THE ALBATROSS°

STAFF

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EDITORIAL

Editors' Note

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Sonja Pinto & Robert Steele

We would like to acknowledge with respect the Lkwungen-speaking peoples on whose traditional territory UVic stands and the Songhees, Esquimalt, and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

Volume 10 of *The Albatross* would not have been possible without the support and contributions of the UVic English community. We would like to thank everyone who submitted to the journal, all of our contributors, and this issue's editorial staff, who dedicated their time to curate content and collaborate with authors to produce the outstanding essays in this issue. Many thanks as well to two UVic English alumni: Emma Fanning for her wonderful design of this issue and Michael Carelse, a previous managing editor of *The Albatross*, whose editorial structure and generous advice laid the groundwork for this year's journal. We are grateful to the past managing editors who agreed to be interviewed for our retrospective article on the journal's history: Michael Carelse, Amy Coté, Stephen E. Leckie, B.R. Reid, Megan Welsh, and Karyn Wisselink. We would also like to thank Hayden Morin for assisting with photography, Drs. Mary Elizabeth Leighton and Lisa Surridge for their editing workshop and ongoing support, and Susan Doyle for her copy-editing course, which trained many of our copy editors.

We are grateful to the 2019–20 executive members of the UVic English Students' Association, the organization through which this journal receives its funding: Christopher Driscoll, Natalie Dunsmuir, Emily Frampton, Madison George-Berlet, Christopher Horne, Anne Hung, Errin Johnston-Watson, Scott Matthews, Sonja Pinto, Makayla Helen Scharf, Josiah Snell, Robert Steele, and Maren Vakomies. Furthermore, we would like to thank the University of Victoria Students' Society, the other UVic Humanities journals, and *The Warren Undergraduate Review*.

As managing editors of *The Albatross*, we are proud to present ten essays for *The Albatross*'s tenth volume that embody the scholarly excellence achieved by the UVic English community. Working on this issue has been a privilege, and we could not have done it without the dedication of everyone involved. We wish the best to future editors as *The Albatross* enters its second decade of flight.

Introduction

Sonja Pinto & Robert Steele

We are proud to present a special issue of *The Albatross* in celebration of its tenth volume. Alongside ten critical works, this issue also includes a retrospective article on the journal's development over its ten-year run and a forum piece on the journal's design. Diverse in the texts they analyze, all of the articles in this issue share an interest in intertextuality: the retrospective and forum piece contemplate the intertextual relationships between each volume of *The Albatross*, and the critical works analyze intertextuality between literary texts.

To contextualize the tenth issue and revisit the journal's development, we interviewed past managing editors on their experiences running the journal, and we put those experiences in dialogue with one another in our retrospective of the journal's history. Another integral aspect of the journal's development is its design: in addition to her wonderful design for the journal, Emma Fanning, the journal's graphic designer and a UVic English alumna, has also authored a forum piece that surveys the journal's design history since she took over designing the journal in 2017.

Just as the the retrospective and forum piece focus on intertextuality, so too do each of the critical works in the journal. The authors of our first three works approach their intertextual analyses through a feminist critical lens. Madison George-Berlet examines the subversive representations of femininity in *Beowulf* and Marie de France's *Lai de Lanval*, showing how certain medieval authors across the era challenged patriarchal social structures. Despite the subversive portrayals of these female characters, however, George-Berlet emphasizes their continued subjugation to their male counterparts. Comparing the representation of birds and women in Geoffrey Chaucer's *The Canterbury Tales* and *Parliament of Fowls*, Beth Mushumanski shows how birds and women share a rational language. As Mushumanski

explains, "Chaucer's uncanny birds unsettle the boundaries between humans and nature, complicating gendered assumptions of women's irrationality" (Mushumanski 34). Analyzing female identity in early modern herbals (books that describe the horticultural and medicinal uses of plants) with Isabella Whitney's *A Sweet Nosegay, or Pleasant Posye*, Shonnaugh Thomson explains how early modern herbals aligned women and gardens as both feminine and colonizable. Whitney, however, as Thomson argues, reinterprets the imagery of the feminized garden to subvert that colonial impulse.

Our next two essays analyze interpretations of early modern texts. Examining the influence of various theatrical traditions on film adaptations of William Shakespeare's *Macbeth*, Anne Hung argues that Akira Kurosawa's *Throne of Blood* and Justin Kurzel's *Macbeth* draw on traditions of Noh theatre and melodrama, respectively. Hung uses these two adaptions as case studies for "how film adaptations can give new meaning to their source texts by putting them in dialogue with other theatrical traditions" (Hung 54). Lucas Simpson compares the conceptions of metaphor in a range of John Milton's and Thomas Hobbes's writings to show their distinct philosophies of language. Simpson argues that "Milton's position on poetry within his philosophy of language offers a republican alternative to the Hobbesian political thesis given the condition of humanity after the Fall" (Simpson 63).

Shifting away from the early modern period, the following three essays analyze Victorian texts. Alessandra Azouri examines Elizabeth Barrett Browning's *The Seraphim, and Other Poems* alongside an early modern literary antecedent, Aemilia Lanyer's *Salve Deus Rex Judaeorum*, to show how these two authors "rework the male-centric devotional poetic mode in order to destabilize the social restrictions and biases placed upon women within the genre" (Azouri 76). Azouri explains how Browning and Lanyer subvert the male domination of devotional poetry by pairing emotion and reason to establish women's authority over devotional texts. Teresa D.L. Sammut reads Dante Gabriel Ros-

setti's "Jenny" and Christina Rossetti's "Goblin Market" as critiques of archetypes of Victorian femininity within their respective texts and different Christian frameworks. These different Christian frameworks—Art-Catholicism for "Jenny" and Tractarianism for "Goblin Market"—as Sammut argues, rework contemporary feminine typology. Moving from poetry to prose, our next essay from Ellie Gilchrist examines the representation of domestic decor, from wallpaper to carpeting, in Ella Hepworth Dixon's *The Story of a Modern Woman*, comparing Dixon's novel to Charlotte Perkins Gilman's short story "The Yellow Wallpaper." Gilchrist posits that these decorated domestic spaces metaphorically critique the oppressive confines of Victorian gender norms.

Our last two essays move into the twentieth and twenty-first centuries, analyzing symbolism and female archetypes, respectively. Christopher Horne's essay compares Edward Thomas's and W.B. Yeats's nature poems and their affective symbolism. Horne argues that Thomas's poetry adapts Yeatsian symbolism to make sense of the psychological realities of war in the wake of WWI, and in doing so, Thomas "accommodate[s] both spiritual absence and human loss, resolving the antimony of transcendent vision and traumatic experience" (Horne 106). Ariane Lecompte analyzes tropes of femininity in Jennifer Egan's *A Visit from the Goon Squad* alongside other mythological and pop-cultural representations of women, such as the manic pixie dream girl. As Lecompte argues, Egan deconstructs these prevalent misogynist tropes to critique "the cultural phenomenon of compartmentalizing female characters … [in] popular character tropes that undermine the complexity of their experiences as women" (Lecompte 114).

All of the articles in this issue link their texts to a larger literary tradition, exemplifying the diversity of literary critical contributions to the journal. While you read the essays in this tenth issue, we invite you to consider intertextuality not only within and between these articles but also in relation to the larger tradition of literary criticism in *The Albatross*.

A Decade of Flight:
The Albatross at Ten

Sonja Pinto & Robert Steele

Instead of the cross, the Albatross
About my neck was hung.

—Samuel Taylor Coleridge,
"The Rime of the Ancient Mariner"

In our editors' introduction to volume 9, we wished future editors luck with the journal, jokingly hoping that they would "find editing the journal to be a joy (as we did) and not an albatross around their necks" (Pinto and Steele, "Editor's Note" 9). Little did we know that we would again be managing editors of the journal for its tenth issue. To commemorate the journal's tenth anniversary, we're looking back on the last decade of *The Albatross* in a special retrospective issue. For this article, we have interviewed past managing editors of *The Albatross* to track the journal's development, its accomplishments, and its challenges.

The Albatross's founders named the journal in metaphorical reference to journal's literary critical mandate. Managing editor of volume 1, David Latter, writes "we derived our inspiration from Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner,' where the albatross, regardless of its efforts, is struck out of the sky before its flight is complete" (Latter, "Letter from the Editor" 2). Latter compares the lost potential of the albatross to that of unpublished undergraduate criticism and established the journal to provide a platform for that criticism to fulfill its potential. However, subsequent editors have grappled with the foreboding image of Coleridge's albatross as the journal's namesake. As Megan Welsh (co-managing editor 2012–13) writes, "because we had inherited the name *The Albatross*,

we ... spent a lot of time thinking about what that meant and how it might reflect what we wanted to offer other students, settling on the notion of 'helping ideas take flight.' (of course, that was in addition to the obligatory Coleridge and *Serenity* references)" (Welsh, Interview). However, other editors, such as volume 6 managing editor, Joey Takeda, are more blunt: "The albatross has a lousy reputation in the English language" (Takeda, "Editor's Introduction" 4). Despite albatrosses' unfortunate cultural significance, popularized by Coleridge, each managing editor drew new meanings from the bird's intertextual legacies: in their introductions to their respective issues, Stephen E. Leckie quoted from Charles Baudelaire's "The Albatross" (Leckie, "Wings Off the Ground" 5); Joey Takeda referenced Don McKay's "How to Imagine an Albatross" (Takeda, "Editor's Introduction" 4); and B.R. Reid alluded to Herman Melville's *Moby Dick* (Reid, "Editor's Introduction" 8). Just as the albatross's replete cultural representations allow for different interpretations of the bird's significance, so too do the different volumes' editorial teams influence *The Albatross*'s significance to undergraduate students.

Founded in the 2010/2011 academic year and published by the English Students' Association, *The Albatross* began as part of a movement in the UVic undergraduate community to establish student-run publications. As Megan Welsh notes, "At the time, it felt like student journals were popping up all over the place (*The Warren Undergraduate Review* had just launched)" (Welsh, Interview). However, founding an undergraduate journal came with its challenges. "Because it was the first issue," writes Welsh, "we started from scratch: [we organized] layout, publishing options, online access, assessment rubrics, fundraising, copy editing—everything" (Welsh, Interview). This organizational labour, the building blocks for any academic journal, paved the way for future issues. We are grateful to Welsh and the other editors in the journal's early years for establishing a venue for English students to publish literary criticism, which had been absent from UVic for over a decade, when other literary critical journals, such as the delightfully named *Tremor* and *Chaos*, ceased publication.

With the exception of one poetry piece in the journal's inaugural issue, *The Albatross* exclusively published works of literary criticism in its first few years of publication. The journal's sole focus on literary criticism persisted until volume 5, when Stephen E. Leckie reintroduced poetry to the journal. Leckie and his team, however, had to grapple with the new formatting problems that poetry presented: "We took a chance with the submissions and format, publishing poetry for the first time…. In fact, the biggest challenge was choosing what we published" (Leckie, Interview). Volume 5's addition to the journal's structure coincided with a greater emphasis on poetry in the English Department in 2015, as the English Students' Association established an annual poetry prize in that year (the contest still runs annually!). In volumes 5 to 7, *The Albatross* published an array of outstanding poetry with a diversity of genres; volume 5, however, had a distinctly modernist flair: "Most submissions of poetry came from a class assignment, where students could follow a modernist poet's style" (Leckie, Interview). In later years, with the growth of other creative writing and interdisciplinary arts journals on campus, such as *This Side of West* and *The Warren*, *The Albatross*'s editorial team felt that it could better support the undergraduate community by refocusing on literary criticism. Therefore, in the 2018 issue, managing editor of volume 8, Michael Carelse, decided to reorient the journal to its literary critical foundations:

> My overall goal was to raise the journal's profile as one of UVic's leading undergraduate academic journals. To that end, we got rid of the poetry section that had been a feature of volumes 5 through 7 and instead focused on publishing only undergraduate research papers. (Carelse, Interview)

Volume 8's emphasis on literary criticism created new publication opportunities for undergraduate scholars and sparked a resurgence of undergraduate interest in submitting literary criticism. Indeed, in volume 5 of the journal, "nearly all the critical papers submitted were published" (Leckie, Interview); however, as undergraduate interest in publishing literary criticism steadily grew, so too did our

submission pool. Despite our attempts to publish as many essays as possible each year—publishing a full ten in this issue—publication in the journal has become more competitive, and we are now only able to publish fewer than a quarter of the articles that we receive.

Over its ten-year run, *The Albatross* has flourished as the leading venue for undergraduate literary critical publications at UVic. During our management of the journal, we increased the number of student volunteers to a staff of twenty-seven editors, the largest number of editors the journal has seen. With this larger team and publication in volumes 9 and 10, we noticed the greater demand for editorial training and publication opportunities among undergraduate students, and we responded to that demand by emphasizing the journal's role as a training ground for editors. We continued the practice of offering substantive editing workshops with Drs. Lisa Surridge and Mary Elizabeth Leighton, who shared their substantive editing process developed during their careers as editors of academic journals. We also introduced a separate copy-editing workshop, run this year by past *Albatross* managing editor, current UVic English MA student, and professional copy editor, Michael Carelse. Also in collaboration with Michael Carelse, we introduced a publication workshop during the fall term, which was open to all undergraduate students and gave tips and tricks on how to get published.

Along with the journal's successes over its decade-long run, each issue's editorial team encountered various problems. While volumes 7 to 10 benefited from the design expertise of Emma Fanning, earlier editorial teams had to contend with the daunting task of laying out the journal, as Amy Coté describes: "I remember Alex Coates [co-managing editor for volume 3] and I cursing InDesign as we tried—largely unsuccessfully—to format seemingly endless footnotes. Since then, I viscerally understood why academic journals tend to prefer endnotes, even though they're demonstrably worse to read" (Coté, Interview). Beyond the challenge of designing the journal, editors have contended continually with the mistakes that slip through the cracks. "I remember

late nights spent copy editing in the Student Union Building (and the typo that still found its way to the back cover)," writes Megan Welsh, describing every editor's everlasting fear of the inevitable typo, a feeling shared by Michael Carelse:

> Unfortunately, I am now aware of three errors that made their way into the journal: one misspelled name, one spacing inconsistency, and one minor factual error. If you ask me, I will point them out to you. However, if, dear reader, you find any other errors in my journal, please do not tell me. I don't want to know. For that reason, I have not read my journal since we sent it to the printer, and I perhaps never will. (Carelse, Interview)

Despite the problems the journal faces, each year's editorial team is proud of the journal, both as a venue for academic publication and as a pillar of the English community at UVic and in Greater Victoria. Every year, upon the journal's publication in the spring, *The Albatross* launches at the annual English Students' Association Spring Gala and *Albatross* launch. Many managing editors' best memories of *The Albatross* come from the launch, as Amy Coté reminisces:

> My fondest memory from my years editing *The Albatross* was our launch party for the second issue of the journal, at the (pre-renovation) Solstice Cafe. The whole evening was such a joyful celebration of a year's hard work by the whole editorial team and the issue's authors. In particular, I remember a rousing game of 'Pin the Apostrophe on the It's.' I believe copy-editor extraordinaire Cam Butt beat us all handily. (Coté, Interview)

Karyn Wisselink, managing editor for volume 4, called that year's combined launch with *The Corvette* (UVic's History undergraduate journal) at the Art Gallery of Greater Victoria "the event of the season" and emphasized the journal's important connections across departments: "we were so pleased to be able to celebrate our authors with such ceremony and to create interdepartmental friendships within the Faculty of Humanities" (Wisselink, Interview). The jour-

nal's community-oriented focus developed in part because of its close faculty mentorship. Many of the English department faculty have contributed to the journal's success. Notably, past issues have thanked the following English faculty members for their contributions to the success of the journal: Luke Carson, Susan Doyle, Gordon Fulton, Iain Higgins, Erin Kelly, Mary Elizabeth Leighton, Robert Miles, Allan Mitchell, Michael Nowlin, Richard Pickard, Stephen Ross, and Lisa Surridge. Moreover, the journal has participated in many faculty endeavours, such as the following event described by Amy Coté:

> I remember *The Albatross* editorial team joining the English Department's "100 Special Books" series organized by Dr. Surridge. She specifically requested that we wear our new editorial team T-shirts ... and that they be ironed. An iron was a surprisingly difficult thing to find among our members and, long story short, two of us ended up with a stack of wrinkled shirts and a fold-out ironing board in what was then the honours lounge an hour before the event. We cleaned up well enough, though! (Coté, Interview)

Speaking of "cleaning up well enough," the journal's design is greatly indebted to its community connections: Robert and Karver Everson, a father-son graphic design team from the K'ómoks First Nation, designed the journal's logo for volumes 2 to 5, and Emma Fanning, a local graphic designer and UVic English alumna, has designed the journal's logo and layout since its seventh issue. Moreover, *The Albatross* has also been an integral part of the Victoria community even beyond campus: B.R. Reid often spots "worn cop[ies] of *The Albatross*'s seventh volume at Habit Coffee in Victoria's Chinatown," and feels "great pride whenever [he sees] its face on the magazine rack" (Reid, Interview).

