaning of "Diana" as a name in the 19th century.

Chastel, Andre. Fables, Formes, Figures. Paris: Flammarion, 1978.

Among its many fables, forms, and figures, this work explores the figure of the goddess Diana within cultural contexts.

Constitution of the Women's Economical Garden Homestead League. Chartered by Legislature of Massachusetts. 2nd ed. Boston: Marsh & Fisher, Printers, 1871.

Like Butler's Centennial Records of the Women of Wisconsin above, this work is a perfect exemplum of the 19th century woman's increasingly vehement demand for rights.

Dawkins, Richard McGillvray, ed. The Sanctuary of Artemis Orthia at Sparta. Lodon: MacMillan & Co., Ltd., 1929.

Like many others, this document was examined to ascertain the extent and kind of knowledge had of the cult of Diana during a certain period.

Day, Robert Adams. "Aphra Behn and the Works of the Intellect." Eds. Mary Anne Schofield and Cecilia Macheski. Fetter'd or Free? British Women Novelists.

Athens, Ohio: Ohio UP, 1968. 372-383.

A concise discourse elucidating the androcentric social forces which, paradoxically, conspired against--and made all the more possible --the literary acheivements of Behn, one pioneer of women's rights.

---. "Dante, Ibsen, Joyce, Epiphanies, and the Art of Memory." James Joyce Quarterly. Spring 1988. 25(3): 357-362.

This article documents the critical importance of "the strings of images" which tie together the works of Joyce, and as a consequence it helps to clarify my exploration of the images surrounding Molly Bloom.

"Dianae." Encyclopaedia Brittanica. 3 vols. 1st ed. Edinburgh: printed for A. Bell and C. MacFarquhar, 1771.

I examined the "Dianae" entry in this edition, and those below, to help establish the popular, then-current, and changing conceptions of the goddess in different time periods.

"Diana." ibid. 3rd ed. 1791.

Ibid. 10th ed. 1902.

Ibid. 12th ed. 1922.

Ibid. 13th ed. 1926.

Downing, Christine. "The Mother Goddess Among the Greeks."

Book of the Goddess Past and Present: An Introduction to Her Religion. Ed. Carl Olson. New York: Crossroad, 1986.

This article analyzes the new and narrow definition given the ancient goddesses within Olympian society.

Dunkling, Leslie. Guiness Book of Names. Middlesex: Guiness Superlatives, Ltd., 1986.

Dunkling's book allowed to me trace, from 1700 to 1985, the popular usage, variants, and meanings of "Diana" as a name.

Eagleton, Terry. Literary Theory. Minneapolis: University of Minnesota Press, 1983.

This work's insight into the monologue carried on by those in power to those without it casts light on the position of the Diana-type, frequently an isolated female, in modern society, frequently dominated by monied businessmen.

Eliot, T.S. "Dante." Selected Essays. London: Faber & Faber, Ltd., 3rd rev. ed., 1963.

Eliot's discourse on the Vita Nuova's catholic philosophy of disillusion bears on my analyses of the similar presentations of celestial, virginal love versus earthly, carnal love, particularly in relation to the Dantean Diana-types in Charlotte Bronte's Jane Eyre.

---. "The Function of Criticism." ibid.

This essay, on the "organic whole" which Eliot considers all literature to be, complements his ideas in "Tradition and the Individual Talent" below, ideas which support the connections I trace between Diana-types in the literature of different times and poets.

---. "Shakespeare and the Stoicism of Seneca." ibid.

Eliot notes in this essay the state of dissolution and chaos which characterized Elizabethan England, a period whose literature also had many Diana-types. Beyond the known connections between the virgin configuration of Diana and the Virgin Queen Elizabeth, I have noted that times of great in general are those which foster, for myriad reasons, the creation of a multitude of Diana-types by poets.

---. "Tradition and the Individual Talent." ibid.

Eliot asserts in this essay that no poet has his or her complete meaning alone, but s/he must be examined in relation to antecedent poets, a point which bears strongly on the connections I trace in my thesis from Diana-types in ancient times through modern.

---. "William Blake." ibid.

In this essay, Eliot studies Blake's sad

lack of a framework of accepted and traditional ideas within which to work as a poet, a point tangential to my analysis of the unique forms of Blake's Diana-types.

Ellman, Richard. Oscar Wilde. New York: Vintage Books, 1988.

Many of Ellman's analysis of and excerpts from Wilde's letters and writings supplement my theories on the use of the Diana myth in Salome.

Evans, John and John Howard Whitehouse, eds. The Diaries of John Ruskin, 1874-1889. Oxford: Clarendon Press, 1959.

I examined these diaries to determine Ruskin's influential view of Saint Ursula, as I found that certain Ursula characters, such as Brangwen in D.H. Lawrence's The Rainbow, are Diana-hybrids.

Fagles, Robert. "The Serpent and the Eagle." The Oresteia. New York: Penguin Books, 1988.

An excellent discourse on Clytemnestra as an impersonation of Artemis in Aesychlus' master-piece.

Falkener, Edward. Ephesus, and the Temple of Diana. London: Day & Son, Gate Street, Lincoln's-Inn Fields, 1862.

This archeological treatise I studied to ascertain the extent of knowledge of the cult of

Diana in a certain time period. A number of similar works, listed above and below, fall into this category.

Fisher, Barbara. "The Heroine, the Star Goddess, and the Invention of Mathematics." Paper delivered for the Sixth C.U.N.Y English Forum, 7 April 1984.

An interesting lecture, it explores the manner in which a female protagonist is shaped in conformance with, or in deviance from, current social standards.

Fischer, Henry W. Girls' Names. Besonhurst, N.Y.: Fischer's Foreign Letters, Pub., 1913.

This book I explored for the same reasons that I explored similar books, such as the Encyclopaedia Britannica (cf. entry above): to ascertain the popular view and opinion of Diana in a certain time frame.

Frazer, Sir James. The Golden Bough: A Study in Magic and Religion. 1922. New York: Macmillan Pub. Co., 1963.

A famous work which needs little annotation.

Frazer's analysis of the cult of Diana bears obvious relevance to my thesis on her type in literature.

Frye, Northrop. Anatomy of Criticism: Four Essays. 1957. Princeton: Princeton UP, 1973 printing.

Frye's theories on Dionysian heros of tragedy are aptly adapted to my ideas on Dianistic heroines.

---. The Critical Path: An Essay on the Social Context of Literary Criticism. Bloomington: Indiana UP, 1971.

Frye's exploration of the framework of myth in literature and culture, with historical emphasis at points, aids in grounding the various Diana-types I study in their relative societies.

---. A Natural Perspective. New York: Columbia UP, 1965.

Frye's study of certain literary conventions relates to my thesis with reference to Courtly love, virgins who belong to the higher order of nature, and militant chastity with its magical force, all important aspects of the Diana myth in literature.

Fusserand, F.F. A Literary History of the English People. vol. 2. New York: Gordian Press, 1969.

A section of this work notes the moral importance to the Renaissance of the work of Arthur Golding, cited immediately below.

Gerber, Richard J. "More on Isis in 'Nausicaa'." James Joyce Quarterly. 1988 Summer 25(4):519-20.

This brief article supplements Richkard's analysis, below, on the function of the moon goddess Isis in Ulysses.

Golding, Arthur. The Fifteene Bookes of Ovidius Naso; entitled Metamorphosis. London: Thomas Purfoot, 1612.

This work I examined for similar reasons to those which motivated me to browse different editions of the Encyclopaedia Brittanica, Lempriere, Potter (cf. those entries), and others: to document the current ideas on the goddess Diana, particularly in the works of scholars who influenced major authors, as Golding's work is considered to have been a source to Spenser and other Renaissance poets.

Gordon, Arthur E. "On the Origin of Diana." Univ. of Cal. Publ. in Class. Arch., 1932. LXIII: 177-192.

Another interesting historical study, it explores the implications of the Arician origins and the later Hellenization of the cult of Diana.

Graves, Robert. The White Goddess. New York: Farrar, Straus and Giroux, 1948.

Like Frazer's The Golden Bough, Graves's The White Goddess needs little explanation. Both works were influential on literature, despite topical dispute over Graves' critical worth.

Gustafson, Fred. The Black Madonna. Boston: Sigo Press, 1990.

Scholar and minister Fred Gustafson

conducts an excellent analysis of the associations between the dying moon, black magic, and the Blessed Virgin.

Harding, M. Esther. Woman's Mysteries. New York: G.P. Putnam's Sons, 1935. rev. ed. 1955.

Harding, the protegee of Jung, studies in-depth the moon as primary symbol of woman's psyche.

Harris, J. Rendel. "The Origin of the Cult of Artemis." Lecture delivered in the John Rylands Library, 14 March 1916.

A succinct lecture, this explores the origins of the cult of Diana in nature worship, with emphasis on her botanical associations and medicinal role.

Heilman, Robert B. "Charlotte Bronte, Reason, and the Moon." Nineteenth-Century Fiction. 14:4(March 1960): 283 - 302.

Although this article never deals directly with the role of the moon goddess, it analyzes with care the symbolism of the moon and moonlight on some of Bronte's heroines.

Higgonson, Thomas Wentworth. "The Greek Goddesses." Atlantic Essays. Boston: James R. Osgood & Co,. 1871. pp. 268-298.

Among other Greek goddesses, this article

analyzes the role of Diana and its significance in 19th century literary thought.

Hogarth, David George. Excavations at Ephesus. London: British Museum, 1908.

This work I studied for the same reasons I studied similar works, to document the extent and nature of archeological knowledge of the religion of Diana within a certain time frame.

House, Kay S. with Genevieve Belfiglio. "Fenimore Cooper's Heroines." Ed. Fritz Fleischmann. American Novelists Revisited: Essays in Feminist Criticism. Boston: G.K. Hall & Co., 1982. (42-57).

This article documents that select Cooper heroines are crucial figures in American civilization. Specifically, it has relevance to my analysis of The Pioneers' heroine, Elizabeth Temple, a Diana-type.