Over its ten-year history, *The Albatross* has been an invaluable resource to its undergraduate students: As Karyn Wisselink explains, "The essays that are published are the result of careful research and thoughtful editing. The Albatross editorial team elevates the students and the English

department, offers a look into the publishing process that governs much of Western scholarship, and creates a space for new ideas" (Wisselink, Interview). The journal's pedagogical approach, its commitment to open-access publishing, and its community engagement will continue to benefit UVic's English community, and we are excited to see how the journal develops over its next ten years.

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Forum Piece on Design

Emma Fanning

Designing journals is always an interesting challenge. When the idea of designing *The Albatross* was first brought up to me, the journal was coming out of a publication launch featuring low engagement, inconsistent cover designs, and a rushed print job. To me, taking on the design of the journal meant more than simply making the journal look beautiful—it was a mission to rebrand *The Albatross* and to establish it as a reputable, professional journal worth paying attention to in the relative sea of undergraduate publications. With my work in print design and branding converging to meet the demands of the project, I accepted.

I started with a logo. While not always used on the subsequent covers, the logo unified the organization on social media platforms. After first designing the logo for volume 7, I wanted to give the journal a strong rebirth. The cover was designed to be eye-catching and interesting, featuring the new *Albatross* logo (an albatross head) peeking down on the cover from the top of the page. This design was meant to, of course, launch the new branding of *The Albatross* but also to create a recognizable tie-in to the last journal. The back cover featured a minimalist photo-design of an albatross wing. The visual impact was clear: *The Albatross* is back, it's elegant and it's here to stay. *The Albatross* is a journal you should pick up to read. The journal launched with success and had an outstanding season.

When asked to continue designing *The Albatross*, this time for volume 8, I took a different approach with the design. I decided to break from a cohesive cover design, instead choosing to keep the consistency for the journal (and its readers) on the inside: the font and layout for the articles remained the same. For the cover, I wanted to focus on the themes of the different pieces that had been approved for publication. I recognized themes of language, femininity, and class politics as I read through the journal and I began to

form a cover design around a visual interpretation of these themes through the lens of literature. Woodcut illustrations were commonly used for nineteenth-century printmaking as the illustrations could be placed in-line with text during the publication process. Using this historical moment as inspiration, my design featured a woodcut-style illustration of a singular woman, isolated, looking at a group of women. Many of the Victorian texts analyzed in volume 8 would have featured woodcut illustrations in their original publication, such as *Far from the Madding Crowd*. I paired this illustration with a typography-patterned background featuring the authors in the publication and the titles of their articles repeated, reinforcing the narrative print elements in the publication. I also chose a woodcut-inspired typeface for the journal's title.

I took a similar approach to the cover design with volume 9, again focusing on thematic patterns in the articles. This volume, however, had picked up a more progressive, divisive vein: unlike the many Victorian-era texts featured in volume 8, volume 9 contained many more contemporary pieces, including everything from Margaret Atwood to science fiction pieces. These articles thematically linked to racism, identity politics, and feminism. It was interesting to see the preference for these pieces in this latest journal as it diverged from common themes represented in all previous iterations of the journal. I see this change as an interesting cultural shift in what younger generations viewed as important and worth attention in 2019: the shift towards unpacking identity politics and equal rights was prioritized not just in *The Albatross* but in the news and in community activist groups as well. To represent this shift, I pulled together a cover that featured many different pieces of iconography from the themes of many of the individual articles. While some of the elements used on the cover (such as the tree, the tiger, and the city) are directly taken from the references and subject matter written about in their corresponding articles, some of the design was meant to be more abstract. I intentionally cut across the sweeping misty mountains on the cover with harsh, orange tree-lined

mountains. Many of the articles analyzed dystopic worlds, ranging from climate crises to the imposition of a violent global state, projecting a violence that would only increase. These crises were exemplified by essays on Larissa Lai's *The Tiger Flu* and Childish Gambino's "This is America." By contrasting the calming blue tones on the back cover with the harsh, fire-fuelled forests of the front cover, I intended for the reader to pick up subconsciously on this juxtaposition. Additionally, the tree on the cover was meant to give it a focal point and to give a nod to some of the more traditional pieces written in the journal such as articles on Chaucer and Mary Wollstonecraft. In the cover, nature thus transcends themes of motherhood and knowledge, and those decrying the world's current state of destruction through discussions of oral history, literary tropes, and violence.

It has been a joy to design this journal over the last several years. The designs not only reflect the contents and intention of each journal but also my growing skills as a designer to visually portray compelling themes and create cover designs. It has been an invaluable learning experience for me as a designer and I am proud to have physical representations of this journey. It is my hope that *The Albatross* will have continued support from and success within the English department. The journal reflects not only the best writing of UVic undergraduates in English Literature but also their ideological priorities, their political and ethical beliefs, and their fears and hopes for the future.

CRITICAL WORKS

The Beautiful and the Monstrous: Femininity in *Beowulf* and Marie de France's *Lai de Lanval*

Madison George-Berlet

Abstract: This essay considers how Grendel's Mother from *Beowulf* (ca. 1000) and the Fairy Queen from Marie de France's *Lai de Lanval* (ca. 1170–ca. 1215) function within their respective texts as examples of subversive femininity, challenging dominant patriarchal structures. Engaging with previous scholarship that considers the feminism of these characters, I investigate how Grendel's Mother and the Fairy Queen rebel against the contemporary values of their societies by holding courts, accruing wealth, and appropriating male roles, and yet ultimately submit to the needs of male protagonists.

In *Beowulf* (ca. 1000) and Marie de France's *Lai de Lanval* (ca. 1170–ca. 1215), the primary female figures disrupt patriarchal hierarchies by inserting themselves into the homosocial order. In contrast to the "correct" male-centric court models in their respective societies, Grendel's Mother and the Fairy Queen subvert the traditional role of women by holding their own courts, wielding power, asserting agency, and appropriating male roles within gift-giving dynamics. Though the Fairy Queen receives praise for her exceptional beauty and wealth, Grendel's Mother is beheaded as a monster. While acknowledging the influence of the homosocial structures contemporary to these texts' respective early and high medieval compositions, this paper argues that the difference in treatment between these two examples of subversive femininity lies in the Fairy Queen's ability to uphold traditional beauty standards (thereby fulfilling the needs of the male protagonist) and Grendel's Mother's inability to do so.

The social model of the Old English epic *Beowulf* places the historic interactions of the Geats and the Danes in a heroic ethos that values homosocial bonds between men, traditionally centred around the mead-hall (the seat of Anglo-Saxon courts) and supported through gift-giving. Old English literature frequently romanticizes the role of women to that of the peace-weaver, a metaphor that links the highly valued weaving and spinning skills of women to their function in securing peace between tribes through marriage and bearing sons (Cavell 361). In *Beowulf*, Wealhtheow exemplifies the idealized peace-weaver. She has a relatively passive social role, serving mead to the men to celebrate the warriors, the epitomes of Old English masculinity, and promoting male-male bonding (Cavell 360). Marie de France, writing in the twelfth century about the fantastical and romantic Arthurian Court, also situates her narrative in a patriarchal society. *Lanval* focuses on the experience of a bachelor knight and a woman, "the most marginalized members of the Norman aristocracy … dispossessed by the system of primogeniture through which the ruling class perpetuated itself" (Finke and Shichtman 479). In the time of Marie's writing, "patronage relationships dominated all aspects of social interaction," including artistic, literary, and military relationships (Finke and Shichtman 479). Patronage was especially important to men and women who could not inherit wealth directly; because of its necessitation of potentially long-term relationships, patronage created networks of male-male interaction that centred around the bonds between individual men (Finke and Shichtman 484). Women in patronage relationships more commonly functioned as gifts in the gift-giving ritual than as benefactors or recipients (Finke and Shichtman 481). Marie's Arthurian court mimics this gendered gift-giving dynamic. King Arthur is the dominant patron responsible for providing gifts and wealth to knights like Lanval in return for their services. Arthur's failure to act as a patron to him causes Lanval to leave the court and opens a space for the emergence of a competing patron, the Fairy Queen. The socio-cultural organization of both *Beowulf* and *Lanval* prioritizes male-male relation-

ships and trades women to build patronage relationships.

Beowulf and Lanval are both set in patriarchal societies ordered around a central court—the Danish Heorot and the Arthurian court, respectively. Both Grendel's Mother and the Fairy Queen, however, have their own courts. Inverting the normative patriarchal court system, these matriarchal courts lie outside of male-dominated society. Beowulf introduces Grendel's Mother's domain when she "carries the ring-mailed prince to her court" (Beowulf 1506–07, emphasis added). The description of the court as a "hellish turn-hole," where Beowulf sees "firelight, / a gleam and flare-up a glimmer of brightness," (151–217), mimicks the Heorot (the Danes' hall and central hearth). Her inverted "court" lies in the depths of a lake outside the natural territory of the Danes, a space symbolically associated with the "primordial womb of life" (Morgan 56). The text thus situates the matriarchal court outside of both the Danish and the masculine realms. Marie's Fairy Queen similarly presides over her own court. As a travelling woodland court rather than a fixed court centred around a castle, the Fairy Queen's court lies outside of the dominant Arthurian society's influence. Scholars Finke and Shichtman argue that Lanval must leave Arthur's court "because the kind of power that the fairy mistress possesses ... cannot be maintained for long within the Arthurian world without becoming subordinate to the sexual economy of feudalism" (500). These two courts—run by female characters and beyond the reach of the dominant patriarchal order—subvert the traditionally masculine-dominated court system, imagining radical spaces where women can wield political power that otherwise would be inaccessible to them within the texts' patriarchal societies.

In addition to obtaining political power by holding their own courts, Grendel's Mother and the Fairy Queen also appropriate male roles in their societies by adopting a warrior ethos and gift-giving. As Martin Puhvel explains, "In the heroic tenor of Beowulf ... the female function is to be 'peace-weaver' rather than fighter" (82), as exemplified by female characters such as Wealhtheow. Grendel's Moth-

er, however, denies this traditional role and instead takes action as a warrior, slaying Aeschere and battling Beowulf. After her introduction into Heorot, provoked by the defeat of her son, she also adopts the traditionally male prerogative of blood revenge. Most provocatively, Grendel's Mother "pounce[s] upon [Beowulf] and pull[s] out / a broad, whetted knife," a man's weapon and traditionally phallic symbol, to "avenge / her only child" (1545–47). Grendel's Mother directly contradicts the traditional role of women in *Beowulf* as peace-weavers in favour of participating in the male warrior tradition. While Grendel's Mother adopts the role of the warrior in courtly society, the Fairy Queen, by contrast, takes on the role of the patron. A woman's "correct" position within the homosocial structure was to mediate male-male interaction, as Guinevere does for Arthur by acting as a "'surrogate'" patron to a wealthy male (Finke and Shichtman 486). The Fairy Queen acts as an independent patron to Lanval, promising him that "anything he might wish to have / was his to hold and to possess; should he bestow great gifts, largesse, / she would find a sufficiency" (136–39). The Fairy Queen is unique as a patroness because her wealth is her own, and she participates in the patronage-based economy without the supervision of a man. To emphasize her value as a patroness, the text gives detailed descriptions of her personal wealth: her lavish tent is "worth a castle" (98), and "no king exists beneath the sky / who could afford all" of what she possesses (91–92). These references to castles and kings directly allude to the Arthurian court, suggesting that the Fairy Queen is successfully appropriating Arthur's role as gift-giver to Lanval.

Grendel's Mother and the Fairy Queen further transgress subservient female stereotypes by exerting agency within the poems. Grendel's Mother exhibits agency in her pursuit of a blood debt against Beowulf, while the Fairy Queen exhibits agency in her courting of Lanval. When the Fairy Queen reveals herself to Lanval, the text characterizes her actions as a product of her agency, describing how she has "come for [him]" and "left [her] land to seek [him] here" (111–12). The Fairy Queen also defines the terms of

their relationship and chooses to come to Lanval's rescue when he breaks those terms. Lanval, in comparison, is a passive figure: notably, in her feminist analysis of *Lanval*, Sharon Kinoshita compares the tale to a "male Cinderella story" (269). The Fairy Queen therefore functions as Lanval's "Prince Charming": she drives the plot and "carries off this fine young man" (Marie 644), and whisks Lanval away from the patriarchal Arthurian court on horseback, reins in hand.

Grendel's Mother and the Fairy Queen, while occupying ostracized positions outside of their dominant societies, receive vastly different treatment from the men around them. Grendel's Mother, described as a "tarn-hag" and a "swamp-thing from hell" (*Beowulf* 1518–19), is pursued and killed by Beowulf. The Fairy Queen, by contrast, is the "loveliest / of all the women who exist" (Marie 590–91). Notably, when describing these female characters' treatment by men, both texts emphasize the characters' physical appearances. In *Beowulf*, the speaker debases Grendel's Mother to something that merely "looks like a woman … as far as anyone ever can discern" (Beowulf 1350–51). Conversely, in *Lanval*, Marie describes the Fairy Queen as the epitome of feminine beauty. The text repeatedly describes the Fairy Queen's figure as "lovely" and provides an in-depth catalogue of her physical features that aligns her appearance with rigid standards of classical beauty: "Her form was fine, her hips were low, her neck as white as a branch in snow, / brilliant her eyes, her face was white, / lovely her mouth, nose set just right, brown her eyebrows, her forehead fair, / her head of curly, quite blonde hair" (Marie 563–68).

While the women's respective abilities to replicate normative beauty standards certainly alter their portrayal in each text, what is most significant is their relation to the male protagonists. In her analysis of feminine evil in *Beowulf*, Gwendoline A. Morgan argues that Grendel's Mother's monstrosity lies in her motherhood: "the Great Mother becomes the Terrible Mother, a monster which dominates, threatens, and in some manifestations actually devours the male … but the archetype is here expanded to include all the major dangers the female holds for the Anglo-Saxon

male" (55–57). Morgan points to how the text characterizes Grendel's Mother as an "Eve-Circe-Ishtar temptress" during her fight with Beowulf and thereby conflates her with the temptress figure's erotic implications. Grendel's Mother must be destroyed because she embodies male anxieties surrounding women in *Beowulf*: she not only functions as a challenge to male independence and a sexual temptress but also embodies unbridled femininity. She is not governed by a father, husband, or son, and thus embodies the anxieties regarding unmarried women presented in the story of Queen Modthryth, who was "less of a bane to people's lives, / less cruel minded, after she was married" (*Beowulf* 1946–47). Grendel's Mother lies outside of, and in direct opposition to, the male-run society in both her values and her actions. She fails as a peace-weaver (the "correct" position of a woman in society) and instead instigates further bloodshed. She even directly opposes Beowulf's "sexual dominance" as a male, seen in his inability to defeat her with his sword—a phallic symbol that "fail[s] the man in his need" (*Beowulf* 1524–25). Her only potential value to Beowulf is as his conquest, which would add to his glory as a warrior, and so she must die. The Fairy Queen, by contrast, compensates for Lanval's deficiencies in wealth and status. King Arthur fails as a patron when "good land, / and wives to wed, he gave them all / save for" Lanval (Marie 16–18). Providing Lanval with the wealth he has been denied, the Fairy Queen gives him an outlet to express his sexual desire. The Fairy Queen identifies her own wish as "do[ing] all that [Lanval] requires" (127). Therefore, despite her relative agency compared to the knight, the Fairy Queen functions to fulfill the needs of the male protagonist.