"Hunting." Exhibit. John Woodman Higgins Armory. Worcester, MA: 1989.

This exhibit featured many scenes and themes of aristocratic hunting, which my research has shown was conducted frequently under the aegis of the huntress Diana, one model for Diana-types in literature.

Hutchinson, Earl R. Sr. "Antiquity in The Scarlet Letter: The Primary Sources." University of Hartford's

Studies in Literature. 1981. Vol. 13. No. 2. 99-110.

An exploration of the roots of Hester Prynne, a Diana-hybrid, in the Greek Venus.

Jack, Ian. "Jane Eyre: From Romance to Novel." Lecture. College of the Holy Cross. Worcester, Mass., 10 March 1989.

The lecture noted the Romantic influence on Charlotte Bronte's Jane Eyre, a point which supports my theories on the Romantic heritage of Diana-types given to modern novelists.

Jacobson, Richard J. Hawthorne's Conception of the Creative Process. Cambridge, Mass.: 1969.

Jacobson conducts an excellent analysis of Hawthorne's view of the artist, a point important for my study of Hawthorne's Diana-hero, Hester Prynne.

Johnston, Sarah Iles. The Development of Hekate's Archaic and Classical Roles in the Chaldean Oracles and Related Mystic Literature. Diss. Cornell. 1987.

Johnston has written a perceptive dissertation on the particular role of Hekate as goddess of boundaries, and the implications accompanying this role in mystic literature. (Hekate, as noted in this dissertation and in mine, is the underworld manifestation of Diana, Triple Goddess of earth,

heaven, and hell.)

Jones, Dorothy. "The Goddess, the Artist, and the Spinster." Westerly. 4(December 1984): 77 - 88.

Jones' examines in detail the use of Diana as a model for the multiple heroines in Elizabeth Jolley's novel, Miss Peabody's Inheritance.

Jung, Carl G. Mysterium Coniunctionis. Eds. Sir Herbert Read et al. Bolligen Series XX: 14. Princeton: Princeton UP, 1963.

This study by Jung of the attraction and synthesis of psychic opposites in alchemy focuses on the psychological dimensions behind such attraction, with particular reference to the sun god and moon goddess.

Kerenyi, Karl. Goddesses of Sun and Moon. Trans. Murray Stein. Dallas: Spring Publications, Inc., 1979.

Kerenyi, a colleague of Jung and an astute mythographer, here writes four novel papers on the feminine configurations of Greek mythology.

Kovacs, Betty J. The return of the Goddess Creatrix in German Romanticism: A Challenge to the masculine trinity of western consciousness (sic). Diss. U/California at Irvine, 1987.

Kovacs' examination of the dichotomy in Western thought between the traditionally masculine, rational mode of thought and the feminine,

poetic mode bears some relevance to my theories on Diana as a poetic hero.

Krieg, Joann Peck. "The Transmogrification of Faerie Land Into Prairie Land." Journal of American Studies, vol. 19, no. 2 (August 1985). 200-223.

This article documents the influence of Spenser's vision of faery land, and its heroes and heroines on American artists of the frontier, specially James Fenimore Cooper, whose The Pioneers I study in Chapter Two.

Law, Helen H. Bibliography of Greek Myth in English Poetry. New York: New York UP, 1932. Bulletin XXVIII (April).

Law has compiled a bibliography on literature which uses various Greek myths, heroes, and deities, Diana included.

Lawrence, D.H. Selected Essays. New York: Penguin Books, 1960.

Many of Lawrence's essays, such as "Sex versus Loveliness" or "Give Her a Pattern," shed light on his conception of the role of women and the symbolism of the moon in his writings.

Lempriere, J. (D.D.) A Classical Dictionary. London: Printed for T. Cadell & W. Davies in the Strand, 1804.

This dictionary I examined for the same

reasons that prompted me to study the different editions of the Encyclopaedia Brittanica (cf. entry above), and because Lempriere's work is known to have had a particular influence on Keats, whose Diana-types I have found to be strongly influential on those in modern novels.

Lewis, Charles Bertram. Classical Mythology and Arthurian Romance. 1932 1st ed. Geneve: Slatkine Reprints, 1974.

In this work, Lewis touches specifically on the source of certain themes in medieval romances from the cults of Dodona and Aricia, in both of which Diana figures.

MacCurdy, Rayond R. "The Bathing Nude in Golden Age Drama." Romance Notes. 1(1): 36-39.

This article complements the one below, with emphasis on drama and both the moral need and appeal of chaste but beautifully erotic virgins in the Golden Age.

---. "The Bathing Nude Revisited in Golden Age Poetry." Res Publica Litterarum. 2 (1982): 159-167.

This article examines the reasons for the resurgence and extensive use of the myth of Diana and Acteon in Golden Age poetry.

McGann, Jerome. The Romantic Ideology: A Critical Investigation. Chicago: University of Chicago Press,

1983.

This works bears much relevance to my introductory chapter on the Diana-type in Romantic poetry.

McPherson, Hugo. Hawthorne as Myth-Maker: A Study in Imagination. Toronto: University of Toronto Press, 1971.

McPherson analyzes the role and meaning of the moon goddesses and moon gods, among other deities, in Hawthorne's works, which I study in my thesis.

Moglen, Helene. Charlotte Bronte: The Self Conceived. New York: W.W. Norton & Co., Inc., 1976.

This work documents the extensive Byronic influence on the works of the Brontes, which supports and expands my points on the Romantic origins of the Brontes' Diana-types.

Molley, Chester Norman. The Artemis-Athena and Venus Polarity in the Works of Edith Wharton: A Mythological Dimension with Psychological Implications. Diss. Penn State Univ., 1971.

Molley's dissertation on the basic conflict in Edith Wharton's fiction between the Artemis-Athene heroines of chastity and reason and the Venus antagonists of promiscuity and passion is tangential to my ideas on the roles of Diana-types

in The House of Mirth, Ethan Frome, and The Age of Innocence. Unlike Molley, I examine the ways in which Dianistic and Venusian identities co-exist within the same heroines.

Moody, Sophy. What Is Your Name. London: Richard Bentley, 1863.

Moody's work was studied for the reasons listed for similar works: to determine the popular usage and meaning of "Diana" as a name in the 19th century.

Morgan, Thomas, Esq. "On the Worship of Diana in Britain." Rev. in The Journal of the British Archaeological Association. London: printed for the Association. 28 (1872).

This article is a brief but concise essay on the worship and symbolism of the goddess Diana in pre-Christian England.

Nichols, Thomas Nickle. What's In A Name. London: George Routledge & Sons, 1899.

As with Moody's What Is Your Name, directly above, Nichols' work aided me to determine the current usage and meaning of "Diana" during the 19th century.

Potter, John, D.D. Archaeologia Graeca. Edinburgh: Stirling & Kenney, 1824.

This work I studied for the same reasons

which prompted me to study the Encyclopaedia Brittanica and Lempriere (cf. entries above), with the difference that Potter's book documents the current state of archeological knowledge in his time. The new archeological discoveries at the various temples of Diana in the 19th and early 20th century did much to further understanding of her religion and myth.

Rainsford, M.L., ed. The DIANA, and Ladies' Spectator. Boston. Vol. I. (Oct. 1, 1822).

This is another historical work documenting the attention given to and nature of the women's movement in the 19th century, and its title indicates the appeal the chaste and independent Diana had for this movement.

Ricci, Seymour de. "Inscriptions Concerning Diana of the Ephesians." Proceedings of the Society of Biblical Archeology. 31st session, 1901. Bloomsbury: Offices of the Society. XXIII: 396-409.

This work, as many others, I examined to establish the current state of knowledge on Diana and her religion during a certain time period.

Richkard, John S. "Isis on Sandymount." James Joyce Quarterly. 1983 Spring 20(3):356-58.

A concise exploration of the role of Isis in the Gerty MacDowell episode of Ulysses.

Riis, P.J. "The Cult Image of Diana Nemorensis." Acta Archaeologica. Copenhagen: Ejnar Munksgaard, 1966. XXXVII: 67-75.

This document, like others similar to it, demonstrates the knowledge and ideas about Diana and the religious worship centered around her in a specific timespan.

Ringe, Donald A. "Hawthorne's Psychology of the Head and Heart." Critics on Hawthorne. Ed. Thomas J. Roundtree. Coral Gables, FL: U/Miami Press, 1972.

A collection of critical essays on Nathaniel Hawthorne, whose The Scarlet Letter is a key text in my thesis.

Rourke, Constance. "Perspectives." ibid.

See above.

Schapiro, Barbara A. The Romantic Mother: Narcissistic Patterns in Romantic Poetry. Baltimore: The John Hopkins UP, 1983.

Schapiro's theories on the maternal complexes present in certain Romantic poems provides some interesting thoughts on Keats' images of the moon goddess.

Schwartz, Victoria. "The Soul Made of Fire": Jane Eyre and the Legend of Eros and Psyche. Diss. Temple Univ., 1988.

At certain points in Schwartz's disserta-

tion, she touches on the associations of Jane Eyre with the moon and its goddess, and a few of her points are tangential to my study of Jane Eyre in Chapter Three.

Scovil, Elisabeth Robinson, ed. Names for Children. Philadelphia: Henry Altemus Co., 1897.

The book I studied for similar reasons to those which motivated me to study the Encyclopaedia Brittanica and others (cf. entry above): to establish the current and popular feeling and opinion of Diana in a certain era. Scovil's work tells not only of the relative popularity of the name Diana for females but of its meaning at the time.

Silva, John de Oliveira E. The Arcadias of Sir Philip Sidney in the Context of the Dianas of Jorge de Montemayor and Gaspar Gil Polo: Religious Themes and the Language of Love. Diss. C.U.N.Y. 1977.

This sterling dissertation documents the influence of the heroines of Montemayor and Polo on Sidney's heroic Pamela, and I believe that in one of the critical differences he discovers between the heroines of the former and the latter lies the seed of the modern Diana-heroine.

Smith, Susan Finkel. Diana and the Renaissance Allegory of Love. Diss. Princeton UP, 1979.

This dissertation is a sterling analysis of

Diana's role as a reproductive force in the works of Spenser and Drayton, with emphasis on the Neo-platonic influence on their conceptions of the goddess.

Stillinger, Jack. "The Hoodwinking of Madeline: Skepticism in The Eve of St. Agnes." English Romantic Poets. Ed. M.H. Abrams. New York: Oxford UP, 1975. 448-469.

Stillinger's analysis of Keats' poetry makes some interesting points relevant to my analysis of Keats's Endymion.

Stone, Harry, ed. Dickens' Working Notes for His Novels. Chicago: University of Chicago Press, 1987.

This volume is helpful in supporting my theories on the characterization of Edith Dombey as a Diana-type through reference to Dickens' notes on Dombey and Son.

Swann, Charles. "Alchemy and Hawthorne's Elixir of Life Manuscripts." Journal of American Studies. 22 (1988): 371-387.

This article supports my theories on the role of alchemy, whose goal is the marriage of Luna and Sol, in Hawthorne's texts.

Symonds, John Addington. Studies of the Greek Poets. 2 vols. 3rd ed. London: Adam & Charles Black, 1902.

At a few points in the work, Symonds

touches on the role given Greek deities, Diana included, in later Western, Christian literature.

Tayler, Irene. Holy Ghosts. New York: Columbia UP, 1990.

Among other important ideas, this treatise explores the role of the male muse as inspiration to a female's act of realizing selfhood in the works of the Brontes. This idea is tangential to my examination of Diana-types as heroes in the novels of the Brontes and others.

Thirlwall, Rev. Connop. A History of Greece. 2 vols. New York: Harper and Brothers, 1860.

This work I explored as it was considered to be important in the revival of Greek myth and promulgation of information about it during the author's era, which falls within the time span of my dissertation.

Tolomeo, Diane. "The Final Octagon of Ulysses." James Joyce Quarterly. 1973 Summer 10: 439-54.

This article briefly touches on the theme of the moon as eternal spinstress of the heavens, a point important for my analysis of Marion Tweedy Bloom.

Tooke, Andrew, A.M. The Pantheon, representing the fabulous histories of the Heathen Gods, and most illustrated Heroes; in a short, plain, and familiar method, by way of Dialogue. London: Bathurst et al, 1767.

This work I examined for similar reasons that I browsed similar works, to establish the current ideas and myths about Diana in a certain era.

Trachy, Carole Law. The Mythology of Artemis and Her Role in Greek Popular Religion. Diss. FSU, 1977.

Trachy has authored a perceptive dissertation on the patriarchal limits imposed on Diana in ancient Greece, with emphasis on Euripides' understanding and sympathies with Diana's matriarchal origins.

Vickery, John B. The Literary Impact of The Golden Bough. Princeton: Princeton UP, 1973.

This is a meticulous document on the extensive impact on literature of The Golden Bough (see Frazer above).

Vivan, Itala. "An eye into the occult of Hawthorne's text: The Scar in the Letter." Quaderni di lingue e letterature. 8 (1983): 71-107.

This article supports my theories on the role of alchemy, and its hieros gamos of Luna and Sol, in Hawthorne's The Scarlet Letter.

Wallis, G. Harry, curator. Catalogue of Classical Antiquities from the site of the Temple of Diana, Nemi, Italy. Nottingham: Museum and Art Gallery, 1891.

This catalogue of a museum exhibit I

browsed to determine the current and popular information on Diana in a certain era, a task I completed with many other pieces, too.

Warner, Mariner. Alone of All Her Sex: The Myth and the Cult of the Virgin Mary. New York: Alfred Knopf, 1976.

In certain chapters, Warner studies the synthesis of the Diana and Mary myths, each the virgin queen of her religion.

Wittreich, Joseph Anthony. "Opening the Seals: Blake's Epics and the Milton Tradition." Blake's Sublime Allegory: Four Essays on The Four Zoas, Milton, Jerusalem. Eds. Stuart Curran and Joseph Anthony Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 23-58.

This article documents so clearly and precisely the influence of St. John's Book of Revelation on Blake that its theories can be applied elsewhere with dexterity. This point is particularly important to my exploration on the apocalyptic powers of Diana-types, for, as noted in my prospectus, I use the term "apocalyptic" as it is used in the Book of Revelation.

Woolson, Abba Goold, ed. "Dress Reform." Boston: Roberts Brothers, 1874.

This document, like similar ones, is a

vivid example of the strength of, and desperate need for, the 19th century woman's movement, one factor which fuelled authors' creation of strong and independent Diana-types.

Wood, John Turtle. Discoveries at Ephesus. Boston: James R. Osgood & Co., 1877.

This thesis I studied, as I did a number of others listed above, to ascertain the archeological knowledge of the cult of Diana in a particular time frame.

Words of Weight on the Woman Question. London: Longmans, Green, & Co., 1871.

Like Butler's work and the Constitution above, this document is an interesting historical relic exemplifying the growing force of the 19th century women's movement.

Yonge, Charlotte Mary. History of Christian Names. 2 vols. London: ---ker, Son, and Bourn, West Strand, 1863.

This book, and the two below, I perused to determine the ideas and opinions of Diana promulgated by Yonge, a popular author of her period.

---. Aunt Charlotte's Greek History. London: Marcus Ward & Co., 1876.

See entry above.

---. Popular History of Greece. Boston: Estes & Lauriat, 1894.

See entry above.

ANNOTATED BIBLIOGRAPHY

OF ART WORKS

This bibliography comprises an index of art whose subject is the goddess Diana. The subject descriptions not only make clear the theme of each piece, but taken together, they indicate the most favored motifs on Diana. As such, this index supplements the motifs mentioned in my dissertation. This bibliography is by no means an exhaustive list, however, for I did not venture to mention many works that are minor or redundant to other important ones. In short, I did not venture in my scholarship beyond the point of no returns.

If a particular work's theme is relevant to my thesis, I specify that in the annotation. Nearly all of these speculations, and annotations, derive from the Frick Art Reference Library's identifications and interpretations of each artwork.

The mutual influence on each other of the depictions of Diana in art and in literature is an idea for another dissertation. Here, I note that a few entries, like the one for William Blake, have a direct bearing on literature, and the indirect effect of the other works belongs to a future, intriguing investigation.

Finally, to avoid the error of unending repetition in the annotations, as the list progresses I omit them for works on the same subject. For instance, there are many

depictions of the tale of Diana and Acteon. If the title of the work already indicates this is the subject, one well explained in previous entries, I do not launch into iteration unless there is a new and significant detail to the work.

Aertsen, Pieter. Untitled Woodcut (Ephesian-Diana). "An Allegory of Nature by Maerten van Heemskerck." By Wallace Watson. No. 1, Jan. 1974. University of Washington Art Museum, Seattle.

This painting is a copy from a woodcut illustration of the Ephesian Diana (see Heemskerck entry).

Albani, Francesco. Capture of Arethusa by Alpheus Prevented by Diana. Frick Art Reference Library, New York.

A serene Diana, in the clouds, flutters her hand over the fleeing Arethusa and an older, lewd Alpheus to effect their transformation.

---. A Classical Landscape. Frick Art Reference Library, New York.

Albani completed a number of variations on this theme, which is the conflict of heavenly purity, represented by Diana, and earthly lust, represented by Venus. In this work, a crescented Diana and two of her nymphs look down at a scene on earth of Cupid, Venus, and Pan cavorting. This work, and more like it below, supplements my theo-

ries on the antagonism between Diana, Venus, and other goddesses, especially in Chapter Five.

---. Diana and Acteon. Frick Art Reference Library, New York.

Albani also completed a number of variations on this theme (see entry above). There are four in the Frick, all of which depict the naked glory of Diana, with her emblem the crescent on her head, as she pointsangrily at a terrified Acteon.

---. Diana and Her Nymphs Disarming Cupid. Frick Art Reference Library, New York.

See A Classical Landscape entry above.

---. Discovery of Callisto's Guilt. Frick Art Reference Library, New York.

A calm Diana leans on her long spear as she motions for a shame-faced Callisto, trying to hide her pregnant stomach, to leave the sacred woods.

---. Triumph of Diana. Frick Art Reference Library, New York.

See A Classical Landscape entry above. This work became part of four round canvasses, "Historia d'Amore,"which tell the story of the rivalry between Diana and Venus.

---. The Youthful Apollo, with Signs of the Zodiac and Allegorical Figures. Frick Art Reference Library, New York.

In the zodiac, Diana, with a shining

crescent upon her brow, swiftly races and hunts in one place, and in another she sits regally on a heavenly throne.

Allegrain, Christophe Gabriel. Diana Surprised at the Bath. Frick Art Reference Library, New York.

This is a study of a naked beauty of Diana, crescented as usual.

Allston, Washington. Moonlight. Frick Art Reference Library, New York.

This is a a study of the beauty and serenity of moonlight, frequently associated with Diana (see following entries).

---. "Mount Pilatius" (Study for Diana in the Chase.) Frick Art Reference Library, New York.

This is another study, for Diana in the Chase (entry below).

---. Swiss Scenery, or Diana and Her Nymphs in the Chase. Frick Art Reference Library, New York.

---. "A Tree" (Study for Diana in the Chase.) Frick Art Reference Library, New York.

This is another study for Diana in the Chase (entry above).

Amigoni, Jacopo. Diana and Endymion. Frick Art Reference Library, New York.

Balducci, Matteo. Diana and Acteon. Frick Art Reference Library, New York.

Balen, (the Elder), Hendrik van. Diane et Acteon. Frick Art

Reference Library, New York.

This concentrates on both Diana and Acteon, at the moment of his metamorphosis.

---. Diana and Nymphs Resting After the Hunt. Frick Art Reference Library, New York.

A crescented and naked Diana sleeps with her nymphs and their prey while two lewd satyrs and Cupid spy upon them.

---. Diana and Her Nymphs Surprised by Acteon. Frick Art Reference Library, New York.

This work imitates Diana's Bath of Rubens (see entry below).