While the subversive women of *Beowulf* and *Lanval* challenge the traditionally submissive roles of women in their contemporary societies through their actions, their textual portrayals resign them to functioning in service of the men around them. Both women hold their own courts,

appropriate traditionally male roles, and exert agency over their lives; however, one is beheaded and the other is praised. Grendel's Mother produces anxieties in men by flouting normative roles for women: because she does not marry and, therefore, cannot be controlled, she must be killed. She serves Beowulf best by providing him another opportunity for honour. The Fairy Queen, however, is praised for her ability to satisfy the needs of Lanval and conform to traditional beauty standards. My analysis reveals that these women, despite exerting their own agency throughout their texts, are ultimately submissive to their male-centric narratives.

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"All These False Fowls": The Rational Language of Geoffrey Chaucer's Birds and Women

Beth Mushumanski

Abstract: In Geoffrey Chaucer's account of a fictional English pilgrimage, *The Canterbury Tales* (1387–1400), and in his dream vision *Parliament of Fowls* (ca. 1380), anthropomorphized birds illuminate the complexity of who has a voice, and, by extension, who is rational and capable of self-determination. These birds often share a connection with the female characters in their tales—either in roles that parallel one another (as in the "Manciple's Tale") or in the relationships they share with female characters (like in the "Squire's Tale")—linking the voicelessness of nature to that of women. Chaucer's uncanny birds unsettle the boundaries between humans and nature, complicating gendered assumptions of women's irrationality in Chaucer's work.

Geoffrey Chaucer's *The Canterbury Tales* (1387–1400) and his *Parliament of Fowls* (ca. 1380) use anthropomorphized birds to explore rationality and gender as these birds occupy complex metaphorical and literal positions within their tales. In her article on ecological ethics in Chaucer's works, Sarah Stanbury comments on how

> in its performativity, metaphor drawn from nature may ... unsettl[e] the binary law that splits nature from culture, human from nonhuman. By eliding categories and creating a hybrid form, metaphor imagines a third term—and in the process throws into relief the founding terms or categories that have created it. (Stanbury 7)

Stanbury's argument specifically relates to ecocriticism, but Chaucer's birds also unsettle the binary laws of gender. A common theme in medieval writing is the presupposition

of the superiority of human rationality over nature and the superiority of male rationality over female rationality. Because this supposed superiority is based in language, this paper uses the term "logocentrism" to describe this presupposed superiority and its linguistic source. Logocentrism delineates the modes of thinking accepted by the patriarchy, which are often based in binaries that prioritize men. Through their language and anthropomorphization, Chaucer's birds transgress the boundary that separates animals from humans, thus destabilizing the medieval assumption of the irrationality of nature and women.

Chaucer's writing explores a paradox in the interplay between birds and humans that is common in medieval literature: because birds' vocalizations are so similar to humans, they are perfect for allegorical examinations of humanity; however, because birds are too similar to humans in their vocalizations, they pose a threat to how humans distinguish their rationality from animals.[1] Two potential portrayals of birds arise from this paradox: the first depicts birds as humans with feathers, stripping them of their animal qualities and allowing them to be allegorically significant, while the second portrays birds as animals incapable of intelligence, diminishing the threat they pose to human rationality. To medieval scholars and writers, rational speech was a primary means of distinguishing humans from animals. Through their human-like vocalizations, birds provide a horrifying yet fascinating breach in this method of distinguishing human rationality from the natural world. By raising the question of what distinguishes rational speech from supposedly irrational bird sounds, these vocalizations expose the tradition of "excluding nonhumans from the logocentric standpoint in order that inarticulacy could be taken as a sign of innate irrationality" (Warren 115). Due to the sounds that uncannily resemble human speech, birds exist in a confusing grey area between what is natural and what is human, allowing them to transgress boundaries and upset the status quo.

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[1] See Michael J. Warren's "'Kek kek': Translating Birds in Chaucer's *Parliament of Fowls*" for more on medieval attitudes toward bird sounds.

Chaucer's birds move beyond uncanny human-like vocalizations into rational speech across *The Canterbury Tales* and in *Parliament of Fowls*, but the issue of translating these vocalizations indicates the value of inhuman or irrational expression. The birds from *Parliament of Fowls* and the falcon from the "Squire's Tale" require magical intervention to translate their birdspeak,[2] indicating an innate human-like capacity for language that still maintains its animal quality. *Parliament of Fowls* features a dreamed parliament of birds who discuss love and relationships. The birds speak in Chaucer's Middle English—translated for the reader by the dreamscape—but partway through the poem, their speech dissolves into phonetically transcribed bird cries: "'kek kek', 'kokkow', 'quek quek' hye" (*Parlement of Foulys* 499). Michael J. Warren points out that "linguistic slippage between bird and human languages … compromises the allegory … [as these voices] are no longer recognizably human" (121). The slippage transforms the birds in *Parliament of Fowls* from allegorical figures into something less recognizable, as transcribed birdspeak "is not and cannot be a full translation, and in this sense attends, however unintentionally, to the ethics of representing otherness" (123). While the rest of their speech may be translated into Middle English by the dreamscape, these bird sounds indicate an untranslatable phrase or sentiment. Rather than a regression into incoherence, birdspeak expands the birds' potential for communication and allows them to voice sentiments that logocentric language cannot articulate. Similarly, the falcon from the "Squire's Tale" does not speak Middle English; instead, Canacee's magical ring gives her the power to understand the "haukes ledene" (478). Susan Crane explains that "ledene" is "a term for both Latin and language" (25), indicating that the falcon possesses the capacity for rational intelligence and conversation, despite her language seeming senseless to humans. Through the translation issues these linguistic slippages raise, Chaucer engages in discourses of

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[2] In this essay, "birdspeak" is defined as a hypothetical, rational language for birds. In contrast, "birdsong" or "bird sounds" are not translatable despite their language-like qualities.

rationality centred around birds' potential for intelligent speech and sets up a more complex, hidden world hinted at by their birdspeak.

As Chaucer's birds complicate the idea that speech is limited to the domain of men, their complex connection to female characters unsettles the logocentric conception of language, which prioritizes patriarchal forms of expression. Like birds, women pose a threat to the androcentric way of communicating with and knowing the world. In her book on women's speech during the medieval period, Mary Catherine Bodden suggests that medieval thinkers were well aware of the creative capacity that belongs to language; language is power through its capacity to reshape the world (8–9). Women's speech was policed and governed through laws and literary tropes, which Bodden argues was an attempt to "control every conceivable aspect of women's speech by deconstructing and fantasizing its powers, interrelationships, and mobility" (29). To escape this patriarchal governance, women's voices instead occupy the hybrid space created by the metaphor-making birds.

While still testing the boundaries of rationality, the connection between birds and women in Chaucer's Tales belittles women by comparing them to animals. The comparison of a cuckolding woman to a bird within a golden cage appears throughout *The Canterbury Tales* and condemns female infidelity as irrational, animal-like behaviour. Despite the masculine pronouns, the Manciple's point that, "Although his cage of gold be never so gay, / Yet hath this brid, by twenty thousand foold, / Levere in a forest that is rude and coold" (168–170) refers to wives and their infidelity. In the "Miller's Tale," the Miller describes the carpenter's wife, Alisoun, as "wild and young" (3225), and the carpenter "heeld hire narwe in cage" (3224) for fear of her cheating on him. Like he does with the nameless wife from the "Manciple's Tale," whom Phoebus is jealous over and "wolde have kept hire fayn [confined]" (144), Chaucer frequently compares Alisoun to a caged wild bird, connecting her to metaphorical rather than physical birds. Absolon, one of Alisoun's would-be suitors, refers to her as a bird,

saying, "sweete bryd, thyn oore" ("Miller's Tale" 3726) and "my faire bryd, my sweete cynamome" (3699). When used by Absolon, the reference assigns wildness to Alisoun and assumes her irrationality, thus demeaning her. This motif oversimplifies these women's reasons for cheating, claiming that their infidelity stems from animal-like, irrational desires. While birds and women have the ability to speak in the world of the *Tales*, male narrators and speakers often silence them prematurely.

Chaucer creates intricate associative relationships between birds and female characters in the *Tales*, thus exploring a new space for women to occupy that simultaneously degrades the women and, at times, acknowledges the unrecognized and distinct type of rationality that lies beyond male-centric logocentrism. During Chaucer's time, animals were frequently used as status markers to support the hierarchal status quo; as Crane explains, "The evident difference between sparrows and falcons is recruited to make the difference between peasants and princes look natural" (28). Crane continues to explain that "Canacee's Mongol birth doubles her exotic femininity; her intimacy with a falcon redoubles it; and yet their encounter is coded in a familiar courtly idiom of pledges and deceptions" (31). While Canacee's association with the falcon allows Chaucer to give voice to a female "other," their shared narrative is still enmeshed with larger patriarchal narratives about birds and gender. Just as Canacee's association with the falcon theoretically elevates her status, her magical ability to understand its speech simultaneously elevates the falcon from mere animal; however, her ability also bars it from rationality as only Canacee can understand its speech. Crane points out that, "By keeping the falcon's beak and feathers in view, Chaucer aligns species difference with cultural difference" (30). Despite taking place within a familiar setting of courtly, patriarchal norms and repressing the potential of this new "hybrid" space, the falcon's "refusal of species dichotomy" (32) mirrors the larger rejection of arbitrary human categorization in the "Squire's Tale."

In the "Manciple's Tale," the namelessness of the wife

reinforces her position as Phoebus's inferior and posses-sion. In Jamie C. Fumo's article on the Ovidian origins of the "Manciple's Tale," she discusses the implicit connec-tion between the crow and the wife through their names in Ovid's *Coronis*: the wife's name is Coronis, a name that relates to *cornix*, the crow.[3] While Chaucer maintains their implicit connection, he reinterprets the wife as nameless, stripping her of her personal identity by referring to her exclusively as Phoebus's wife in lines such as, "Phebus wyf had sent for hir lemman [lover]" (238). Her connection to the crow instead emerges from the syntactical parallels in how the two are introduced as Phoebus's belongings: the manciple says, "Now hadde this Phebus in his hous a crowe" (130) and then, nine lines later, repeats, "Now hadde this Phebus in his house a wyf" (139). By un-naming the wife and equating her with the crow, Chaucer removes her from the logocentric sphere, which categorizes and identifies the world through naming; she can only be discussed in the tale through her relationships with Phoebus and the crow.

Unlike the crow, Phoebus's wife physically resembles a human but does not share the same capacity for language that he does. Because "inarticulacy could be taken as a sign of innate irrationality" (Warren 115) during Chaucer's time, Phoebus's wife falls into the same confusing area that the uncanny birds do. She is not only nameless but silent as well, disregarding the importance of her speech in the original *Coronis* (Fumo 361). In the original, when the ra-ven betrays Coronis and incites Phoebus to murder her, she lives long enough to deliver a moving speech that redeems her and causes Phoebus to shift the blame to the raven. As a voiceless character, Chaucer's version of the wife has no opportunity to verbally defend herself, and Phoebus only regrets killing her once he sees her corpse, limiting her ability to communicate to expression through the body. In contrast, the crow's role in the tale centres on his speech. When Phoebus silences the crow at the end of the "Manci-ple's Tale," the "wife's silence ... permeates the added motif

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3 See page 360 of Fumo's article for more about the conflation of the crow and Coronis through linguistic slippage.

of the crow's silencing (a punishment that Chaucer uniquely adds to the change of color), and the problem of her voice-lessness manifests in the transgression of the crow's voice" (361). The "Manciple's Tale" reinstates Phoebus as the only character capable of rational speech, but uneasily so; the crow's noticeably absent voice at the end of the tale comes to represent the wife's just as the patriarchy silences them both.

As a male character, the crow is given privileges and access to speech, forcing the reader to reconsider his placement in the tale and ranking him higher than a human woman. The wife does not share that access because her gender takes precedence over her humanity. The crow's physical attributes only become important near the end of the tale, when Phoebus "pull[s] his white fetheres everychon, / And ma[kes] hym blak, and refte[s] hym al his song, / And eek his speche" ("Manciple's Tale" 304–6). When Phoebus strips the crow of his white feathers and his voice, he strips him of his place within the hybrid space that Stanbury imagines. As John Halbrooks notes, Phoebus's attack on the crow "deprive[s] [him] of human abilities; beasts become mere beasts once more, and humans either remain human or die" (6). While the representation of avian speech is purely fictional, the *Tales* open a narrative space where imagination and metaphor take priority over the rigid structures of discourse imposed by the patriarchy. The "Manciple's Tale" ends the sequence of fiction in *The Canterbury Tales*[4]: "Once the crow has been deprived of speech, active avian participation in human culture once again becomes unimaginable, just as tale-telling, or fiction, is curtailed and vanquished" (7). In the prosaic "Parson's Tale," the magic of the metaphor vanishes and strict logocentric laws descend once more.

Throughout *The Canterbury Tales*, Chaucer's birds take on many forms and levels of naturalism, but they all destabi-lize the logocentric boundaries and binaries of human ratio-nality by imagining a third term of being. Although the final

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4 The placement of the "Manciple's Tale" is not definite due to the volume of manuscripts that contradict one another, but placing it last is most common.

silencing of the crow reinforces the binary between humans and nature—and, by extension, men and women—Chaucer creates narrative space for these binaries to become less clear. While some of his birds maintain normative, patriarchal standards, like the flighty caged bird that is compared to an unfaithful wife, others, like the female falcon, complicate those norms. Chaucer's birds act as metaphor and analogy for human characteristics, reflecting the human characters and narrators back on themselves. However, the birds' metaphorical nature also gives them the opportunity to alter their position in the larger social hierarchy, even if only briefly, and creates a hybrid space in which women's voices may exist.

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Colonialism, Early Modern Herbals, and Female Identity in Isabella Whitney's *A Sweet Nosegay, or Pleasant Posye*

Shonnaugh Thomson

Abstract: This paper reviews the link between colonialism and the female body as a "colonizable" space. Using both John Parkinson's and William Turner's herbals as examples of male-dominate knowledge, this paper argues that colonial methods of compiling, documenting, and publishing information maintain control and ownership of women's bodies through imposed limits around women's ability to utilize the medical knowledge compiled in herbals. These ideas are contextualized by the poetry of Isabella Whitney, which resists these male-dominated spaces by engaging with herbal knowledge in a way that highlights a system of female oppression.

In her book *Plants and Empire: Colonial Bioprospecting in the Atlantic World*, Londa Schiebinger addresses the colonial implications of herbal compilations produced by naturalists like John Parkinson in the British empire during the early modern period. She refers to British naturalists as "'the agents of empire'" whose "inventories, classifications, and transplantations were the vanguard and in some cases the 'instruments' of European order," exemplifying how "technologies of collection—both material and intellectual—extended the imperial power of European nations" (Schiebinger 11). Thus, the powerful potential harboured in the acquisition of plant knowledge transforms the herbal from a passive form of technical knowledge to an instrument of "conquest and colonization" (Schiebinger 6). In domestic settings, herbals in the early modern period were used for both gardening and medicinal purposes, and their descrip-

tions were thoroughly detailed, usually citing variations in name, place, and time the plant was found, along with the purported "vertues" of each plant (Parkinson). Herbals like John Parkinson's, titled *Paradisi in Sole Paradisus Terrestris*, are cited as having been "common reading matter for early modern women" (Leong 561), though any acquired medicinal knowledge was not widely utilized in daily life but was merely a means of satisfying women's interests (564). This lack of utility is exemplified in Parkinson's dedication to Queen Henrietta Maria in which he says:

> Knowing your Maiestie so much delighted with all the faire flowers of a Garden … accept, I beseech your Maiestie, this speaking Garden, that may informe you in all the particulars of your store, as well as wants, when you cannot see any of them fresh upon the ground. (Parkinson 2)

Here, Parkinson fails to acknowledge the medical applicability of his compilation and instead alludes to the ornamental uses of these "faire flowers." It should be noted that Parkinson's dedication lies in contrast to other herbals like William Turner's in which he positions the herbal as "profitable for all the bodies of the Princis hole Realme both to perserue men from sickens / sorowe and payne that commeth thereby" (Turner), adequately outlining its medical applications. In opposition to these misconceptions of female uses of herbal knowledge, Isabella Whitney references the limitations around acceptable levels of herbal knowledge and the healing abilities available to women in the early modern period in her poem *A Sweet Nosegay, or Pleasant Posye*. As Whitney shows in this poem, herbal knowledge that expanded beyond the ornamental usage of plants could be exceedingly dangerous for women to have for fear of being seen as a "Sorceresse" (Whitney 165). Using Parkinson's hybrid herbal and gardening manual as an example of male-owned knowledge, this paper argues that colonial methods of compiling, documenting, and publishing information to maintain control and ownership over garden spaces can be reproduced or paralleled in efforts to maintain ownership of women's bodies. This feminization of nature consequent-

ly results in the objectification of the female body that can subsequently be documented, compiled, and colonized. I further argue that the frustration Whitney expresses in her poems through the appropriation of Plat's garden space stands in opposition to the colonial implications of both the garden space and the early modern herbal.