---. (Diana with Her Nymphs.) Frick Art Reference Library, New York.

A regal Diana and her nymphs pause a moment, and caress their hunting hound, in the woods. Because Balen completed similar works, such as "Madonna in the Woods," this work supplements my ideas of Diana- and Mary-hybrids throughout my dissertation.

---. Nymphes et satyres. Frick Art Reference Library, New York.

See entry for Diana and Nymphs Resting After the Hunt above.

Balen (the Elder), Hendrik van and Jan (the Elder) Brueghel. Diana and Callisto. Frick Art Reference Library.

Here, Diana is a judgemental figure, and Callisto a martyr. This Diana is the icily chaste goddess discussed in Chapter Five of my thesis.

Baudry, P.J.A. Diana Driving Away Love. Frick Art Reference Library, New York.

A gloriously naked Diana draws her arrow to drive away Cupid.

---. Diane frappant l'armour. Frick Art Reference Library, New York.

See entry immediately above.

Beer, Joos de. Diana and Acteon. Frick Art Reference Library, New York.

Bellange, Jacques. The Hunter Orion Carrying Diana on His Shoulders. Frick Art Reference Library, New York.

The blind Orion carries Diana on his shoulders so that she may guide him, a subject that also surfaces in Keats's Endymion (see Chapter One).

Bellucci, Antonio. Diana and Endymion. Frick Art Reference Library, New York.

Berchem, C.P. An Italian Harbor Scene. Frick Art Reference Library, New York.

Diana, with her crescent, quiver, and hounds, is the beneficent deity of a lively harbor (see Goltzius entry below).

Bertin, Nicolas. Pan and Syrinx. Frick Art Reference Library, New York.

See Carracci's Pan Offers Diana... below. Syrinx is a nymph of Diana.

Bibra, Hans Christoph von. (Mythological Figures on Door Panels of a Cabinet). Frick Art Reference Library, New York.

The four figures are Aurora Solis (morning), Meridies Veneris (noon), Vesper Dianae (sunset), and Nox Propsperina (night). Each figure bears her emblems, with Diana accompanied by hounds, quiver, and crescent. (See Tintoretto's Luna and Hours.)

Blake, William. Hecate. Frick Art Reference Library, New York.

Blake's drawings not only give a fascinating portrait of a ghastly Hecate, but the presence of an ass and other items indicate Blake's knowledge of, and homage to, Apuleius's The Golden Ass and its use of the mytheme of the Triple Goddess.

Blakelock, R.A. Diana's Mirror. Frick Art Reference Library, New York.

Diana's mirror, as per tradition and myth, is the clear moonlit lake at Nemi.

---. Moon Magic. Frick Art Reference Library, New York.

This is a study of the magical effects of the moon shining on a common country scene.

Blanchard, Jacques. Diana and Her Nymphs Discovering Callisto's Pregnancy. Frick Art Reference Library,

New York.

Bleker, Dirk. Diana with Hounds. Frick Art Reference Library, New York.

A crescented Diana, with quiver and hounds, reclines in the woods after she has slain a stag.

Bles, Henri met de. Landscape with Diana. Frick Art Reference Library, New York.

Blum, Andre. Le bain de Diane. Frick Art Reference Library, New York.

A traditional 16th century Fontainebleau tableau on the theme (see entries below on that School).

Boeckhorst, Johann. Diana and Her Nymphs Hunting. Frick Art Reference Library, New York.

Bonifazio. Diana. Frick Art Reference Library, New York.

This subject is a country maid, beneath Diana's crescent, hand-feeding a garlanded deer.

Bottschild, Samuel. (Diana's Chariot.) Frick Art Reference Library, New York.

A commanding and crescented Diana holds the reins to a chariot drawn by swift and muscular stags, and at the sides of the chariot her hounds dash.

Boucher, Francois. Diana at the Bath. Frick Art Reference Library, New York.

See Diana Leaving the Bath... below.

---. Diane et ses compagnes. Frick Art Reference Library,

New York.

See Diana Leaving the Bath... below.

---. Diana Leaving the Bath with One of Her Companions. Frick Art Reference Library, New York.

A favored theme with Boucher, he depicts the pure sensuousness of Diana as she bathes after the hunt and amid scenes of green nature.

---. Diana Reposing. Frick Art Reference Library, New York.

---. Retour de chasse de Diane. Frick Art Reference Library, New York.

---. (Le) sommeil de Diane. Frick Art Reference Museum, New York.

Boullogne (the Younger), Louis. Diane et ses compagnes se reposant apres la chasse. Frick Art Reference Library, New York.

Brill, Paul. Diana and Callisto. Frick Art Reference Library, New York.

---. (Four Mythological Subjects). Frick Art Reference Library, New York.

Brueghel (the Elder), Jan. Diana and Nymphs Surprised by Actaeon. Frick Art Reference Library, New York.

---. Diana and Pomona. Frick Art Reference Library, New York.

Pomona, with fruits and flowers, offers to Diana, depicted as goddess of the chase, these rustic gifts.

---. Landscape with Latona and the Peasants. Frick Art

Reference Library, New York.

---. Latona Threatened by the Lycian Peasants. Frick Art Reference Library, New York.

A suppliant Latona kneels with her two babes, Diana and Apollo, as rude peasants muddy the stream from which she seeks to drink and as Jupiter proceeds to change them into frogs. In such scenes, Latona, fleeing, oftens seems emblematic of the journeying, turned-away, and pregnant Mary (see Crespi entry below).

---. Nymphs Surprised. Frick Art Reference Library, New York.

A party of males hunting deer surprise nymphs, naked and crescented, as they bathe.

Burns, Robert. ("Diana." Untitled.) Frick Art Reference Library, New York.

A tempera panel in Messrs. Crawfords' Tea Room in Edinburgh, this depicts a crescented Diana amid the night and its stars. Her bow becomes the waxing moon, and her long, transparent robes flow like moonlight.

Callcott, Sir A.W. and William Owen. Diana and Actaeon. Frick Art Reference Library, New York.

Cantarini, Simone. Diana with Nymphs. Frick Art Reference Library, New York.

Carew, J.E. Arethusa. Frick Art Reference Library, New York.

Carpi, Girolama da. Diana with a Nymph Bathing. Frick Art Reference Library, New York.

Carracci, Annibale. Actaeon Turned into a Stag. Frick Art Reference Library, New York.

---. Diana and Endymion. Frick Art Reference Library, New York.

---. Landscape with Diana and Callisto. Frick Art Reference Library, New York.

--- (and pupils). Pan Offers Diana the Wool from His Goat. Frick Art Reference Library, New York.

A strong and admiring Pan offers white fleece in homage to Diana, goddess of the chase.

Castello, Valerio. A Satyr Seizing a Nymph Admonished by Diana. Frick Art Reference Library, New York.

Castilian School (15th c.). Diana (Painted Box--Detail). Frick Art Reference Library, New York.

This is a detail of the story of Diana and Acteon.

Cesari, Guiseppe. Acteon Turned into a Stag by Diana. Frick Art Reference Library, New York.

---. Diana and Acteon. Frick Art Reference Library, New York.

Chiari, G.B. Four Tales from Ovid (Parts I-IV). Frick Art Reference Library, New York.

Clerck, Hendrik de and Denis Alsloot. Diana and Her Nymphs in a Forest. Frick Art Reference Library, New York.

Clerck, Hendrik de. The Gods on Parnassus. Frick Art

Reference Library, New York.

---. The Wedding on Thetis and Peleus. Frick Art Reference Library, New York.

Clouet, Francois. The Bath of Diana. Frick Art Reference Library, New York.

---. A Lady at Her Toilet: So-Called Portrait of Diane de Poitiers. Frick Art Reference Library, New York.

This is one of a number of versions on this theme so popular with the School of Fontainebleau (see entries below).

Conti, Primo. Diana Sleeping. Frick Art Reference Library, New York.

Diana sleeps amid her hounds and prey.

Corneille (the Younger), Michel. Diana and Endymion. Frick Art Reference Library, New York.

---. Diana and Nymphs. Frick Art Reference Library, New York.

Corot, J.B.C. Nymphe desarmant l'amour. Frick Art Reference Library, New York.

The scene is playful, as in Corot's similar Une nymphe jouant avec un amour.

---. "Sketch for Diane au bain." Frick Art Reference Library, New York.

This is a study of Diane au bain, surprise par Acteon.

Corregio, Antonio Allegri da. Diana. Bulfinch's Age of Fable, or Beauties of Mythology. By Thomas Bul-

finch. Philadelphia: David McKay, Publishers, 1898.

A crescented and quivered Diana speeds in her heavenly chariot as her robes flow.

Cortona, Pietro da. A Sacrifice to Diana. Frick Art Reference Library, New York.

Based on Xenophon's "Anabasis," the subject is the hero's building a temple at Ephesus to honor Diana, who favored him in the war in Asia Minor, and the subsequent offerings of fowl, rabbits, deer, cow, fruits, wine, and sheep to Diana.

Cox, Allyn. Loggia in a Garden. Frick Art Reference Library, New York.

One detail of this scene depicts Apollo with his lyre on top of a left column in the garden and Diana with her crescent on top of the right column. Another shows Diana, on a right arch, pointing at the left arch, with an antlered Acteon being attacked by his own hounds.

Coypel. Noel. The Toilet of Diana. Frick Art Reference Library, New York.

Coysevox, Antoine. Duchess of Burgundy as Diana (Marie Adelaide de Savoy). Frick Art Reference Library, New York.

Ordered by the Duc d'Antin to win the approbation of the King when de Savoy succeeded his mother, Mme. de Montespan, as a court favorite, this work uses Diana as a model for women who are

graceful, strong, regal, chaste, and beautiful.

Cranach (the Elder), Lucas. Apollo and Diana. Frick Art Reference Library, New York.

---. Apollo and Diana in a Wooded Landscape. Frick Art Reference Library.

Diana and Apollo sport in the woods. Their innocence amid nature is so archetypal that they have been mistaken for Adam and Eve, a fact supplementing my noting the conflation of certain pagan and Christian figures and themes in my dissertation (see Chapter One, especially final section on Peona of Keats' Endymion).

---. Diana and Acteon. Frick Art Reference Library, New York.

Crane, Walter. Diana and Endymion. Frick Art Reference Library, New York.

A poised Diana with two dogs stands amid an English countryside.

Crespi, G.M. Latona Turning the Shepherds into Frogs. Frick Art Reference Library, New York.

Like the Elder Breughel's Latona, Crespi's Latona is Mary-like in her radiant and suppliant pose, as she beseeches Jupiter to aid her and the babe at her breast (the twin babe clings beneath her robes).

Crosato, G.B. The Sacrifice of Iphigenia. Frick Art Reference Library, New York.

Cuylenburg, Abraham van. Diana and Her Nymphs. Frick Art Reference Library, New York.

de Boullongne, Louis (Le Jeune). Le repos de Diane. Frick Art Reference Library, New York.

This, like many others, is a typical depiction of Diana resting after the hunt.

Delacroix, Eugene. The Death of Hippolytus. Frick Art Reference Library, New York.

Diana and Theseus mourn over Hippolytus's body.

---. Diana Surprised by Actaeon; or Summer. Frick Art Reference Library, New York.

Dente, Girolamo. The Four Seasons. Frick Art Reference Library, New York.

Diana. Victoria and Albert Museum, South Kensington.

Diana. Vatican, Rome. In Bulfinch's Age of Fable, or Beauties of Mythology. By Thomas Bulfinch. Philadelphia David McKay, Publishers, 1898.

Diane de Versailles. Louvre, Paris.

One of the most glorious, and famous, depictions of Diana as goddess of the chase, this Roman statute influenced artists, and their Dianas, ranging from Sir Godfrey Kneller's "Study of the 'Diana de Versailles'" to Eustache Le Sueur's "Diana."

Diaz de la Pena, V.N. Diana. Frick Art Reference Library, New York.

---. Diana at the Chase. Frick Art Reference Library, New York.

---. Nymphe reprimandant l'arour. Frick Art Reference Library, New York.

This is a typical study of a chaste nymph of Diana scolding Cupid.

Diziani, Gasparo. Luna and Endymion. Frick Art Reference Library, New York.

In this version, Luna, in a radiant circle of moonlight, shines down upon Endymion, depicted as a hunter, with hounds, bow, and arrows.

Domenichino. The Hunt of Diana. Frick Art Reference Library, New York.

---. (Mythological Scenes. Small Wall Panel--Parts I, II, and III). Frick Art Reference Library, New York.

Diana is one among many Olympian deities in this general mythological scene.

Dubreuil, Toussaint. Diana and Her Nymphs. Frick Art Reference Library, New York.

Dutch School (17th c.). Diana and Her Nymphs. Frick Art Reference Library, New York.

Dyck, Sir Anthony van. Diana and Endymion. Frick Art Reference Library, New York.

Etty, William. Diana and Endymion. Frick Art Reference Library, New York.

Falconetto, Giovanni Maria. Month of July. "An Allegory of Nature by Maerten van Heemskerck." By Wallace Wat-

son in Quarto No. 1, Jan. 1974. University of Washington Art Museum, Seattle.

This is a landscape with the Ephesian Diana (see Heemskerck).

Filippi (the Younger) and Camillo Filippi. Diana (Ceiling Decorations--Parts I and II). Frick Art Reference Library, New York.

Flandrin, J.L. Diana the Huntress and Her Nymphs. Frick Art Reference Library, New York.

Flemish School (17th c.). Diana. Frick Art Reference Library, New York.

---. Diana with the Sleeping Endymion. Frick Art Reference Library, New York.

Flinck, Govaert. (Hera in Hiding, During the War Between the Gods and Titans). Frick Art Reference Library, New York.

Florentine School (15th c.). Diana and Actaeon. Frick Art Reference Library, New York.

--- (16th c.). Diana and Her Nymphs Surprised by Actaeon. Frick Art Reference Library, New York.

Floris de Vriendt, Frans I. Diana. Frick Art Reference Library, New York.

---. Diana with a Hound (so-called "Portrait of Queen Elizabeth as Diana"). Frick Art Reference Library, New York.

A strong Elizabeth wears a lion's pelt and her light brown gauze veil billows behind her like

a full moon. She bears a white crescent and pearls, emblem of Diana, along with a quiver.

Fontainebleau, School of (16th c.). Actaeon Turned into a Stag. Frick Art Reference Library, New York.

This piece is companion to Diana and Callisto below, both tales being emblematic of Diana's chastity.

--- . Artemis. Frick Art Reference Library, New York.

Holy and melancholy, in gracefully flowing transparent veils, this Artemis is Madonna-like, and in a version with an ointment jar added, the figure becomes an Artemis- and St. Mary Magdalen-hybrid, an idea relevant to my ideas of Diana-hybrids throughout my dissertation.

---. Diana Bathing. Frick Art Reference Library, New York.

The subject is really Diane de Poitiers with a regal horseman, Henri II. Later, this symbolism was so liked that it was transferred to Gabrielle d'Estress and Henri IV and to the English royal mistress, Jane Shore.

---. Diana and Callisto. Frick Art Reference Library, New York.

---. Diana Hunting. Frick Art Reference Library, New York.

While Diana and her nymphs shoot arrows at a stag, above Venus directs Cupid to shoot an arrow of love at Diana. The work belongs to a tapestry series depicting Diana's love for Orion (see

Bellange's The Hunter Orion Carrying Diana on His Shoulders).

---. Diana as a Huntress (Diane chasseresse). Frick Art Reference Library, New York.

The subject is Diane de Poitiers (see entry immediately below).

---. Diane de Poitiers. Frick Art Reference Library, New York.

Poitiers is beautiful, with especially inscrutable dark eyes.

---. A Lady at her Toilet: So-Called Portrait of Diane de Poitiers. Frick Art Reference Library, New York.

---. The Tepidarium. Frick Art Reference Library, New York.

A version of the traditional Diane au bain, the two central woman at this bath are Diane de Poitiers and Gabrielle d'Estrees.

Fontebasso, Francesco. Diana Rebuking the Nymph Callisto. Frick Art Reference Library, New York.

Fragonard, J. Nymphs of Diana. Frick Art Reference Library, New York.

The theme is Diana and Acteon.

---. Le repos de Diane. Frick Art Reference Library, New York.

Franco-Italian School (16th c.). Diana. Frick Art Reference Library, New York.

Amid the green woods, a crescented and quivered Diana strokes an elk.

Fremin, Rene. Companion of Diana. Frick Art Reference Library, New York.

A nymph of Diana sports with her hound (see entries for Le Moyne).

French School (16th c.). Acteon Turned into a Stag. Frick Art Reference Library.

--- (18th c.). Diane. Frick Art Reference Library, New York.

The moon's control over the seas and tides is hinted at here, for Diana's headpiece is a scalloped shell.

--- (18th c.). Diane et Actaeon. Frick Art Reference Library, New York.

Fuger, F.H. (Nymphs about To Disarm the Sleeping Cupid.) Frick Art Reference Library, New York.

Fuller, George. Arethusa. Frick Art Reference Library, New York.

Completed in 1883, this painting is said to have been inspired by Shelley's poem on the legend.

Gainsborough, Thomas. Diana and Actaeon. Frick Art Reference Library, New York.

Galle, Philip. Natura. "An Allegory of Nature by Maerten van Heemskerck." By Wallace Watson. Quarto No. 1, Jan., 1974. University of Washington Art Museum, Seattle.

This Diana at Ephesus holds a torch and hawk, her ancient emblems. She is the multi-mammia,

with fierce animal heads below her waist, and fruits surrounding her figure below (see Heemskerck entry).

Gargiulio, Domenico. Diana and Her Nymphs Surprised by Acteon. Frick Art Reference Library, New York.

Garney, William. River Landscape with Diana and Acteon. Frick Art Reference Library, New York.

Garofalo, Benvenuto Tisio da. Diana and Endymion. Frick Art Reference Library, New York.

Gauffier, Louis. Venus Presenting Adonis to Diana. Frick Art Reference Library, New York.

Gaulli, G.B. Diana the Huntress. Frick Art Reference Library, New York.

---. (Study for the Ottoboni Diana [the Huntress].) Frick Art Reference Library, New York.

Giaquinto, Corrado. Apollo Driving the Sun Chariot, with the Triumph of Bacchus Below. Frick Art Reference Library, New York.

A general mythological scene, Apollo and Juno watch from the clouds a riot of Bacchus and his followers on earth while a crescented Diana stands in the center of them and Venus rises from the sea.

Giordano, Luca. Diana and Endymion. Frick Art Reference Library, New York.

Glauber, Jan. Landscape with Diana and Nymphs Bathing. Frick Art Reference Library, New York.

Goltzius, Hendrik. Allegorie de l'influence de la planete lune. Frick Art Reference Library, New York.

Diana, in the clouds of night, watches out for her "sons" below, fishermen and charioteers. Diana, as goddess of seafarers and wayfarers in general is covered in my thesis, especially Chapter One (see Berchem's An Italian Harbor Scene above).

---. Diana and the Nymph Callisto. Frick Art Reference Library, New York.

Govaerts, Abraham and Frans Franck. Landscape with Diana and Her Nymphs. Frick Art Reference Library, New York.

Guercino, G.F.B. The Bath of Diana. Frick Art Reference Library, New York.

Halle, Noel. Diane chasseresse. Frick Art Reference Library, New York.

Halle's Diana, glowing in a panther's skin, is very suggestive of her earthly twin, Venus (see Chapter One).

Heemskerck (the Elder), M.J. van. Allegory of Nature. Frick Art Reference Library, New York.

Dated 1567, this work is central to the idea of the Ephesian Diana, the fertility goddess. In an Italianate landscape, a colossal statute of Diana stands center amid trees, hills, and classical architecture and ruins. Heemskerck's is one of the earliest depictions of this Diana, whom many

masters, such as Rubens, came to reproduce a number of times.