Control and ownership of the female body is clearly seen through the conflation of religious and colonial references in the early modern herbal. Parkinson's herbal features a frontispiece in which Adam and Eve are tending to the various plants and animals given by God in the Garden of Eden (see fig. 1). The garden is orderly, bounded by a large wall guarded by angels and full of plants, like the pineapple, that are not native to England. Parkinson's herbal also features descriptions of plants such as the pomegranate tree, which he cites as growing "plentifully in Spaine, Portugall, and Italy, and in other warme and hot countries … brought from parts beyond the Seas" (Parkinson 431). The frontispiece's depiction of Eden being full of foreign plants and the inclusion of many "outlandish" plants in the herbal itself alludes to what scholar Amy L. Tigner refers to as "a loaded metaphor, of course, summoning nostalgia for the idyllic nature of the classical Golden Age; evoking a desire to return to the perfection and innocence of the Garden of Eden" (21). Allusions to the Garden of Eden therefore "[regenerates] paradise in the English landscape" (Tigner 191). This invocation of Eden greatly complicates the nature of the English herbal as it transcends its medicinal value into an object that

> Reproduce[s] the paradise from which all seeds purportedly originated … [constructing] a rigorous system of organization in which all plants were placed according to their species, genus, and place of geographic origin. (Tigner 163)

The equation of the English garden to the Garden of Eden contextualizes how imperial exploitation was justified in the early modern period. According to Parkinson, "God made the whole world, and all the Creatures therein for Man, so hee may vse all things as well of pleasure as of necessitie, to bee helpes vnto him to serue his God" (4), positioning
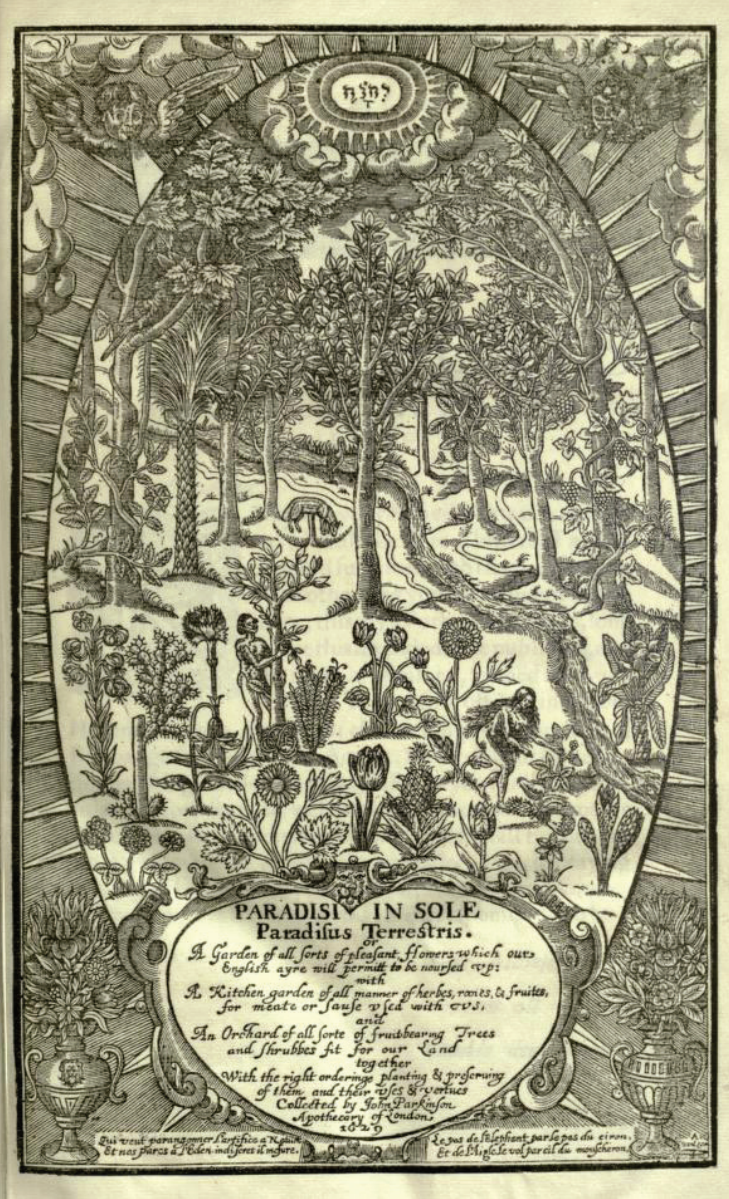
Figure 1: Frontispiece. *Paradisi in Sole Paradisus Terrestris.* 1629. London: Methuen, 1904.

man ("man" here refers specifically to men and is not used as a catch-all term for humanity) as the executer of God's will. However, it is imperative to note that any invocation of the Garden of Eden as justification for colonial enterprises brings a problematic conception of the female body in the form of Eve into our purview. As Parkinson refers to Eden in his prefatory material, he claims that men must "remember their seruice to God, and not (like our Grand-mother Eve) set their affections so strongly on the pleasure in them, as to deserue the loss of them in this Paradise" (4), indicating—as is common in texts in the early modern period—that Eve, in purportedly forgetting her service to God, is responsible for humankind's fall from grace. The use of Eve as a synecdoche for all women in the apparent fall from grace demonizes women and renders them inferior to men, consequently framing them as vulnerable beings who require close care and monitoring, not unlike the garden space itself. Evidence of this framing is seen directly in Parkinson's herbal in his description of grapes, stating that they "stay (as it is held for true) women's longings, if they be either taken inwardly or applyed outwardly" (565), implying women need to be "stayed" or controlled. In this context, like the methodology employed to "[reconstruct], own and naturalize the larger world within a plot of English land" (Tigner 159) as a means of possession and control, the female body "needs" to be reduced to something comprehensible and controllable whose apparently imminent misdemeanors can be managed.

The reduction of the female body to these controllable terms is achieved in both the feminization of nature and the use of nature to describe constituent parts of the female body in early modern texts. There is a distinguished difference between these two concepts: a woman can be like a flower or a flower can be referred to by the female pronoun "she," but in both situations the woman and the plant are conflated into essentially the same thing. A quick reference to Ben Jonson's poem "To Penshurst" shows how the equation of the female to nature functions as he employs similes and metaphors that liken the female body to various aspects

of nature: the poem states "by their ripe daughters, whom they would commend / This way to husbands, and whose baskets bear / An emblem of themselves in plum or pear" (54–56). In these lines, Jonson not only equates female bodies to pieces of fruit, likening their fertility to "ripeness," but also positions women in terms of usefulness to their "husbands," thereby obliterating the female as an individual figure and situating her as a subservient object. The reciprocal likening of the female body to nature and the feminizing of natural spaces like the garden make women and nature interchangeable. This interchangeability renders the female body colonizable (or already colonized) as the garden acts as an emblem of England's colonial reach. Thus, women are reduced to objects that can be catalogued, named, and "gardened" by men "as if each were Adam himself," eradicating women as autonomous figures (Schiebinger 19).

The equation of women to natural spaces that have historically been appropriated and colonized by masculine bodies is opposed by Whitney in her sequence of poems *A Sweet Nosegay, or Pleasant Posye*. Whitney is cited as one of the first female writers of the early modern period, publishing the poem sequence in the late sixteenth century. With the invention of the Gutenberg press still relatively new, writers were "nervous that printing would make it possible for anyone with ready cash to become privy to the writings that previously proved social status" (Wall 70). The dominant male social groups were desperate to maintain control over the exclusivity of writing, "point[ing] to the frailty of Eve, whose disobedience proved that the pursuit of knowledge and theological matters were best left to men" (Wall 67). In consequence, women writers of this period were urged to be silent; in turn, "female piety became a strong justification for women's writing, since religious texts could pre-empt a charge of moral jeopardy and cement the female author's claim to speak" (Wall 67), making the circumstances of Whitney's authorship a risky endeavour should she be seen as irreligious. The opening lines of "Auctor to the Reader" allude to Whitney's inability to reap the potential gains of authorship: "this haruesttyme, I haruestlesse" (1). These

lines reveal that Whitney made little money from her writings and suffered greatly from the stigma of female authorship at the time. Any remuneration for Whitney was unlikely as "literary reputation did not depend on a writer's appearance in print as much as his or her access to the right circles of readership," which Whitney did not have (Wall 70). Scholars like Laurie Ellinghausen go so far as to propose that if "writing for an audience defied codes of modesty ... the idea of paying a lady for her services suggested the trade of sex," heightening the existing stigma of female authorship (3). Ellinghausen further asserts that "because women's capacity to earn independently was sharply regulated by the ideology of the household, and because prostitution conflated sexuality and profit, chastity and earning tended to cancel one another out" (4). Ellinghausen's ideas imply that Whitney chose to publish her poems at the known risk of becoming a pariah in early modern society. This detail is especially interesting in the context of her poetry as the decision to go forth with her distinctly secular writing, regardless of these associations, marks a significant reclamation of the female body in opposition to the aforementioned masculine colonization.

The first stanza in Whitney's "The Auctor to the Reader" actively opposes the dominant authority over male-owned knowledge:

> To reade such Bookes, wherby I thought myselfe to
>   edyfye.
> Somtime the Scriptures I perusd;
> by wantyng a Deuine:
> For to resolue mée in such doubts;
> as past this head of mine. (7–12)

In these lines, Whitney acknowledges the common conception of the period that "emphasized literacy and endowed the book with an almost mystical power," making access to scripture "central to a person's salvation" (Wall 66). She describes what seems like an honest effort to subscribe to these common conceptions that suggest reading as a means of moral cleansing. However, she quickly denounces them in the lines that follow:

> To vnderstand: I layd them by
> and Histories gan read:
> Wherin I found that follyes earst,
> in people did exceede
> The which I see doth not decrease,
> in this our present time
> More pittie it is we folow them,
> in euery wicked crime. (Whitney 13–20)

Whitney's bold declaration of the "follyes" of religious texts rejects the social constraints imposed on women of the period, who were expected to fill their time reading harmless scripture. These lines also recall the complex ways in which women can be colonized by male subjectivity. As the general authorship of texts lay in the hands of men, it is safe to conjecture that the minds of female readers were actively infiltrated by these masculine structures that controlled the distribution of knowledge. Evidence of male control is seen in comparisons between Parkinson's and Turner's herbals, both of which display questionable references to women. As mentioned in the introduction, Parkinson's herbal focuses less on the medicinal applicability of plants and instead features a surplus of ornamental and cosmetic plant uses. The herbal is evidently marketed to a female readership and thus includes statements claiming that "without bruising, on the cheek of any tender skind woman, it will raise an orient red colour, as if some *fucus* had been laid thereon" (Parkinson 9). The use of the word "orient" (which alludes to the superiority of English dominion) aside, such statements portray problematic perceptions of the female gender. Although Turner's herbal focuses more thoroughly on the medicinal uses of plants, he still refers to menstruation as "womans sicknes" on multiple occasions (43). Granted, this misnomer could be attributed to the common vernacular of the time, but this reference to menstruation as a "sicknes" perpetuates the stigma still associated with menstruation today and negatively affect female subjectivity. Thus, Whitney's condemnation of these structures in her poem depicts a significant stance against these forms of knowledge. She does however acknowledge the vulnerability of the female

body in reference to these herbals in the following lines:

> My Nosegay wyll increase no payne,
> though sicknes none it cure,
> Wherfore, if thou it hap to weare
> and feele thy selfe much worse:
> Promote mée for no Sorceresse,
> nor doo mée ban or curse. (Whitney 160–65)

Her evident fear of being named "Sorceresse" reveals the precarious relationship that early modern women had with herbal knowledge. These possible misconceptions are exceedingly harmful for women in whose hands power is almost always seen as ruinous (such as in the commonly invoked female characters like Circe), making Whitney's appropriation of herbal knowledge in the garden space extremely significant.

Furthermore, the tension resulting from "female education [being] designed to promote private virtue" (Wall 73) is seen in Whitney's poem as she attempts to dissociate the relationship between herbal knowledge and male authorship in various ways. First, she invokes Plat's garden as a curative space in which "the smell wherof preuents ech harms, / if yet your selfe be sound" (Whitney 53–54), simultaneously praising the garden space for its "fragrant Flowers" and denouncing the medical efficacy of flowers to heal if one is not already sound in health (52). By invoking Plat's garden, Whitney also subverts the dominance of male authorship, bringing the garden into the realm of a poem whose construction is entirely in her control. The garden space in the context of Whitney's poem also functions both literally and figuratively. As a literal garden space, Whitney draws the reader's attention to its unnatural elements such as its "Bankes and Borders" (Whitney 57). The unnaturalness of the garden space is alluded to in Whitney's use of unnatural punctuation throughout the poem: nearly every line is abnormally punctuated, disrupting the poem's continuity and depicting the fragmented and bounded space of the garden. Her allusion to the garden's unnaturalness leads us to speculate whether this could be read as criticism of the colonial implications of the English garden, regardless

of her acknowledgements of value in the space. Figuratively, the garden symbolizes a philosophical or intellectual space in which Whitney can construct a preventative nosegay to combat "stynking stréetes, or lothsome Lanes" (Whitney 67) that threaten to infect her. Whitney's poem also dissociates the relationship between herbal knowledge and male authorship by using the poem sequence to construct her own herbal.

In *A Sweet Nosegay, or Pleasant Posye*, Whitney features one hundred and ten unnamed flowers that form a nosegay, each followed by a short piece of advice meant to protect the mind as "[her] selfe dyd safety finde, / by smelling to the same" ("smelling" here means reading, or heeding her advice) (Whitney 96–97). The flowers that constitute the nosegay can loosely read as Whitney's own herbal combination or "medical recipe" (Wall 74). When read in this context, Whitney's herbal stands in opposition to herbals, such as Parkinson's and Turner's, that feature extensive descriptions of each plant including the multiple variations in plant name. Her omission of both the flower names and any distinguishing properties becomes a statement against the masculine forms of knowledge seen in Parkinson's and Turner's herbals as she brings these forms of knowledge into the realm of her own authorship.

In essence, it is the historical relationship between the female body and aspects of nature that allows these male-dominant structures to persist:

> Botanical gardens that Europeans had founded worldwide by the end of the eighteenth century were not merely idyllic bits of green intended to delight city dwellers, but experimental stations for agriculture and way states for plant acclimatization for domestic and global trade, rare medicaments, and cash crops. (Schiebinger 11)

The garden no longer represents a space of healing or a return to a natural landscape; rather, it acts as a microcosm of English colonialism in which their greatest conquests are flaunted. Any associations between the female body and nature can be construed as an effort to reduce women to objects that can be colonized and appropriated. Even Whitney, with her instances of stark opposition, felt inclined to

"repayre, / to Master *Plat* his ground" (132–33), which represents her relinquishment of authority over Plat's garden space. These lines are somewhat demoralizing when we consider that Whitney's firm stance against male authority was to no avail and the negative repercussions of centuries of male dominance are still seen in views of the female body today.

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Masks and Melodramas: Theatrical Influences on Film Adaptations of *Macbeth*

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Anne Hung

Abstract: This paper presents a comparative analysis of two film adaptations of William Shakespeare's *Macbeth* (1606)—Akira Kurosawa's *Throne of Blood* (1957) and Justin Kurzel's *Macbeth* (2015). Specifically, I explore the influence of Japanese Noh theatre in Kurosawa's *Throne of Blood* and the influence of Victorian melodrama in Kurzel's *Macbeth*. In doing so, I aim to present Shakespeare's *Macbeth* as a case study of how film adaptations can give new meaning to their source texts by putting them in dialogue with other theatrical traditions.

Macbeth (1606), like all of Shakespeare's plays, originated in the theatre and therefore incorporates seventeenth-century English theatrical traditions. However, both Akira Kurosawa's *Throne of Blood* (1957) and Justin Kurzel's *Macbeth* (2015) draw on theatrical inspirations that are not distinctly Shakespearean; rather, the two adaptations are distinctively informed by their own culturally relevant theatrical traditions. For Kurosawa, this influence is the Noh theatre tradition (a Japanese theatrical form with five distinct types that blends movement and music), and for Kurzel, it is Victorian melodrama (an English theatrical form and precursor to sensation fiction, which features extraordinary events). This article focuses on how these films incorporate the aesthetics of different theatrical traditions to reimagine Shakespeare's *Macbeth*. In doing so, I aim to present Shakespeare's *Macbeth* as a case study of how film adaptations can give new meaning to their source texts by putting them in dialogue with other theatrical traditions.

Akira Kurosawa's transcultural adaptation of Shake-

speare's *Macbeth*, though not well received by critics at the time, is now considered a "masterpiece" of Shakespearean adaptation (Suzuki 93). *Throne of Blood*'s reputation as a cinematic cornerstone—both for adaptations and for film in general—can be understood through its unique tone and striking visuals that stem from Noh theatre. Noh, known for its Buddhist themes, handcrafted masks, and use of chants and songs, is a traditional Japanese theatrical form that originated in the fourteenth century (Gainor et al. 23). Perhaps more than any of Shakespeare's other works, *Macbeth*, with its tale of a hubristic and ambitious tragic hero fits well into the Noh tradition, as Noh incorporates Buddhist teachings of the destructiveness of desire (Gainor et al. 23). As Mikiko Ishii explains, Noh's bamboo masks also link it to the traditional Buddhist saying, "paint bamboo; devote yourself only to painting bamboo, until you yourself become bamboo" (Ishii 54). The centrality of these carefully crafted masks in Noh, worn by the *shite* (main character), reflects the theatrical form's incorporation of Buddhist traditions and Japanese culture. Just as "Noh is a living art … seen as introducing Japanese culture in a wider sense" (Ishii 43), Shakespeare dramatized and commented on English culture and history in his plays.

Kurosawa engages with both Shakespeare's text and Noh's aesthetic in *Throne of Blood*. Of the five types of Noh plays, *Throne of Blood* best resembles *Shura mono* ("warrior plays"), and Kurosawa's adoption of *Shura mono*'s themes emphasizes Macbeth's role as a warrior and reframes his fall from grace. Kurosawa's choice to adapt *Macbeth*—Shakespeare's own "warrior play"—naturally invokes elements of *Shura mono*. The translation of thanes and kings to samurai and lords is clear: all of these positions are entangled in tensions of power and violence, as well as their accompanying emotions. Makeup is an integral part in this translation of *Macbeth*, conveying the traditions of Noh. The *shite* is generally the only mask-wearing character, and the intense, glaring eyes of Washizu (the adapted name of Macbeth) are reminiscent of the traditional Noh warrior mask, which features severely arched brows and large eyes. The representation

of Washizu as the hero of a warrior play primes audiences to believe he will act with honour, making his descent into murder and madness all the more subversive. Kurosawa also incorporates elements of *Shura mono* in the ceremonial promotion of Washizu. In the source text, Ross and Angus (two of the king's messengers) meet Macbeth on the road back from battle and inform him of his promotion to "Thane of Cawdor" (1.3.100). Kurosawa radically adapts this intimate exchange, making it a public spectacle, with Lord Tsuzuki (the adapted name of Duncan) promoting Washizu to Lord of the North Garrison at Spider's Web Castle in front of a large congregation of warriors. Recontextualizing this scene, Kurosawa reminds his audience that Washizu exists in the public eye. Unlike in the play, where his promotion is relatively private, an entire cohort of soldiers has witnessed Tsuzuki's love of Washizu, making the latter's subsequent murder of his lord appear even more dishonourable. By featuring this distinct samurai tradition, Kurosawa emphasizes Washizu's role as a warrior and visually grounds *Throne of Blood* in the *Shura mono* tradition, allowing his audience to gain a more nuanced and disturbing understanding of Macbeth's character in the play.

While Washizu represents the *Shura mono* aspects of Noh in *Throne of Blood*, Kurosawa's Lady Asaji (the adapted name of Lady Macbeth) reveals the influence of a second type of Noh: *Katsura mono* ("woman plays"). *Katsura mono*'s defining characteristic is its female-led narrative; Lady Asaji's makeup and remarkably unmoving face, particularly in the beginning of the film, are a perfect recreation of the Noh woman mask—smooth, stark white, with narrow eyes and brows smudged high on the forehead. Including a second character with a mask-like face goes against the Noh tradition of having only one masked *shite*; in doing so, Kurosawa experimentally blends *Katsura mono* and *Shura mono* (which equates Lady Asaji and Washizu) and elevates Lady Macbeth's relatively subordinate role in the play to a more active role in the adaptation. *Macbeth* grapples with the consequences of ambition, fate, and manipulation; therefore, Kurosawa's representation of Lady Asaji—the catalyst

of chaos, who drives her husband to murder—as an equally strong second *shite*, emphasizes the agency that the character possesses in the original play. Notably, in this adaptation, Lady Asaji bears her own name rather than being nominally defined in relation to her husband, as "Lady Macbeth" is in the source text. By including and amending the traditions of Noh theatre, Kurosawa's adaptation grants Macbeth's wicked wife much more agency than Shakespeare's play.

Finally, Kurosawa draws on *Kichiku mono* ("demon plays"), a third type of Noh theatre. *Kichiku mono* is known for its supernatural themes and unsettled spirit characters, and Kurosawa reconstructs these elements in his adaptation. The men's ominous chants in the opening voiceover, as well as the sung prophecies of the forest spirit (the adapted witches), not only links *Throne of Blood* with Noh's traditional use of chanting and singing but also creates a sense of unease in the audience. This unease is heightened with the visual ambiguity created in the greyscale mist. Despite the availability of colour film technology in 1957, *Throne of Blood* is visually distinct: shot in black and white and shrouded in fog, the film emphasizes Washizu's hubris-clouded judgement. As in the play, the forest spirit appears early on to signal an unsettling of the natural order. In the play, the question of the witches' humanity remains unanswered, but Kurosawa's spirit distinguishes itself to Washizu and Miki (the adapted name of Banquo) as a part of the supernatural world by remarking, "you humans! I will never comprehend you. You are afraid of your desires—you try to hide them" (*Throne of Blood* 0:17:06–0:17:18). In separating itself entirely from the human world, the spirit draws attention to the *Kichiku mono* influences on the film. *Throne of Blood*'s singing, setting, and spirit relocate Shakespeare's *Macbeth* to feudal Japan and the *Kichiku mono* realm of ghosts and demons. This relocation obscures the monstrous actions of Washizu. Beyond Shakespeare's "fair" Scotland turned "foul," Kurosawa's stage is otherworldly, and the audience is left to wonder if the same ethical rules apply to the protagonist in this strange space.

Although Kurzel adapts the same source text as Kurosawa, their audiences are temporally, geographically, and

nationally distinct. In response to a shift in audience, from twentieth-century Japan to twenty-first-century North America, Kurzel emphasizes intimacy, violence, and seduction in his adaptation—techniques popularized in Victorian melodramas. This Victorian theatrical form, known for its sensational stage productions, paved the way for Western plot-driven sensational films. As Peter Brooks explains, "the contemporary form that most relayed and supplanted melodrama [is] the cinema" because of its reliance on evocative performances and universally understood themes, such as the "incessant struggle against enemies" (12, 15). Kurzel exploits such melodramatic traces in his raw, sexually charged, and expressive adaptation with bloody on-screen betrayals, erotic encounters, and weeping women. In *The Melodramatic Imagination*, Brooks states that "the desire to express all seems a fundamental characteristic of the melodramatic mode" (3). Kurzel follows this mode of exhibition, particularly in the murder of Duncan, which drastically differs from the play. In the original play, Macbeth claims he hears a bell "that summons [him] to heaven or to hell" (2.1.64) and exits. He re-emerges "[*carrying two bloody daggers*]" (2.2), but the play excludes the audience from the extradiegetic physical act of regicide, leaving them to imagine the murder for themselves. By contrast, Kurzel's horrifying display of violence recalls classic melodramas in which "the evocation of bloody sacrifice, eliciting a state of moral exorbitance, authorizes the intensity of the encounter" (Brooks 7).

While *Throne of Blood* notably lacks physical intimacy, Kurzel's Macbeth bears all, with the conspiring couple's coitus shown explicitly in the chapel prior to Duncan's murder. The films engagement of the audience in this intimate act mimics elements of melodrama, as melodramas famously "suited the public's taste for spectacle" (Gainor et al. 57). By highlighting taboo physicality, Kurzel's adaptation draws on the conventions of melodrama to titillate and excite. Nineteenth-century melodrama was also the antecedent to the Victorian sensation novels, which revolutionized narrative style, "provid[ing] a model for the making of meaning in fic-

tional, dramatizations of existence" (Brooks 13). Sensation fiction, more explicitly than melodrama, introduced many of the tropes seen in Hollywood film noir (the film genre that *Macbeth* fits most comfortably into), such as the conniving femme fatale who corrupts good men and brings ruin to households, as featured in Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), and the "woman in white" character, a mysterious, seemingly supernatural woman, as introduced by Wilkie Collins in *The Woman in White* (1859).

Kurzel exploits the tropes of nineteenth-century sensation fiction in his interpretation of Lady Macbeth, portraying her as a femme fatale and a "woman in white." The first instance of overt melodramatic coding in Kurzel's *Macbeth* comes when Lady Macbeth kneels in a chapel and lowers her eyes. The framing and blocking of this scene suggest that she is about to pray, but when the camera cuts to the object of her gaze, Macbeth's letter, the film undercuts her suggested piety. When she declaims her desires to be "unsex[ed]" and "fill[ed] ... from the crown to the toe top-full / Of direst cruelty" (1.5.37–39)—a most unholy prayer—she cements herself as the narrative's devious "damsel." This subversion of religious expectations relates her to the deceitful femme fatales of Victorian melodrama and sensation fiction. Literary scholar Nora Gilbert details the ways in which Victorian culture has informed the genre of film noir by paying particular attention to the role of women in these respective genres (Gilbert n.p.). Gilbert finds them to be remarkably similar: they both weaponize sex and subvert expectations of female submission. Lady Macbeth's villainy and seduction are brought to the forefront of the narrative as she convinces Macbeth to murder Duncan, and these qualities are emphasized as her dark gown and hair allow her to blend into the dim, "unruly" (2.3.46) night. Lady Macbeth's sensational portrayal early in the film affirms her character's bloodlust and dominance in the source text.

However, Kurzel's fidelity to Lady Macbeth's noir characterization shifts as the film progresses. After Macbeth's ascension to the throne of Scotland, Kurzel's Lady Macbeth slowly devolves from sanity, as conveyed through her ap-

pearance, to embody the Victorian "woman in white." The "woman in white" is a significant figure, not only dominating the genre of sensation fiction but also haunting the stage in Victorian melodramas and the screen in a multitude of modern films (Salah 33). Kurzel's incorporation of this literary and theatrical trope reimagines Shakespeare's meddling, mortal character as an ethereal being, complicating *Macbeth*'s plot (which is largely driven by her narrative agency). Her queenly attire, while embellished, is pale in colour—a far cry from the simple, utilitarian black gown she donned in her earlier predatory state. While this alteration of garment colour reflects Lady Macbeth's shift in status, it more significantly represents her shifting mental conviction. In Kurzel's adaptation, after the murder of Macduff's family (at which she weeps), Lady Macbeth returns to the chapel where she had once prayed for apathy and dominance. Here, her madness becomes fully apparent, and her costuming, relocation, and framing characterize her as a "woman in white." Her ghostly pale face; her loose, gauzy, ghost-like shift dress; and her aimless barefoot wandering in the moor code her as a supernatural being. Her "out damned spot" monologue is whispered, with Lady Macbeth staring unblinkingly into the middle distance as tears fall freely down her face, stressing her detachment from reality. At the end of her monologue, the camera cuts to her dead child (added in the adaptation), suggesting that she is on the same plane as the dead now, at least in her mind. The film's notable reframing of the words "wash your hands, put on your nightgown, look not so pale" (5.1.51) as instructions to her dead child, rather than to herself, suggests that she craves to be reunited with her dead child, whatever the cost. Moreover, the film's relocation of Lady Macbeth's monologue from the palace to the moors, as well as her ethereal appearance in this scene, reveals the influence of melodramatic Victorian culture on Kurzel's adaptation.

Both Japanese and English theatrical traditions have informed contemporary adaptations of Shakespeare's *Macbeth*: Akira Kurosawa's *Throne of Blood* draws on Japanese Noh theatre, and Justin Kurzel's *Macbeth* incorporates el-

ements of Victorian melodrama and sensation fiction. The former's adoption of Noh traditions remediates the source text to emphasize the protagonist's role as a warrior, the insidious agency of his wife, and the moral ambiguity of the plot's supernatural aspects. By contrast, the latter's inclusion of melodramatic and sensational tropes complicates Lady Macbeth's character and resituates the early modern *Macbeth* in a wider tradition of storytelling. The distinct cinematographic choices made by Kurosawa and Kurzel demonstrate the endless flexibility of the artistic medium of film adaptation, with its ability to reimagine texts and place them in dialogue with other theatrical traditions.

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Absolutist Knowledge and Hermeneutic Faith: Hobbes and Milton on the Problem of Fallen Language

Lucas Simpson

Abstract: I compare the conceptions of metaphor within the works of Hobbes and Milton. Fearing its rhetorically protean capacity, Hobbes condemns metaphor as a "cause of absurdity" insufficient for the advance of science and civil order, while Milton embraces metaphor as a redeemed mode of post-lapsarian language. By reconciling the problem of reference, metaphor, in Milton's conception, enables post-lapsarian faith, from which follows the civil and epistemological order that Hobbes claims can only be established by the sovereign. Building on Timothy Rosendale's discussion of Milton's Reformed faith as a personal process of reading and interpretation, I explore the function of metaphor and interpretation in Milton's Reformed conception of faith in light of how they shape both his politics and theology.

Because language is the fundamental instrument of thought, a comparison of thinkers' philosophies of language can fruitfully expound their broader differences. This is the analytic method I intend to use in a comparison of Thomas Hobbes and John Milton. The result of this comparison is a new insight into the crucial role poetry plays in Milton's conception of religious and political life. I argue that Milton's position on poetry within his philosophy of language offers a republican alternative to the Hobbesian political thesis given the condition of humanity after the Fall.

Milton and Hobbes's broader differences are diametrical: the former a republican and advocate of regicide, the latter a royalist and advocate of absolutism. For Hobbes, the

insufficiencies of language inherited from the Fall make absolutism a necessary means of dispelling sociopolitical and epistemological anarchy. By contrast, Milton believed poetry (metaphoric and figurative language) to be a sufficient remedy to the Fall's corruption of Edenic language. The most obvious example of this is Christ, who accommodates fallen humanity's conception of the inconceivable divine. Similarly, poetic language (scripture and divinely inspired poetry) figures the divine beyond its literal meaning. Figuration or metaphor enact meanings that transcend the literal and profane meanings of post-lapsarian language. This ability to figure beyond the literal makes access, through "shadowy types," to the divine, and hence faith, possible after the Fall (*Paradise Lost* 12.303). In *Paradise Lost* (1667), Milton articulates this process most fully with the Protoevangelium. The hermeneutic process in which Adam engages with the Protoevangelium prefigures the role of divine text (including Scripture and divinely inspired poetry such as Milton's) and its interpretation in post-lapsarian history. As for politics, unlike Hobbes, Milton sees private faith as inextricably bound with the public functioning of society (good people precede good institutions), so sociopolitical order also follows from the faith made possible by metaphor's redemption of language.