In the early 16th century, Raphael had introduced the subject of this Diana, and it became popular among his students, such as Romano Giulio, who influenced Heemskerck. In the end, Heemskerck's Ephesian Diana, inscribed "Natura," became the personification of Nature for Renaissance artists. Her statute appeared in gardens from England to Italy, a phenomenum that must have been apparent to English writers as well as artists.

Heintz (the Elder), Joseph. Diana and Acteon. Frick Art Reference Library, New York.

Hering, Henry. Ideal Head: Diana. Frick Art Reference Library, New York.

---. Ideal Nude: Running Diana. Frick Art Reference Library, New York.

Hervey, T.K. Diana. (Illus. of Mod. Sculp.) Frick Art Reference Library, New York.

Heusch, Willem de. Landscape with Diana and Two Nymphs. Frick Art Reference Library, New York.

Home, Robert. John Hunter. Frick Art Reference Library, New York.

The subject, John Hunter, founder of the Hunterian Museum, studies in front of a portico holding a statute of the multimammia Diana (see entry for Heemskerck above).

Houdon, Jean Antoine. Buste de Diane partant pour la chasse. Frick Art Reference Library, New York.

Houdon completed many influential studies of Diana, and this comprises the subject of Roger-Miles's Les Dianes de Houdon and les Caprices de la Pudeur Esthetique (Paris: Imprimerie Centrale des Beaux-Arts, 1933).

---. Diana Huntress. Frick Art Reference Library, New York.

One of the finest works in all French sculpture, it helped turn art from the conventions of the late 17th and early 18th century to the Greek concept of idealized beauty and nature. Germain Bapst's homage, "Diana Huntress by Jean Antoine Houdon," captures the original's nobility and beauty, but, interestingly, the 1777 Annual Salon of Paintings and Sculptures in the Louvre refused the work because M. d'Angivillers, Directeur de Batiments du Roi, feared its nudity might shock the more delicate-minded visitors.

---. Diane (bronze). Frick Art Reference Library, New York.

---. Diane (marble). Frick Art Reference Library, New York.

Huntington, Anne Hyatt. Diana. Frick Art Reference Library, New York.

Naked grace, beauty, and motion, Hyatt's Diana shoots her arrow straight up and swiftly at the sun while her hound leaps by her side.

---. The Young Diana. Frick Art Reference Library, New

York.

This is a version of the Diana immediately above.

Huysum, Jan van. Diana and Acteon. Frick Art Reference Library, New York.

Italian School (16th c.). Diana and Actaeon. Frick Art Reference Library, New York.

--- (17th c.). Diana Surprised by Actaeon. Frick Art Reference Library, New York.

This Italian work has a Fontainebleau forest for its landscape (see School of Fontainebleau entry below).

Janssens van Nuyssen, Abraham. (Diana and Callisto.) Frick Art Reference Library, New York.

---. Diana and Her Companions. Frick Art Reference Library, New York.

Jollain, Nicolas-Rene. Arethuse, poursuivie par la fleuve Alphee, et secourue par Diane. Frick Art Reference Library, New York.

Jordaens (the Elder), Jacob. Diana and Acteon. Frick Art Reference Library, New York.

---. Diana and Callisto. Frick Art Reference Library, New York.

---. Diane et Ses Nymphes. Frick Art Reference Library, New York.

---. Repos de Diane. Frick Art Reference Library, New York.

Joseph, G.F. Diana and Her Nymphs Revenging Themselves upon

Cupid. Frick Art Reference Library, New York.

In poetic justice, the nymphs of Diana playfully aim their own arrows at Cupid's heart.

Kauffman, Angelica. Homage to Diana. Frick Art Reference Library, New York.

A golden statute of the Goddess of Hunting, she stands before richly green curtains and a tripod flaming with incense. Vestal virgins and girls offer her more in cense, fruits, doves, and deer.

Kneller, Sir Godfrey. Study of the "Diane de Versailles." Frick Art Reference Library, New York.

This Diana is a commanding figure, her right hand holding arrows and her left a captured stag.

La Fosse, Charles de. Diana Preparing for the Chase. Frick Art Reference Library, New York.

This is a beautiful and pure but sensuous goddess of the chase. A crescented Diana in embroidered robes, tied by an animal pelt, is waited on by three of her nymphs.

---. Sacrifice of Iphigenia. Frick Art Reference Library, New York.

Lairesse, Gerard. Selene and Endymion. Frick Art Reference Library, New York.

In this love scenario, Diana is aided by Cupid. She bears her typical emblems, the crescent

and pearls.

Lampi (the Elder), J.V. von. Diana. Frick Art Reference Library, New York.

LeBrun, Charles. "Death of Niobe's Children." Classical Narratives in Master Drawings (catalogue 1972). E.B. Crocker Art Gallery, Sacramento.

The archers Diana and Apollo rain death upon Niobe's offspring.

LeClerc. Diane et Ses Nymphes. Frick Art Reference Library, New York.

Lefebvre, J.J. Diana Surprised. Frick Art Reference Library, New York.

Le Moine, Francois. Diana and Callisto. Frick Art Reference Library, New York.

---. (Le) Sommeil de Diane. Frick Art Reference Library, New York.

LeMoyne, Jean Louis. Companion of Diana. Frick Art Reference Library, New York.

Focusing on the hunt theme, this work is companion to Nymphe Chasseresse by Poirier and La Muette, and it is intended, as was popular, as a piece for the Marly Gardens (see Heemskerck entry).

Lerambert, Louis. Diana. Frick Art Reference Library, New York.

Le Sueur, Eustache (att. to). La Chasse de Diane. Frick Art Reference Library, New York.

Le Sueur was in her youth a student of

Vouet and influenced by his themes (see Vouet entry). This is a spectacular scene of the kill. In a river, hounds beset a stag and Diana readies to shot her fatal arrow.

---. Diana. Frick Art Reference Library, New York.

This drawing for a statute depicts the huntress Diana, modelled after the Louvre's classical "Diane de Versailles."

---. Diana and Callisto. Frick Art Reference Library, New York.

---. A Sacrifice to Diana. Frick Art Reference Library, New York.

Liberi, Pietro (att. to). Artemis and Nike. Frick Art Reference Library, New York.

A winged Nike, the goddess of victory, embraces Artemis.

---. Diana and Actaeon. Frick Art Reference Library, New York.

---. Diana with Her Nymphs. Frick Art Reference Library, New York.

Locatelli, Andrea. Diana Changes Actaeon into a Deer. Frick Art Reference Library, New York.

Longuet. Diane et Acteon. Frick Art Reference Library, New York.

Surprisingly, the two walk, like lovers, along aforest path.

Loo, C.A. van. Diana and Her Nymphs (Parts 1-2). Frick Art

Reference Library, New York.

Loo, J.B. van. Diana and Endymion. Frick Art Reference Library, New York.

Here Diana is once again aided by Cupid. Her sensuous white drapery billows behind her like the moon.

---. Diana in a Landscape. Frick Art Reference Library, New York.

---. Diana and Her Nymphs. Frick Art Reference Library, New York.

Luini, Bernardino. Decorations from the Casa Rabia, Milan: Story of Cephalus and Procis (Parts 1-5). Frick Art Reference Library, New York.

The story of the tragedy of a married couple, at one point a shamed Procris joins the train of the chaste Diana. She is later shot by Cephalus by mistake. Typical emblems of Diana's heavenly purity, versus earthly woe, are unicorns and a "Virginitas" temple in the tale.

Luti, Benedetoo. Diana and Endymion. Frick Art Reference Library, New York.

Malcolm, Janet. Diana and Nikon.

Manship, Paul. Acteon. Frick Art Reference Library, New York.

---. Atlanta. Frick Art Reference Library, New York.

This work seems to imitate the running beauty and grace of Houdon's "Diana."

---. Diana. Frick Art Reference Library, New York.

Manship's Diana is an energetic and free goddess of the chase.

Maratta, Carlo (shop of). Diana and Actaeon. Frick Art Reference Library, New York.

Matham, Jakob. Diane dans une couronne de feuillage. Frick Art Reference Library, New York.

Mazo-Martinez, J.B. del. Diana and Actaeon. Frick Art Reference Library, New York.

---. Diana and Callisto. Frick Art Reference Library, New York.

McCartan, Edward. Diana (1922). Frick Art Reference Library, New York.

This is a graceful and poised goddess of the chase.

---. Diana (1924). Frick Art Reference Library, New York.

This is a variation of the entry immediately above.

Mola, P.F. Diana and Endymion. Frick Art Reference Library, New York.

Momper (the Younger), Jodocus de. The Wreck of the Greek Fleet on Its Return from Troy. Frick Art Reference Library, New York.

A commanding Jupiter and Diana watch as Poisedon and his horse lash a wreck on stormy seas.

Mytens, Martinus II. Joseph de France, the Director of Maria Theresia's Art Collections, with His Wife

and Stepdaughter. Frick Art Reference Library, New York.

Nanteuil-Leboeuf, Celestin. Diana Bathing. Frick Art Reference Library, New York.

Natoire, C.J. Diana in the Crescent. Frick Art Reference Library, New York.

---. Jardins de la Villa Spada. Frick Art Reference Library, New York.

Diana and Apollo in Jardins (see Heemskerck entry).

---. La Toilette de Diane. Frick Art Reference Library, New York.

Neck, Jan van. The Discovery of Callisto. Frick Art Reference Library, New York.

Neve, Cornelis de (att. to). (Family Group, Called Hieronymus de Neve, with His Wife and Son.) Frick Art Reference Library, New York.

To the right of his family's portrait is a graceful statute of a young Diana. Patroness of parklands, she has her hound and hunting horn (see entries for Heemskerck and School of Fontainebleau).

North Italian School (16th c.). Diana, Huntress. Frick Art Reference Library, New York.

--- (att. to). (Tondi from a Cassone: Triumph of Chastity, and Atlanta, or Diana, with Her Companions). Frick Art Reference Library, New York.

A wreathed Chastity drives a victory chariot led by unicorns. Before this is a bound and blindfolded Cupid, with broken wings, arrows, and female prisoners. Atlanta, or Diana, sits on her throne and gives to her companions working spears, bows, and arrows. The theme is the typical rivalry between the powers of Diana versus Venus.

Oliver, Issac. Diana. Frick Art Reference Library, New York.

"Pagan Type: Diana." Fresco: Novalesa Abbey. Index to Christian Art, Princeton University.

This fresco is an unusual blend of pagan and Christian themes. Sailors make offerings to Diana, the goddess of the moon which controls the tides and oceans, while onlooking is Nicholas of Myra, the saint who sub sumed Diana's role as aider of maidens and sailors.

"---." Fresco: Urbano alla Caffarella, Rome. Index to Christian Art, Princeton University.

This fresco opposes pagan and Christian themes. Above, Urban raises his hands in a gesture of glory toward God as the pagan temple of Jupiter crashes in upon pagan priests. Below, Urban I and his clery are beheaded before the temple of Diana.

"---." Fresco: Francesco, Siena. Index to Christian Art, Princeton University.

This fresco makes pagan deities into

allegories of Christian values, with Diana as Chastity, Athena as Wisdom, Mars as Vice, and Venus as Vice.

"---." Glass: Chartres. Index to Christian Art, Princeton University.

This window depicts pagan rivalry with Christianity. Most of the windows in Chartres' Cathedral of Notre Dame are devoted to Mary, but in one Nicholas of Myra, in bishop's vestments, upsets Diana's statute and the worshippers before it (see Fresco: Novalesa Abbey entry above).

"---." Glass: Rouen. Index to Christian Art, Princeton University.

This scene of "Worshippers of Diana" in the Cathedral of Notre Dame is similar to the one immediately above.

"---." Glypt: sardonex gem. Index to Christian Art, Princeton University.

Diana, with a sparkling crescent and stars upon her crown, sits holding her bow and arrow in the zodiac. The inscription reads "Gabriel," an allusion to Gabriel's role as a messenger from the skies in the New Testament (cf. Le R.P. dom Fernand Cabrol's Dictionnaire d'Archeologie Chretienne et De Liturgie. Paris: Letouzey et Ane, Editeurs: 1907. Col 2136-37, fig. 662).

"---." Glypt: Monza Cathedral Treasury. Index to Christian

Art, Princeton University.

This amethyst depicts a crescented Greek Diana.

"---." Glypt: Museum Terme, Rome. Indext to Christian Art, Princeton University.

The front of this is a monogram to the good shepherd and the reverse a monogram of Diana Treforius.

"---." Ill. Ms.: Montecassino. Index to Christian Art, Princeton University.

This illustration of De diis gentium, Book XV, Chapter VI, portrays Diana, Prosperine, Juno, and Minerva (Monastery 132; Rabanus Maurus, De Universo, p. 388).

"---." Ill. Ms. recto and verso: Mount Athos. Index to Christian Art, Princeton University.

164 recto depicts the fatal ends, for male worshippers, of Venus and Diana (Mon., Rossikon 6. Homilies of Gregory Nazianzen. fol. 164 ro).

"---." Ill. Ms.: Schulpforta. Index to Christian Art, Princeton University.

There are multiple medallions with scenes of the pagan deities, including Diana with her bow and quiver (Lib., Bibl. der Landesschule, A. 10. Augustine of Hippo: Civitate Dei, fol. 3 ro).

"---." Ivory: Reims. Index to Christian Art, Princeton University.

This museum casket depicts allegorical battle scenes, from the fall of Man with Adam and Eve to Meleager and Diana.

"---." Sculpture: Angouleme. Index to Christian Art, Princeton University.

Typical of the rivalry between paganism and Christianity, this early 12th century exterior, on Christ's Ascension, depicts devils, serpents, and Diana's face above a flaming cauldron (zones 3 & 4).

"---." Sculpture: Maria del Fiore, Florence. Index to Christian Art, Princeton University.

This 14th century bell tower exterior presents Diana as goddess of the moon, commerce, and waters (west, zone 2).

"---." Textile: Bamberg Cathedral Treasury. Index to Christian Art, Princeton University.

The embroidery on this 11th century vestment, "Christ and the Four Beasts," has the sun and moon personified as Diana and Apollo.

"---." Textile: Vienna Museum. Index to Christian Art, Princeton University.

This 13th century embroidered vestment pays homages to Saint Nicolas of Myra, the enlightened aider of maidens and sailors, who replaces a satanic-looking Diana (see Fresco: Novelesa Abbey and Glass: Chartres entries above).

Pajou, Augustin. Nymphe. Frick Art Reference Library, New York.

This terra-cotta statuette is a slim and graceful nymph of Diana.

Palma il Vecchio, Jacopo (att. to). Diana with a Faun. Frick Art Reference Library, New York.

Palmer, Samuel. The Sleeping Shepherd. Frick Art Reference Library, New York.

This is a seemingly allegorical picture of a shepherd sleeping beneath the radiant moon.

Parmigianino, F.M. Il. Diana and Endymion. Frick Art Reference Library, New York.

In this work, Diana is aided, again, by three Cupid-like figures.

---. (Story of Diana and Acteon, untitled, parts 1-4). Frick Art Reference Library, New York.

This famous painting, completed in the early 1500s for the baths at the Rocca di Fontanellato, presents Diana splashing the brazen Acteon. Parmigianino's Bathing Nymphs with Venus and Cupid is quite similar, and Titian adapted it for his Diana and Acteon of 1559.

Pasinelli, Lorenzo. Diana's Nymphs Disarming Cupid. Frick Art Reference Library, New York.

Pesci, Girolamo. Diana and Her Nymphs Surprised by Actaeon. Frick Art Reference Library, New York.

Pietro da Cortona (shop of). A Sacrifice to Diana. Frick

Art Reference Library, New York.

---. The Sacrifice of Xenophon to Diana. Frick Art Reference Library, New York.

Pisomello, Antonio (school of) (Att. to). Mythological Scenes.Frick Art Reference Library, New York.

Pittoni, G.B. Diana and Actaeon. Frick Art Reference Library, New York.

This is a graphic scene of kill, with a crescented Diana being offered a wreath of flowers by her nymphs while two hounds eat an antlered Acteon.

Platzer, J.G. Latona Turning the Peasants into Frogs. Frick Art Reference Library, New York.

Pollenburgh, Cornelis van. Diana and Actaeon. Frick Art Reference Library, New York.

---. Diana and Her Maidens. Frick Art Reference Library, New York.

---. Diana and Her Nymphs Spied upon by Acteon. Frick Art Reference Library, New York.

Poussin, Nicolas (att. to). Landscape with Sleeping Diana. Frick Art Reference Library, New York.

A regal Diana presides over the lively and crowded departure of Meleager for the hunt.

Primaticcio, Francesco (att. to). Diane de Poitiers. Frick Art Reference Library, New York.

See School of Fontainebleau entries below.

Rae, Henrietta. Diana and Her Nymphs. Frick Art Reference

Library, New York.

Rae completed a few versions of this scene of the goddess and nature.

Raphael. Crucifixion; or, the Blood of the Redeemer. Frick Art Reference Library, New York.

In this painting, the sun and moon are typically personified as Diana and Apollo.

Rembrandt van Ryn, Harmensz. Diana with Acteon and Callisto. Frick Art Reference Library, New York.

This work combines two stories of Diana's chaste nature and fatal powers.

---. Diana Bathing. Frick Art Reference Library, New York.

Renoir, P.A. Diane Chassseresse. Frick Art Reference Library, New York.

A magnificent, dark-haired Diana, clothed in an animal pelt, sits above a felled stag.

Restout (the Younger), Jean. Alphee et Arethuse. Frick Art Reference Library, New York.

A frightened Arethusa runs into the arms of a crescented Diana.

Ricci, Sebastiano. Diana and Callisto. Frick Art Reference Library, New York.

Romano, Giulio. Diana and Actaeon. Frick Art Reference Library, New York.

---. Diana and Endymion. Frick Art Reference Library, New York.

---. (Two Tapestries...from a Series Dealing with Diana,

Palazzo Ducale in Mantua.) Frick Art Reference Library, New York.

Mars and Diana converse in the woods.

Romano, Giulio (pupil of). The Chariot of Diana. Frick Art Reference Library, New York.

A magnificent Diana, in sparkling white robes, spreads the black drapery of night with her graceful hands. She is accompanied by dark stallions and surrounded by owls and bats.

---. (Allegorical Figures in Ceiling Compartments). Frick Art Reference Library, New York.

In side sections, majestic Apollo and Diana drive their invisible chariots through the sky.

Romano, Umberto. Diana. Frick Art Reference Library, New York.

This 1932 work depicts Diana in modern hunting dress, but still bearing her traditional emblems, the pearl and the quiver.

Rottenhammer, Johann. Diana Changing Actaeon into a Stag. Frick Art Reference Library, New York.

Rottmayr von Rosenbrunn, J.F.M. Iphigenia in Aulis. Frick Art Reference Library, New York.

Rubens, P.P. Abduction of Prosperina. Frick Art Reference Library, New York.

Minerva, Diana, and Venus try to hold back Pluto, who flees with a fainting Prosperina.

---. Apollo Pursuing Diana. Frick Art Reference Library,

New York.

This work was inspired by the panels of Primaticcio in the Chateau of Fontainebleau (see School of Fontainebleau entry). As the entries below indicate, Diana was a favored subject of Rubens.

---. Diana and Her Nymphs Departing for the Hunt. Frick Art Reference Library, New York.

One of the most spectualar paintings of Diana, the flushed and radiant goddess, clad in a tiger's skin and red drapery, strides through the green world.

---. Diana at the Chase. Frick Art Reference Library, New York.

Another graphic scene of the kill, Diana lets fly an arrow, which pierces the neck of a stag downed by her hounds.

---. Diane et Actaeon. Frick Art Reference Library, New York.