Naming and Essence: The Cratylist Dimension

This essay traces Milton and Hobbes's theological and political differences back to one central question, posed, though not exclusively, in Plato's *Cratylus*: are words conventional or natural? The eponymous Cratylus posits the latter: a given word contains the essence of its referent and is bestowed by a divine name-giver who knows this essence when giving the name. Here, the parallels with Adam's naming sequence in Genesis and *Paradise Lost* are evident. The Edenic language is a Cratylist language, where there is a natural relation between name and the referent's essence (see below). The contrary view is that names are assigned arbitrarily and upheld only by conventional use. This is the view en-

dorsed by Hermogenes, Plato's Socrates to some extent, and the majority of reference theories from Hobbes and John Locke up to Ferdinand de Saussure.[1] The popularity of the anti-Cratylist position is unsurprising: if Cratylus is right, we would have to concede that there is something "tree"-like about a physical tree. One is hard-pressed to try to delineate what about the word "tree" resembles the physical plant. Thus, by *reductio ad absurdum*, Cratylus is wrong. But Charles Taylor, drawing from the cognitive linguistic work on conceptual metaphor from George Lakoff and Michael Johnson, steps to Cratylus's defence. Language does not merely "picture the world," as anti-Cratylist philosophies from Hobbes's *Leviathan* (1651) to Wittgenstein's *Tractatus* (1921) and beyond suppose. Language enhances our understanding and creates new dimensions of awareness (Taylor 136). Words or phrases that do so have some *essential* relationship with their referents.[2]

Edenic and Hobbesian Languages

For Hobbes, humans use language to "register thoughts, recall them when they are past, and also declare them on to another for mutual utility and conversation" (*iv*.2). Language organizes, recalls, and communicates thought. *Scientia*, by which I mean the set of all true propositions, is acquired through the proper ordering of words that proceed from true definitions. "A man that seeketh precise *truth* had need to remember what every name he uses stands for, and to place it accordingly, or else he will find himself entangled in words; as a bird in lime twigs, the more he struggles the more belimed" (*iv*.12, Hobbes's italics). From this, the necessity of proper definitions should be evident. "Reckoning"

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[1] See Plato 385d, 440ff.; Hobbes iv; Locke 3.2.1 Saussure 73.
[2] E.g., we speak of being "in love, (or pain, or fear, etc.)," a spatial metaphor for a feeling (an idiomatic metaphor that is not universal across all languages). The words in this case are not a literal description of the state of affairs being described, nor can a literalization of feelings articulate the same aspects that the metaphor articulates (157-8). Metaphor expands the articulacy of the language, allowing language to refer to things that it otherwise could not.

proceeds from the establishment of definitions, but "errors of definitions multiply themselves accordingly as the reckoning proceeds, and lead men into absurdities, which at last they see, but cannot avoid without reckoning anew from the beginning" (Hobbes *iv*.13). If false, definitions provide the foundation that leads to a wholly false *scientia* with the semblance of truth. Thus, geometry "is the only science that it hath pleased God hitherto to bestow on mankind," because only geometry begins with its definitions and continues by deduction without recourse to experience outside of these foundational definitions. *Scientia* is easily construed, and people therefore easily "belimed," simply by an alteration of the definitions on which the rest of *scientia* is founded.

In order for truth to stand under this epistemology, definitions must be rigid. If names correspond naturally, as for Cratylus, then the foundation of truth is firm, for it is a simple matter to identify when a word is used without reference to its essential referent. This may have been the case in Eden (Hobbes is vague on this matter), but it is certainly not the case after the Fall and after Babel: the Edenic language, "gotten, and augmented by *Adam* and his posterity, was again lost at the tower of Babel" (Hobbes i*v*.3). After this Biblical history, Hobbes makes a seemingly abrupt transition to the uses and, more importantly, abuses of speech. The connection to the biblical history, of course, is that the abuses are only possible (by means of false definitions) if naming is arbitrary, detached from the essential connection between word and referent that God teaches Adam. In the absence of an Edenic language in which the name and the referent's essence coincide, the arbitrarily determined definitions are bestowed and upheld by the sovereign. Hobbes thus moves arbitrariness of naming towards his larger political philosophy.

Milton is unambiguous: the Edenic language was Cratylist. That the Edenic language is natural rather than conventional has biblical precedent: "out of the ground the Lord God formed every animal of the field and every bird of the air, and brought them to the Man to see what he would call them; and whatever the man called every living creature,

that was its name" (*NRSV*, Gen. 2.19). The account of Adam's naming in P*aradise Lost* embellishes the Cratylist nature of Adam's names. As Adam recounts to Raphael,

> Each bird and beast behold!
> Approaching two and two, these cow'ring low
> With blandishment, each bird stooped on his wing.
> I named them as they passed and understood
> Their nature: with such knowledge God endued
> My sudden apprehension. (8.348–54)

The crucial addition to Milton's account is "with such knowledge God endued." Adam's names are based on inherent and natural properties of their referents, and the knowledge of these properties comes from God. The biblical "that was its name" could mean that the name is predetermined by God and assigned by Adam correctly (this is the reading that Milton embellishes), or it could mean simply that the name Adam assigns is authorized *ex post facto* (which would be naming by convention). Milton's account is adamant on the former reading, and his *Tetrachordon* (1645) is even clearer: "Adam who had the wisdom giv'n him to know all creatures, and to name them according to their properties, no doubt but had the gift to discern perfectly" (602).[3]

Yet, if Adam's names are natural, why does God assign Adam the task of naming the animals in the first place? God says, "I bring them to receive / *From thee* their names" (*Paradise Lost* 8.343–44). If names contain the essence of the named, then God could simply present Adam with the names alongside the animals, for those names would preexist Adam's act of naming. Does the fact that God leaves the naming to Adam suggest that the names are at least somewhat conventional? My response to this is that, although the relationship between name and knowledge would remain unchanged were God to simply present the animals alongside their names, Adam's act of naming is an expression of dominion. The animals "pay [Adam] fealty / With low subjection" (8.343–45). This is why God leaves this gesture to

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[3] See also *Christian Doctrine*: "[Adam] could not have given names to the animals in that extempore way, without very great intelligence" (324). Such knowledge would be unnecessary if the relationship between name and named was not essential.

Adam. Furthermore, the learning-by-discovery approach seems to accord with God's pedagogy.

In the Edenic language, there is no threat of the perversion of knowledge through false definitions. This is why Eve interprets Satan's ability to speak as proof of his acquisition of knowledge (Leonard). The narrator is sure to remind us in parentheses of the limitation of Eve's perspective: "[Satan's] persuasive words impregned / with reason (to her seeming) and with truth" (*Paradise Lost* 9.737–38). Having only experienced a language in which word and referent seamlessly coincide, how could she think otherwise? For pre-lapsarian Adam and Eve, language *is* knowledge. However, as John Leonard rightly points out, Satan's language in the temptation scene is not the Edenic one, and "the corrupting of innocence begins with a corrupting of language" (143).

With the corruption of language that follows or in some part causes the Fall, Adam and Eve's dialogue in *Paradise Lost* begins to resemble the language described by Hobbes (iv.4). Eve conceives of her capacity for deception (*Paradise Lost* 816–20); they both, but Adam especially, discover the capacity to use language to insult or injure their interlocutor;[4] and the isomorphic unity of the language also seems to disintegrate with the Fall. In Adam's first words after eating the fruit, he self-consciously puns on the word "sapience,"

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[4] Admittedly, there are traces of what I have characterized as exclusively post-lapsarian discourse in their pre-lapsarian spat (205-375). E.g., Adam's "fervent" reply: "O woman!" (342) or the "some unkindness" to which Eve responds (270). I will add that the discord arises only out of their conflicting positions, not out of a direct intent to insult. The latter is full-blown after the Fall, when, for example, we have Adam "first incensed" (1162).

I also wonder, in the spirit of Fish's reading, to what extent the marital spat between Adam and Eve is perverted by our post-lapsarian conception of discourse. In the example of Eve's "some unkindness" that I gave above, Eve only responds "*as one* who loves and some unkindness meets," not one who *has met* unkindness (Paradise Lost 9.271). The unkindness is only metaphorical, one only post-lapsarian readers can understand—the narrator's shrewd appeal to our jaded presumptions regarding marital discourse.

meaning both good taste and knowledge: "Elegant of sapience no small part / Since to each meaning savor we apply" (9.1018–19). Such perversions of language open the gate to deception, manipulation of truth, ambiguity, and injury—far from the instrument for untainted knowledge, communion with Eve, and dominion over the animals for which God first introduced it to Adam.

Language and Society

On the fundamentality of language for society, Hobbes writes, "without [language], there had been amongst men, neither commonwealth, nor society, nor contract, nor peace, no more than amongst lions, bears and wolves" (iv,1). And Milton knows as well as Hobbes does that language is the foundation of society. Immediately after acquiring his language, Adam experiences and describes his loneliness, which is none other than the need for society: "Of fellowship I speak / Such as I seek" (*Paradise Lost* 8.387). This need for society is augmented by the fact that his language capacity allows him to recognize difference: his difference from the other animals, and his difference from them by the fact that he does not have a companion.

> fit to participate
> All rational delight wherein the brute
> Cannot be human consort. They rejoice
> Each with their kind, lion with lioness,
> So fitly them in pairs thou hast combined.
> Much less can bird with beast or fish with fowl
> So well *converse*, nor with the ox the ape,
> Worse then can Man with beast, and least of all!
> (8.390–97)

Here, the dominion-establishing capacity of language that I mentioned earlier finds full realization. The recognition of difference is the recognition of hierarchy. The same is true of Adam's subordinating difference from God: after naming the animals he cries out,

> O by what name (for Thou above all these,
> Above mankind or aught than mankind higher,

   Surpassest far my naming) how may I
   Adore thee. (8.356–58)

Just as names allow Adam to recognize his hierarchical difference from the other animals, so they allow him to recognize his absolute difference from God, who surpasses the hierarchy-establishing names altogether.[5] With this recognition of (hierarchical) difference comes the need for companionship and the possibility of society.

  Language is fundamental for Hobbes because it allows for the contracts and institutions that make his radical political vision possible. The conventionality of names is central to the *Leviathan*'s political thesis. If names are assigned arbitrarily and followed only by convention, then those names can be altered or distorted. This distortion of definitions, which generates the distortion of knowledge, must be mitigated by an all-powerful sovereign. How will Milton avoid this conclusion in his post-lapsarian vision, when the Edenic language of stable referents is lost? The answer, I claim, is the figurative, poetic capacity of language.

Figuration: The Cratylist Compromise and the Hermeneutic Dimension of Post-Lapsarian Faith

As Timothy Rosendale demonstrates, individualized acts of interpretation are essential to Milton's Reformed theology. By contrast, Hobbes believes that "a vast faith, such as Milton's, in interpretation as a conduit to truth was anathema and precisely the cause of the civil war and revolution"

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[5] As Timothy Rosendale eloquently points out, the only sign for this absolute difference, which surpasses the limitations of Adam's lowly taxonomy, is the tree of knowledge. "The Tree symbolizes what cannot be symbolized; it expresses what cannot be expressed; it means what cannot be interpreted. It symbolizes not knowledge, but the impossibility of a particular knowledge, the inscrutable fact that God cannot be truly and fully comprehended by humans, even before the Fall. It is, at once, both the ultimate sign and the ultimate anti-sign: though it (like the Reformed sacrament) demands to be understood as a mechanism of signification, its very unreadability, the inaccessibility of its referent, signifies the crucial determinative fact of human-divine relations. This single arbitrary boundary signifies the absolute difference and ineffability of God" (Rosendale 156).

(Rosendale 162).[6] This fundamental difference plays out in Hobbes's and Milton's opposing stances on metaphor. For Milton, figuration and metaphor (which necessitate interpretation) accommodate access to the divine, direct access to which is lost with the Fall. Unlike Hobbes, for whom an absolute sovereign is the logical and necessary response to the circumstances of the post-lapsarian world,[7] Milton conceives of poetic language as a means of faith and *a fortiori* salvation from political tyranny.

For both Milton and Hobbes, the Fall includes the fall or corruption of its language and hence the loss of language's name-essence connection. Without the natural fixing of definitions by essence of referent, Hobbes holds the imposition of an all-powerful sovereign to be the only force capable of barring epistemological anarchy. In "The Figuring Dimension of Language," Taylor argues that Hobbes, along with a large portion of modern philosophy, overlooks the figuring dimension in his account of language. Hobbes lists "metaphor" as one of the four central abuses of language (*iv*.4) and later lists "metaphors, tropes, and other rhetorical figures" as one of the "causes of absurdity":

> For though it be lawful to say (for example) in common speech *the way goeth, or leadeth hither or thither*, the proverb says this or that (whereas ways cannot go, nor proverbs speak), yet in reckoning and seeking of truth such speeches are not to be admitted. (*v*.14)

Taylor holds this view to be naive. Not only does metaphor expand our expressive capacity, but it is also an indispensable aspect of language as a whole: figuration "makes it

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[6] It should be noted that Rosendale ultimately wants to blur the contrast and argue that because Hobbes's philosophy concerns only the public action and not the private subject, the *Leviathan* "becomes an argument, not only for absolute collective sovereignty and uniformity, but also for a strikingly advanced and Reformed tolerance of individual belief." However, I find this commonality that Rosendale draws somewhat needless because Hobbes held that personal belief should bear no relevance to public conduct. "A person is the same that an actor is, both on stage and in common conversation" (*xvi*.3).

[7] However, Hobbes's political thesis is not in itself the necessary conclusion of an anti-Cratylist philosophy of language. Locke also takes an anti-Cratylist position, but he arrives at a paradigmatically liberal political thesis.

possible to intuit and then articulate for the first time what [that figuration] discovers for us" (146). This is possible because there is some natural, not conventional, relationship between the words (figures) and their referents. This may not be the total naturalization of language learned by Adam or supposed by Cratylus, but it shows that language certainly has an inexorable Cratylist dimension.

Rather than seeing the corruption of language and the Fall that ensues as necessitating absolute rule, as Hobbes does, Milton wholeheartedly embraces (as the form he chose for his theodicy suggests) the figurative or poetic capacity of language. When Eve, in Hobbesian spirit, suggests they find communal accord around a common greatest evil "joining, / As joined in injuries, one enmity," Adam reminds her of the Protoevangelium uttered by the Son in the garden (*Paradise Lost* 10.1028–35). Adam reminds Eve that there still is a *summum bonum*, something Hobbes rejects (*xx*.1), but in the post-lapsarian world, the *summum bonum* can only be accessed through interpretation, for it is presented "through a glass, darkly," in figured rather than literal form (K*JV*, 1 Cor. 13.12). With the Edenic language lost, the Cratylist dimension of language, though compromised, emerges through figuration.[8]

That figuration is God's way of redeeming post-lapsarian humanity (or accommodating its understanding) in the Christian story finds fullest expression in Christ himself. As John C. Ulreich convincingly argues, central to Milton's theology of accommodation is the interpretation that Christ's incarnation "is both a metaphor and a theory of metaphor" (130). The making of the Word into flesh is the *figuring* of the word as flesh (John 1.14). Jesus is figuration, and he speaks in figuration. His interlocutors demand of him, "if you are the Messiah, tell us plainly" (*NRSV* John 10.25). But literal speech, plain speaking, is no way to communicate the divine after the Fall.

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[8] A caveat: figuration is also important in Eden. Raphael's lesson from books 5–8 proceeds by "lik'ning spiritual to corporal forms" (*Paradise Lost* 5.573). However, after the fall such figuration is necessary for any connection to the divine.

Instead, the word of the divine is communicated to us through figure, metaphor, enigma. The Protoevangelium (Gen 3:15; first introduced in *Paradise Lost* by the Son at 10.179–81) signals this shift in the relationship between humans and God after the Fall. Adam's interpretation of the enigmatic phrase serves as a kind of litmus test for his reconciliation across the final books of *Paradise Lost*. Like Hobbes, Satan is blind to the salvific capacity of non-literal language. As a result, he offers a literalist reading of the Protoevangelium:

> I am to bruise his heel;
> His Seed (when is not set) shall bruise my head.
> A world who would not purchase with a bruise
> Or much more grievous pain? (10.499–502)

Satan's literal reading strips the phrase of its power—a mere bruise is harmless. Michael teaches Adam to avoid this kind of literalism: when Adam asks Michael what stroke will cause the bruise, Michael responds, "Dream not of their flight/ As of a duel or the local wounds" (12.386–87). Such "local wounds" are the petty injuries that Satan dismisses. Figuration deals not with the local part, the individual referent of the vehicle (in this case the bruise), but with the global whole, the totality of meanings and associations on a divine scale. This latter kind of meaning is only understood through a process of renewed interpretation, and involves the hermeneutic process that Michael teaches to Adam. Adam rethinks the Protoevangelium three times (10.1030–35, 11.155–56, 12.233–35) before Michael finally presents a totalizing vision to accommodate his understanding of the enigma's meaning (12.427–25). Adam's understanding of grace cannot be grasped directly, for such communication with God is lost with the Fall. Rather, such an understanding involves communication through figuration and interpretation, faith's compromise within the plight of post-lapsarian language.

The Protoevangelium is the precursor to all divinely inspired text—the laws, which Michael says should be read typologically (*Paradise Lost* 12.230–35), Christ's enigmatic parables, and *Paradise Lost* itself. For Milton, the

post-lapsarian relationship with God is achieved through critical reading and interpretation. Such interpretation presupposes the divinely inspired text's figurative (i.e., non-literal) meaning. Poetry, Milton's chosen form for his theodicy, is therefore an indispensable instrument for faith in the post-lapsarian world.

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Women and Religious Authority: Passion and Reason in Elizabeth Barrett Browning's *The Seraphim, and Other Poems* and Aemilia Lanyer's *Salve Deus Rex Judaeorum*

Alessandra Azouri

Abstract: Elizabeth Barrett Browning challenges traditional poetic conventions within the patriarchal realm of religious devotional poetry in *The Seraphim, and Other Poems* (1838).[1] This essay examines Browning's striking connection to her seventeenth-century predecessor Aemilia Lanyer, author of *Salve Deus Rex Judaeorum* (1611). Browning and Lanyer rework the male-centric devotional poetic mode in order to destabilize the social restrictions and biases placed upon women within the genre. Both poets ultimately argue that the concord of emotion and reason establishes women's authority in religious devotional poetry over their male-poet contenders.

Any canonical list of renowned religious devotional poets tends to exclude women poets. While the poetry of authors such as John Donne, George Herbert, and Henry Vaughan certainly acquaint readers with an impressive repertoire of devotional poetics, female authorship within the genre must also be revered with equal consideration. Victorian poet Elizabeth Barrett Browning challenges and redefines traditional poetic conventions within her devotional poetry—most notably in *The Seraphim, and Other Poems* (1838).

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[1]   While Browning published *Seraphim and Other Poems* using her maiden name, Elizabeth Barrett, I refer to her by her more commonly known married name, Elizabeth Barrett Browning, throughout.

It is crucial to link Browning to her seventeenth-century predecessor Aemilia Lanyer. I posit that Lanyer's controversial *Salve Deus Rex Judaeorum* (1611) shares similarities with Browning's "The Seraphim" with respect to religious devotional poetry—in particular, through her adaptation of the Crucifixion of Christ. Victorian social constructs of the sensible woman during Browning's lifetime promoted passivity, silence, meekness, and forgiveness. These constructs were not unfamiliar to the Protestant society of Lanyer's lifetime, which was hostile toward outward physical displays of devotion and mourning, behaviours then typically associated with women. Christian traditions that perpetuated the notion that women were far more susceptible to passions and emotions upheld the exclusion of women as contributing participants in devotional poetry. In other words, external displays of emotions were depicted as excessively ostentatious and effeminate (Kuchar 62). Moreover, both Browning and Lanyer received criticism for speaking in the active voice of a male-dominated position, a prophet, within their devotional poetry (Cianciola 375). Browning inherits and expands upon certain literary modes formerly employed by Lanyer in order to clarify the necessity of women's sensibilities and their strengths. At bottom, both poets indicate that the concord of emotion and reason establishes women's authority in religious devotional poetry. This essay will illuminate the ways in which both Lanyer and Browning show that, in fact, women's propensity towards human passions positions them closer to Christ than their male-poet contenders.

I. Reserve versus Public Display of Devotion

The Tractarian notion of reserve purports that certain emphasis in religious poetry must be placed on what is kept hidden, rather than what is exposed (Cianciola 374). An individual's internal reflections during worship and contemplation are meant to be a private affair. The Catholic Church and European Christianity emphasize this conceit (Kuchar 52). Femke Molekamp explains that "the daily life of a liter-

ate Protestant woman in early modern England would have been shaped by acts of devotional reading and meditation, with the Bible as the most intensively read devotional text" (53). Therefore, both poets likely acquired a predisposition towards writing devotional poetry as a result of the Bible's prominence.

For the early modern English woman, social norms stressed that the public performance of excessive emotion was analogous to idolatry. In Lanyer's lifetime, Calvinist reformers characterized outward acts of devotion as effeminate and superfluous (Kuchar 62). Within a Protestant context, society was more hostile to physical displays of devotion and mourning than their Counter-Reformation cultures (Kuchar 52). Similar social conditions plagued Browning in Victorian England. Although more women participated in religious devotional poetics, Cianciola explains that "nineteenth-century women who wrote about theology were often taught to walk softly, if at all" (375). Browning's critics expressed concern that she overreached her bounds as a woman by addressing sacred topics so directly and boldly in her poetry (Cianciola 374). Critics across these literary time periods refuse to acknowledge that emotion and reason can coexist. As far as society was concerned, women possessed a propensity for melancholy and emotional unsteadiness, which inhibited their cognitive reasoning (Molekamp 57). Hence, an individual possessed by their emotion was irrational, sinful, and a poor Christian, and "no professed humility can cover the sin of 'overambition,' especially in that hallowed space 'between the material and spiritual'" (Cianciola 374). This conceit attempts to reinforce male power and rationality over women's emotions in poetry. However, I argue that this liminal space acts in accordance with Cartesian principles, which support passion's ability to transition interchangeably through the material and spiritual realms. As Molekamp asserts, seventeenth-century French philosopher René Descartes believed that the passions crossed the boundaries between the ontologically distinct body and soul. Therefore, the passions were both physically and spiritually transformative (Molekamp 57). It is this sacred space that Lanyer and Browning transcend via their poetics, which allows them to justify the ways of women to men.

II. Lanyer and *Salve Deus Rex Judaeorum*

Salve Deus Rex Judaeorum's controversy lies in Lanyer's fixing her female gaze upon the Crucifixion of Jesus. Lanyer appropriates and inverts the blazon, a literary device traditionally employed by male poets to describe and catalogue the bodies of women, to anatomically comment upon and dissect Christ. She also injects Mary and the Daughters of Jerusalem with unbridled passion and emotion during the Crucifixion. Moreover, Lanyer holds men accountable for their transgressions within the Bible, which implicates them in the death of Christ, while simultaneously advocating for the vindication of women. Lanyer prefaces *Salve Deus Rex Judaeorum* with "To the Virtuous Reader," wherein she evokes powerful female iconography from the Bible in order to remind readers, male readers in particular, of "all which is sufficient to inforce all good Christians and honourable indeed men to speak reverently of our sexe, and especially of all virtuous and good women" (*The Poems* 78). *Salve Deus Rex Judaeorum* formidably fashions women as authoritative and naturally inclined to transcendental grace as a result of their emotional and intellectual capacities.

When Lanyer invokes the disciples of Jesus, she writes, "Though they protest they never will forsake him / They do like men, when dangers overtake them" (*Salve* 631–32). Lanyer criticizes the disciples and suggests that during the moments when men should be conventionally strong, they exhibit weakness. Following these accusations, she claims that men are truly at fault for the Fall as chronicled in the Book of Genesis when she writes, "Let not us Women glory in Mens fall / Who had power given to over-rule us all" (759–60) and "Till now your indiscretion sets us free / And makes our former fault much less appeare" (761–62). Moreover, Lanyer endeavours to implicate Adam for his participation in the Fall:

> But surely *Adam* can not be exusde
> Her fault though great, yet hee was most too blame;
> What Weaknesse offered, Strength might have re
>   fusde
> Being Lord of all, the greater was his shame. (777–80)

If Adam were truly powerful, then he should have been capable of stopping Eve and preventing the Fall from occurring. Lanyer provocatively supposes that if strength is truly the faculty of man, then it is shameful that Adam's purported strength was absent in pre-lapsarian Eden. Adam failed Eve, and Lanyer vehemently suggests that "Her weaknesse did the Serpents words obay / But you in malice Gods deare Sonne betray" (815–16). Lanyer succinctly recapitulates the follies of men when she writes, "What can be expected / From wicked Man, which on the Earth doth live?" (737–38).

After Lanyer denounces Adam and the disciples for their indiscretions, she shifts her focus to the Daughters of Jerusalem and the Virgin Mary. When Lanyer writes, "Your cries inforced mercie, grace, and love / From him, whom greatest Princes could not moove" (975–76), she establishes that these qualities associated with women and weakness are more significant towards spiritual enlightenment. Their external displays of emotion are the strengths that vindicate and justify them in the eyes of God.

When Mary witnesses Jesus crucified, "she swouned; / How could she choose but thinke her selfe undone" (1012–13). This remarkable moment comports Mary as an individual engrossed in emotion, a woman moved by her passions. Mary's unsuccessful restraint of her passions reveals, as Kuchar observes, "her capacity to feel and express sorrow … and thus [is] intimately related to Christ's agony" (50). Kuchar further suggests that the deeply physically anguished dimension of Mary's grief is what "best expresses the Virgin's exemplarity and … best conveys her priestly role within the Crucifixion" (50). This demonstrates the Cartesian conceit of the passions as a necessary component for profound spiritual understanding. Mary's swooning suggests that she is impassioned, but I propose that, when Lanyer writes that Mary could only "choose but thinke her selfe undone" (*Salve* 1013), Mary is also in complete control of her reason. Only a reasonable individual could fully understand and process the complex emotions involved in such a profound event. Some critics in Lanyer's time positioned Mary as stoic, suggesting that rationality and emotion are mutually exclusive and women are incapable of dis-

playing both at once. This unflattering and sanctimonious critique displaces rationality from the Virgin Mary, rendering her experience of the Crucifixion as irrational and superfluous. Lanyer rejects the conceit that physical expressions of grief are analogous to irrationality and weakness. Lanyer's vision of the Virgin Mary is a courageous effort to empower women by attributing religious authority to them by way of the power attributed to them as mothers, suggesting a natural inclination to be closer to Christ (Kuchar 56). Lastly, Lanyer depicts Jesus in a compromised and vulnerable state, placing him closer to the realm of women than that of men when she writes, "His bowells drie, his heart full fraught with griefe / Crying to him that yeelds him no reliefe" (*Salve* 1167–68). The Son is participating in a violent outward display of emotion at his Crucifixion, which positions him in a vulnerable woman-like state similar to that of Mary (or the women in the poem). Christ's passions align closely with women's alleged propensity towards human passions and, hence, positions them closer to transcendental grace.

III. Browning and "The Seraphim"

Following Lanyer, Elizabeth Barrett Browning refuses to accept restrictions placed upon women's devotional poetry in her composition of "The Seraphim." As Karen Dieleman observes, Browning integrates devotion and exegesis, turning to more positive ends the usual stereotype of tears as weakness (63). More importantly, Browning elucidates how emotion and cognition coalesce within "The Seraphim." Cianciola writes that "the devotional mode as a poetic discourse of 'spiritual formation' … [employs] tropes of the human soul [that] connect spiritual reflection with lived experience in order to engage cultural issues of literary and religious authority in Victorian England" (367). Browning engages reason and emotion concurrently within "The Seraphim" to convey women's natural inclination to be closer to Christ, emulating a position that is strikingly similar to Lanyer's.

Browning tasks her seraphim, the angels Ador and Zerah, with the disarmament of men and equips women with the necessary tools to fully experience grace, namely reason and emotion. In "The Seraphim," Christ's meekness, forgiveness, silence, and tears align him with the virtues that were associated with women in Victorian England. Therefore, Browning's gender has authority in addressing the Crucifixion as a poet-prophet. Initially, Ador rejects the tears of women weeping at the Cross. He proclaims, "All women! yea! all men! / These water-tears are vain— / They mock like laughter" (Barrett 40), to which Zerah replies, "Mine Ador! it is all they can!" (Barrett 41). Julie Straight points out that "Ador scornfully rejects the tears of a woman kneeling beneath the cross 'With a spasm, not a speech' ... as an unworthy response to the Crucifixion" (281). Ador's attitude towards the women echoes the Christian traditions that reject outward displays of physical devotion. However, the women crying resemble Christ more closely than the male seraphim that cannot actively participate in "the mystery of his tears" (Barrett 24). Zerah reaffirms his incapacity to mourn and says, "Thou woman! weep thy woe! / *I* sinless, tearless—loving am, and weak!" (Barrett 42; emphasis original). For Browning, emotional "weakness" begets strength, and the seraph's incapacity to participate in weeping truly bears the sign of weakness.

Ador interjects and says, "Love Him more, O man, / Than sinless seraphs can" (Barrett 56). Browning elucidates how the male seraphs are excluded from the grace of God that requires human emotion. Angel voices exclaim, "We faint—we droop— / Our love doth tremble like fear" (Barrett 72). Browning echoes Lanyer in her depiction of the angels fainting. This is an important depiction because it was established through Ador and Zerah that seraphim lack the capability to be engrossed in emotion. However, this lack is contradicted by the fainting that the seraphim participate in, which suggests an overflow or excess of passion. This act is analogous to Lanyer's depiction of Mary swooning at the cross and suggests that a commixture of reason and emotion is necessary to achieve spiritual transcendence and to understand the ways of God.

Browning echoes Lanyer once more when she directs blame towards biblical male figures by personifying the Earth with the voice and point of view of a woman. The Earth says, "'Adam, Adam! thou didst curse us— / Thy curse is on us yet!'—— / Unwakened by the ceaseless tears" (74). This passage predicates the responsibility for the Fall on Adam's ignorance and his inability to participate in emotional devotion. Browning places the spotlight on the failures of Adam and the two male seraphim. Their ignorance prevents them from achieving transcendental grace. The exemplary outward displays of devotion by the weeping women in "The Seraphim" reinforce that passion is necessary to gain spiritual understanding. In Browning's epilogue, she hopes "That feeble ones, the frail and faint like me, / before his heavenly throne should walk in white" (78). Straight contests that "[Browning] juxtaposes Christ's meekness, forgiving spirit, and silence—virtues her society applauded in women" (272) against masculine figures who embody stereotypically gendered terms such as strength, pride, and knowledge. By asserting that feminine-coded emotion and passion is necessary to religious devotion, Browning carves out a space for herself as a devotional poet, proving that gender does not prohibit her writing with religious authority in "The Seraphim."

In Browning's preface to *The Seraphim, and Other Poems,* she asks readers, "Are we not too apt to measure the depth of the Savior's humiliation from the common estate of man, instead of from His own peculiar and primævil one?" (Barrett xi). She boldly undertakes the role of woman prophet within "The Seraphim" in an attempt to convey a meaningful relationship with Christ. She attempts to vindicate women from centuries of prior blame for possessing a quality that, in fact, suggests that women are significantly more in accordance with the spiritual realm. Similarly, Lanyer writes in "To the Vertuous Reader" that "all women deserve not to be blamed" and scrutinized (77). This undertaking to destabilize the social restrictions enforced upon women in devotional poetry positions both Lanyer and Browning as forward-thinking women for their respective times. Female

weakness inverts into strength, and male knowledge inverts into ignorance. Their efforts are laudable, and I firmly maintain that both earn their place on the list of recognized devotional poets. Browning adopts similar attitudes and literary modes in "The Seraphim" to those of Lanyer's *Salve Deus Rex Judaeorum* to serve as a commentary upon women's restrictions in devotional poetry, which remain upheld by social constructs. In sum, Browning and Lanyer distinctly espouse the devotional poetic mode as a conduit for spiritual integration and call for the amalgamation of passion and reason to achieve grace with Christ.

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The Rossettis' Fallen Women: "Two Sister Vessels" of Pre-Raphaelite and Tractarian Thought

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Abstract: Dante Gabriel Rossetti's dramatic monologue "Jenny" (1848) and Christina Rossetti's narrative poem "Goblin Market" (1862) mediate the archetypes of the fallen woman and the angel in the house within opposing Christian frameworks. This article compares both Rossettis' representations of Art-Catholicism and Tractarianism and ultimately demonstrates how their respective interpretations of feminine typology are reworked through their competing Christian narratives.

> If Eve did erre, it was for knowledge sake
> The fruit beeing faire perswaded him to fall: ...
> Not Eve, whose fault was onely too much love
> (Aemilia Lanyer, *Salve Deus Rex Judaeorum*)

The concept of the fallen woman within a biblical framework has been heavily reworked throughout the course of the Victorian period. Biblical typology, as a hermeneutic principle, establishes a parallel connection between the Old and New Testament. This mode of interpretation enables a character's traits to be reimagined to suit the reproduction of the Christian narrative. In relation to feminine typology, Eve, the fallen woman, and the Virgin Mary, the angel in the house, are the two models that are perpetuated within Victorian cultural archetypes. As a literary trope, the angel in the house is the "moral beauty" and is held as "the second conscience" of her husband (Elliott 135). By maintaining the morality of the private sphere, this model parallels her own body's spiritual and physical purity. The angel is figured as blissfully ignorant of her sexual agency, which she

uses only within the context of marriage. She deifies her station as the caretaker of domestic affairs. As the keeper of the private sphere, she is both "the soul of the home" and a figure of stability within the family unit (Bachelard 32–33). Through her "detecting, clear eyes," the angel upholds virtuous stability (Ellis 21). On the contrary, the fallen woman is the metonym of feminine deviation. She is the disgraced, the discredited, and the desexed because of her distance from ethical virtue. She is a public woman; she is a type of Eve. Through this archetype, the fallen woman is an oppositional figure of the social, aesthetic, and moral Christian values of the Victorian age. She represents a moral complexity that separates the unity of the corporeal body from the immaterial soul.