---. Diane et Callisto. Frick Art Reference Library, New York.

---. Diane et Endymion. Frick Art Reference Library, New York.

Typical of the Renaissance, here Diana is patroness of the hunting lodge for Philip IV of Spain (see entries for Heemskerck and School of Fontainbleau).

---. Diana's Bath. Frick Art Reference Library, New York.

A beautiful Diana, crescented and be-pearled, bathes, in a style imitative of Balen (see entry above).

---. Diana's Return from the Hunt. Frick Art Reference Library, New York.

Another magnificent Diana of Rubens, the goddess in red drapery is surrounded by her hounds, prey, and fruits of nature.

---. Faun and Diana (the Gifts of Autumn). Rubens. By H. Knackfuss. Trans. Louise M. Richeter. London: M. Grevel & Co., 1904.

A massive and radiant Diana, her arms full of prey, strides along with a faun, his arms full of fruits.

---. (Gods of Olympus Favoring France during the Regency of the Queen). Frick Art Reference Library, New York.

A general mythological scene, a crescented Diana drives her chariot with two white horses, amid a number of other Olympian deities.

---. Meleager and Atlanta. Rubens. By H. Knackfuss. Trans. Louise M. Richeter. London: M. Grevel & Co., 1904.

A Dianesque Atlanta, with pearls, hounds, and hunting horn, poses amid nature.

---. Rest of Diana After the Hunt. Frick Art Reference Library, New York.

---. Sylvia and the Stag. Frick Art Reference Library, New

York.

So thematically similar to works on Diana, this has been misidentified as "The Sacred Stag of Artemis Killed by Agamemnon."

--- and Lucas van Uden (and assistant). Diana and Callisto. Frick Art Reference Library, New York.

Ryder, A.P. Diana. Frick Art Reference Library, New York.

A radiant Diana, in white and golden drapery, pauses on a green bank.

---. Diana's Hunt. Frick Art Reference Library, New York.

Saint-Gaudens, Augustus. Diana. Frick Art Reference Library, New York.

This youthful Diana shot her arrow from the tower on Madison Square Garden. The statute is so famous that it came to serve as the catalyst of the action and the model of the heroine Evelyn Nesbit in E.L. Doctorow's Ragtime.

Saint-Gaudens, Augustus and Stanford White. Diana (bronze reduction). Frick Art Reference Library, New York.

Schiavone, Andrea. Diana and Actaeon. Frick Art Reference Library, New York.

---. Diana and Her Nymphs Spied upon by Actaeon. Frick Art Reference Library, New York.

Schon, Erhard (att. to). Diana, Acteon, and Nymphs. Frick Art Reference Library, New York.

School of Fountainebleau (16th c.). Artemis. Frick Art Reference Library, New York.

The school of artists who used Diana as emblem of Henri II's mistress, Diane de Poitiers, is sufficiently famous. Originally, Francis I invited Il Rosso, then Primaticcio and Serlio, to decorate the royal palace. Later, Henri II invited more Italian artists, who continued to import their homeland's theme of Diane chasseresse, particularly as it satisfied Henri II's desire for symbolism and self-glorification, through the allegory of his mistress Diane de Poitiers as the radiant Diana of the chase among the hunting parklands of Fontainebleau.

The fame of Diane de Poitiers as a consequence became so enduring and widespread throughout Europe that D.H. Lawrence, centuries later, still uses her name easily as a reference point for female beauty in his essay "Sex versus Loveliness."

---. Diana Hunting. Frick Art Reference Library, New York.

Solimena, Francesco (att. to). Diana and Callisto. Frick Art Reference Library, New York.

Spranger van den Schilde, Bartholomaus. Judgement of Paris. Frick Art Reference Library, New York.

Stanley, S.C. Diana. Frick Art Reference Library, New York.

This is a sculpture of a young and crescented Diana.

Sturm, George. (Diana.) Frick Art Reference Library, New York.

Taraval, J.H. (Le) Repose de Diane. Frick Art Reference Library, New York.

Tavarone, Lazzaro. Standing Diana. Frick Art Reference Library, New York.

Tavella, C.A. (Two Arcadian Landscapes.) Frick Art Reference Library, New York.

In one, the moonlit woods are presided over by a crescented and voluptuous Diana, embracing a sleeping shepherd, presumably Endymion.

Testa, Pietro. Sacrifice of Iphigenia. Frick Art Reference Library, New York.

Diana substitutes a garlanded deer for Iphigenia.

Thornhill, Sir James. Truth, Wisdom, and the Arts. Frick Art Reference Library, New York.

A crescented Diana and other pagan deities enjoy the sight of the birth of Athena.

Tidemann, Phillipp. Mythological and Allegorical Scenes (Parts 1-6). Frick Art Reference Library, New York.

The allegory here is the tale of Diana and Endymion.

---. The Sacrifice of Iphigenia. Frick Art Reference Library, New York.

Tiepolo, G.B. Back of a Seated Nude Woman (Diana). Frick Art Reference Library, New York.

---. Diana and Actaeon. Frick Art Reference Library, New York.

---. Diana and Callisto. Frick Art Reference Library, New York.

---. Iphigenia, About To Be Sacrificed, Rescued by Artemis. Frick Art Reference Library, New York.

---. Mythological Illustration. Frick Art Reference Library, New York.

---. Punchinello Paints a Tiepolo. Frick Art Reference Library, New York.

---. Study for Wurzburg Ceiling: Olympus and the Four Continents. Frick Art Reference Library, New York.

Tintoretto, J.R. Il. Children of Niobe Slain by Apollo and Diana. Frick Art Reference Library, New York.

---. Diana. Frick Art Reference Library, New York.

---. Illustrations for the Metamorphoses of Ovid. Frick Art Reference Library, New York.

---. Luna with the Hours. Frick Art Reference Library, New York.

Diana, with her crescent, pearls, spear, and quivers, drives her chariot across the skies.

Titian. Diana and Acteon. Frick Art Reference Library, New York.

Titian's tall and heroic Diana was inspirational to Henry James and George Eliot (see Chapter Five).

---. Diana and Callisto. Frick Art Reference Library, New York.

---. Titian's Daughter, Lavinia, as Diana, Goddess of the

Chase. Frick Art Reference Library, New York.

Tremolieres, Pierre-Charles. Alphee and Arethuse. Frick Art Reference Library, New York.

Troy, J.F. de. (Diana and Her Nymphs Surprised by Actaeon.) Frick Art Reference Library, New York.

---. The Repose of Diana. Frick Art Reference Library, New York.

Uytewael, J.A. (Diana and Her Maidens Bathing.) Frick Art Reference Library, New York.

Vallin, J.A. Diana and Actaeon. Frick Art Reference Library, New York.

---. (Landscape with Diana and Acteon.) Frick Art Reference Library, New York.

Van Huysum, Jan. Diana and Acteon. Classical Narratives in Master Drawings (catalogue 1972). E.B. Crocker Art Gallery, Sacremento.

Van Loo, J.B. Diana and Endymion. Frick Art Reference Library, New York.

Van Pollenburgh, Cornelis. Diana and Her Nymphs Spied upon by Actaeon. Frick Art Reference Library, New York.

Vassallo, A.M. (att. to). The Sacrifice of Iphigenia. Frick Art Reference Library, New York.

Vatican. Diana. Frick Art Reference Library, New York.

This Diana draws an invisible bow as a fierce hound leaps at her feet.

Vedder, Elihu. Diana. Frick Art Reference Library, New York.

Venetian School (16th c.). Diana as Huntress. Frick Art Reference Library, New York.

Veronese, P.C. Diana and Actaeon. Frick Art Reference Library, New York.

Verwilt, Frans. A Woody Landscape, with Diana, Nymphs, and Dogs. Frick Art Reference Library, New York.

Vignali, Jacopo. Diana and Endymion. Frick Art Reference Library, New York.

Voordt, Jan van. (Two Wooded Landscapes with Mythological Figures.) Frick Art Reference Library, New York.

In one, a classical wooded landscape, a woman, with two infants and her husband, drinks a toast to Diana. She, above on a rocky hill, rests with her nymphs after their hunt.

Vos, Paul de and Theodor van Thulden. The Hunt of Diana. Frick Art Reference Library, New York.

Vouet, Simon. Latona with Apollo and Diana. Frick Art Reference Library, New York.

Latona holds her twin babes, and the infant Diana already bears her crescent and wields a mini-spear.

Voult, Simon. Latona with Apollo and Diana. Frick Art Reference Library, New York.

Ward, James. Diana at the Bath. Frick Art Reference Library, New York.

A sensual and commanding Diana bathes amid the beauty of the night.

Wardle, Arthur. Diana. Frick Art Reference Library, New York.

A dark-haired and crescented Diana sleeps amid flowers, green fields, and her dogs.

---. (Untitled.) Frick Art Reference Library, New York.

Watteau, J.A. (att. to). Design for a Panel: Diana. Frick Art Reference Library, New York.

---. Diane au Bain. Frick Art Reference Library, New York.

Watts, G.F. Diana and Endymion. Frick Art Reference Library, New York.

Diana's hovering figure, like the crescent moon, floats in silvery blue robes above Endymion.

Welch, M.P. Artemis. Frick Art Reference Library, New York.

Here, Artemis serves as a noble model for a middle-aged lady.

Willmann, M.L.L. (Ceiling Sketch: Diana's Chariot.) Frick Art Reference Library, New York.

This picture, of Diana in her chariot drawn by stags, was later copied by Bottschild.

Wilson, Richard. Diana and Callisto. Frick Art Reference Library, New York.

---. Lake Nemi with Diane and Callisto. Frick Art Reference Library, New York.

Wood, John. Diana and Endymion. Frick Art Reference Library, New York.

Wouters, Frans. Diana in the Forest. Frick Art Reference Library, New York.

Wyatt, R.J. Nymph of Diana. Frick Art Reference Library, New York.

Said to have been made for Queen Victoria, and now in Buckingham Palace, this marble is a beautiful, perfectly formed nymph, striding while she carries her arrows and her prey.