Dante Gabriel Rossetti's Art-Catholicism and Christina Rossetti's Tractarian poetics respectively manipulate these feminine typologies. Dante Gabriel coined the term "Art-Catholic" to define his art through the relationship between the soul and the body. Remaining true to the visual nature of the Catholic aesthetic, Art-Catholicism for Dante Gabriel was not a mode of didactic representation but rather the "beauty of language, attitude, and situation" as representative of the Christian imagination (Sonstroem 28). In his representation of women, Dante Gabriel uses Art-Catholicism to reify his belief of the deep significance in the visible world. This visible world refers to the experience of intuiting the importance of the living moment, which is demonstrated in his artwork depicting the beauty of the corporeal (the body) and the heavenly (the soul). Dante Gabriel's muses, such as Fanny Cornforth, Jane Morris, and Lizzie Siddall,represent the amalgamation of beauty as both damnation and salvation.

Christina Rossetti's poetics, however, are markedly different in terms of Christian influence. Tractarianism—a High Church movement—emphasizes the importance of church ritual, liturgy, and the doctrines of analogy and reserve. These doctrines highlight the natural world as experienced in relation to Christ and as an indirect mode of experiencing the natural world. Similar to Dante Gabriel, Christina's poetry emphasizes that "the visible and invisible

worlds [are] not separated," but also consistently "emphasizes the need to read in a spiritual light" (Arseneau 80). Comparatively, Dante Gabriel's dramatic monologue "Jenny" (1848) and Christina's narrative poem "Goblin Market" (1862) mediate competing narratives of Christian influence. "Goblin Market" emphasizes the Tractarian doctrines of analogy and reserve through the dialectical relationship of Laura and Lizzie. Both sisters are interdependently transformed by their spiritual experience of the natural world. By contrast, "Jenny" uses the Art-Catholic aesthetic to explore Biblical typology through "the first common kindred link" of the prostitute and the unfallen woman (208). The speaker mediates the reader's perspective of real and idealized womanhood, establishing the importance of the visible world. Ultimately, both Rossettis' use of biblical typology and religious metaphor serve different modes of analysis. Notably, Dante Gabriel uses Art-Catholicism to portray damnation and salvation as a liminal experience of the visible world whereas Christina uses reserve and analogy as a didactic framework to demonstrate the transformation of the feminine soul in the natural world.

The opening epigram to "Jenny" distorts the distinction between the fallen and unfallen woman. Through this distortion, Dante Gabriel portrays the fluidity of feminine typology within the visible world. "Vengeance of Jenny's case" introduces Jenny as both victim and sinner of an act that requires retribution. In this way, "vengeance of" can be read as acts of vengeance being performed by Jenny or by sin itself. Mrs. Quickly cries to "never name her," signalling the beginning of Jenny's erasure as a woman in the context of poem. However, by omitting "if she be a whore" from the epigram, Dante Gabriel enables the reader to read Jenny as both an object of scorn and, potentially, of pity. "If" also signals the liminal space that Jenny typologically occupies. The reader is unaware of what the committed sin is (adultery); nonetheless, her potential for sin enables the reader's scorn as a potential attitude for the rest of the poem. This potential for sin continues in the first stanza of the poem where she "[rests] for a while" on the knee of the male speaker,

blissfully unaware of the judgement being passed onto her (4). In the opening lines, the male speaker also links her physical beauty to their romantic relationship:

> Fair Jenny mine, the thoughtless queen
> Of kisses which the blush between
> Could hardly make much daintier;
> Whose eyes are as blue skies, whose hair
> Is countless gold incomparable;
> Fresh flower, scare touched with signs that tell
> Of Love's exuberant hot bed—Nay,
> Poor flower left torn since yesterday
> Until to-morrow leave you bare (7–15)

Jenny's beauty is purified with the natural imagery of "blue skies" and "fresh flowers" through the male speaker's own projection (10–12). The speaker links her physicality to the "beauty of language" of the Art-Catholic aesthetic (Sonstro-em 28). The speaker's diction, in choosing "fair," "queen," and "countless gold" enables the reader to view Jenny as having the potential for chaste beauty because he depicts her as such (11–12). In this way, Dante Gabriel demonstrates that Jenny's physical beauty veils her potential for sin. The speaker then dramatically shifts tone and establishes her as a "poor flower left torn"—a commodity of beauty (14). This change contrasts with her figuration as a "fresh flower" establishing the dialectic between the corporeal and "torn flower" as soul. Scholar Celia Marshik suggests that "the speaker is positioned within an inner standing point of perspective, allowing the speaker to express an aesthetic enjoyment" (575). However, this inner standing point of perspective is centred on the speaker's subjective gaze, not on the objective beauty of Jenny alone. In this way, Dante Gabriel portrays the language of beauty as a mode of interpretation that integrates the visible world with the idealized.

Through the Art-Catholic lens, Dante Gabriel applies biblical typology to transform the speaker's view of Jenny as both fallen and unfallen. The consistent repetition of "poor" and "grace" throughout the poem associates Jenny with an indwelling significance of liminality. "Poor shameful Jenny, full of grace" (18) paradoxically counters "Hail Mary,

full of grace" demonstrating Jenny's likeness to Eve and the Virgin Mary. Both typologies are inseparable in "shameful" and "grace," yet are also independently modifying Jenny as a whole—she cannot be identified as one without the other. The speaker's experience with Jenny is "something [he] does not know again" (42). This is another paradox that demonstrates the speaker as unable to fully capture her beauty. He "does not know" her true beauty, yet the choice of "again" suggests previous attempts to untangle her true essence. In this attempt to categorize archetypes, Marshik suggests that "[Jenny] becomes a book to be interpreted instead of an individual with her own reading" (96). Certainly, this view is mirrored not only through the speaker's aestheticization of Jenny but also in the reader's active interpretive performance. Like the speaker, the reader is unsure of how to typify Jenny:

> You know not what a book you seem
> Half-read by lightning in a dream!
> How should you know, my Jenny? ...
> But while my thought runs on like this
> With wasteful whims more than enough
> I wonder what you're thinking of (51–56)

The speaker identifies his attempt to understand her as "wasteful whims," thereby establishing her identity as typologically complex. "Half-read" again suggests that Jenny cannot be fully realized through the sight of neither speaker nor reader. Within the dramatic monologue is a dialectic of speech and silence passed between Jenny and the male speaker—a dialectic of giving and withholding information. Marshik further concludes that Jenny's "content only becomes apparent when the reader analyzes her text and communicates a reading" (566). The speaker implicates his own presumptions onto Jenny's character, which enables her typological duality; the speaker can only "half-read" her, signifying his inability to see the significance of Jenny beyond the visible.

Dante Gabriel portrays the speaker typologically as both Christ and Satan in his position of power over Jenny. The speaker simultaneously "[serves] the dishes and the wine"

(88) and "thrusts [Jenny] aside" (87), actions that relay a duality of grace-like empathy and scorn typical of the figure of Christ. Dante Gabriel's narrator also mirrors Milton's Satan through a mode of introspective self-creation. Similar to Satan, the narrator determines our reception of Jenny's character through his own "conjectural" thoughts (60). He "watches [her] there," (46) gazing at her beauty and figures her against the pure. Her devolution of character from the pure to the fallen is revealed to be equally self-fashioning and transposing through the lens of the narrator's own identity. She is both pure and fallen; he is both redeemer and condemner. This reversal of roles repeats throughout the poem, shaping the speaker's perception of Jenny's actions as damned or redeemed. Linda Peterson argues that Dante Gabriel's speaker "inserts [himself] into a social question" (209) through his projections onto Jenny, thereby mimicking the public sphere's reaction to prostitution. Thus, the speaker is simultaneously a Christian socialist by applying the principles of charity and reform and a capitalist by practicing ruthlessness for self-gain. "Serving the dishes and the wine" mirrors the act of Eucharist, which serves to redeem Jenny's character through an act of grace (88). As Jenny drinks with the speaker, she is sanctified as her "weariness may pass" (95). The wine acts to hide the "shame of [hers] suffice for two," enabling them to be on equal terms (92). Conversely, the speaker embodies the "hatefulness of man" (83) through his "conjectural" (60) thoughts about Jenny. Through these thoughts, the speaker gains a position of power over Jenny as a "purse may be / the lodestar of [her] reverie" (20–21). This act is later realized in the end of the poem when the speaker "[shakes] [his] gold" into her hair, reproducing the myth of "Danaë" (379–80). The speaker gains sexual gratification from her receiving position. In this way, the speaker's role as Christ and Satan parallels Jenny's reception as damned and redeemed.

The culminating point of "Jenny" solidifies the dichotomy of the "two sister vessels" (184). Through this metaphor, the speaker's cousin, Nell, and Jenny represent the epitome of both the unfallen and fallen woman:

> For honour and dishonor made,
> Two sister vessels. Here is one.

> It makes a goblin of the sun.
> So pure—so fallen! How dare to think
> Of the first common kindred link? (204–08)

The double repetition of these lines within the poem acts as a refrain, reminding the reader that the two women are "of the same lump" of origin (182). Through this metaphor, Dante Gabriel, as the poet, fashions the characteristics of each woman through the "beauty of language, attitude, and situation" (Sonstroem 28). Dante Gabriel portrays the "potter's power" as analogous to the speaker's power over the women (181). Just as the potter, or God, shapes the one "unto honour" and "another unto dishonour," the artist shapes the deeper significance of the visible world (Romans 9.21). Jenny, as "a goblin," eschews her purity as she is "frail and lost" (218). The presence of the sun, or the Son of Man in this aspect, is unable to provide intervening grace because of her "desecrated mind" (164). Similar to Eve, she bears the burden of her sins because the Son of Man cannot intervene.

Additionally, the speaker figures Jenny's mind as a "contagious … Lethe" (165–66) evoking a post-lapsarian mindset. The Lethe is portrayed as a self-consuming "coil," mimicking the body of a serpent, representing her as Eve through her absence of virtue. This self-consumption is what makes her "night and day remember not" (170), creating despair, withdrawal, and loss of transparency with virtue.

> Like a rose shut in a book
> In which pure women may not look …
> So the lifeblood of this rose
> Puddled with shameful knowledge, flows (253–96)

Dante Gabriel reworks the earlier book metaphor through her "shut" isolation. The "puddled" rose parallels the post-lapsarian transformation through obtaining "shameful knowledge." Jenny is no longer a "fresh flower" (12) of potential purity but a disjuncture of body and soul. By contrast, as the angel in the house, Nell embodies "the conscious pride of beauty" (197). Just as the speaker fails to see the "indwelling significance" in Jenny's character, the speaker reproduces the same shortfalls in Nell. She is correlated

with "fertilizing peace," (202) like the angel who is upholding virtuous stability for herself and others around her (Ellis 21). Nell is "[so] mere a woman in her ways" (187) while Jenny is "a woman almost fades from view" (277). Nell is merely appreciated for the beauty of attitude that she represents and provides for others. In this way, Dante Gabriel depicts Nell as the summation of moral beauty in the soul and body. As a whole, "Jenny" produces an Art-Catholic aesthetic through the representation of the beauty of language, attitude, and situation in feminine typology. Through this framework, the speaker's perspective shapes the deeper significance of the visible in both Jenny and Nell.

Christina Rossetti's "Goblin Market" is an allegorical exercise of spiritual transformation. The narrative follows the sisterhood of Lizzie and Laura and highlights the ways in which Christ and the natural world manifest through each sister's experience. As previously stated, Christina emphasizes that "the visible and invisible worlds [are] not separated" (Arseneau 63). This notion can be seen through the way in which each sister encounters the "goblins cry" and perceives them in radically different ways (2). Each sister typifies "things invisible" through their adoption of different roles (Arseneau 79). Laura is figured as Eve through her encounter with the fruits that are "[sweet] to tongue and sound eye" (30). As the goblins seduce Laura, she disregards her sister's warnings, and instead relies on her free will to satiate her desire. Once she "[sucks] their fruit" (128), Laura begins her spiritual descent. This sequence doubles as a sexual transaction between the "golden" virgin (represented by Laura) and the animalistic goblin men (123). Pionke argues that the goblin market represents a "spiritual economy" of transaction (899). The goblin market can also be read as a pageant sequence, representing the excess of desire, forbidden knowledge, and the public sphere. Most importantly, the goblin men are characterized in a hyperbolic fashion through their animalistic qualities.

> One tramped at a rat's pace
> One crawled like a snail ...
> Brother with queer brother ...

"Come buy, Come buy," was still their cry (73–104) This characterization of the goblins demonstrates intemperate sexuality shown through their physicality. Similarly, their lack of temperance shows through their base desire. The fruits they sell "plucked from bowers" (151) directly illustrates their victim's ignorance in the face of sin. Through this temptation, Laura becomes aware of her fallen nature after her "heart's sore ache" (261). Resultingly, Laura cannot "spy the goblin men again" (274). The text metaphorically casts her as Eve, cast out of "paradise," embracing the wrath of her sin in the post-lapsarian world. Through the doctrines of analogy and reserve, Laura experiences the perils of the natural world and is redeemed through it by Christ. Lizzie, as a type of Christ, offers a model of charity and sacrifice adopted by religious female groups that Christina herself participated in with the Sisterhood of All Saints (Rappoport 86). Lizzie symbolically represents the ideal of Christ in the natural world:

> Lizzie covered up her eyes …
> We must not look at goblin men,
> We must not buy their fruits …
> Their offers should not charm us
> Their evil gifts would harm us (50–66)

Linda Peterson argues that the role of symbolism within "Goblin Market" is to reproduce the narrative of "Christian redemption" (218). Lizzie portrays this redemption through her physical embodiment of sacrament. Lizzie's physical aversion to evil, "[veiling] her blushes" (35) and "[covering] up her eyes" (50) demonstrates her capacity for this purity. Moreover, she is "full of wise upbraidings," portraying her ability to instruct her sister on Christ's example (142). She is figured as "a lily in a flood" (409) and "a royal virgin town" (418), which symbolizes her own incorporation of chastity, temperance, and practiced virtue. Lizzie, as a "lily in a flood" (409), invokes the second coming of Christ as "she braves the den" (473) to save Laura's soul.

> Though the goblins cuffed and caught her …
> Scratched her, pinched her black as ink …
> Lizzie muttered not a word …

> But laughed in heart to feel the drip
> Of juice that syruppd all her face (424–34)

Casey associates this sequence as the reversal of Eve's transgression in eating the forbidden fruit (65). Adding to this notion, I posit that Lizzie's resistance to the violence mirrors the passion of Christ as he "is brought as a lamb to the slaughter … opening not his mouth" (Isaiah 53:7). Additionally, her sacrifice is fully realized through a Eucharistic-like ritual:

> Hug me, kiss me, suck my juices …
> Goblin pulp and goblin dew.
> Eat me, drink me, love me;
> Laura, make much of me;
> For your sake I have braved the glen (468–73)

In this passage, Lizzie's sacrifice heals Laura of her previous sins through transubstantiation. Lizzie's body becomes ritualized and the sacrifice itself is an act of grace for Laura. In her own letters, Rossetti claims the "feminine lot copies very closely the voluntarily assumed position of our Lord" (Rappoport 30–31). In this statement, Rossetti connects the doctrine of analogy with Lizzie's relationship with Laura; her role as redeemer is manifested through Christ's work and she is thereby closer to God and the natural world. Lizzie exemplifies the "moral beauty" of the angel in the house through her relation to Christ (Elliott 135). She upholds virtuous stability in her sphere through her sacrifice which symbolizes "life out of death" ("Goblin Market" 524).

Sisterhood is central to the narrative that both Rossettis establish throughout "Jenny" and "Goblin Market." Similar to the "two-sister vessels" (184) Jenny and Nell, Lizzie and Laura are "two blossoms on one stem" (187). The "two-sister" metaphor demonstrates similar points of comparison in both of the Rossettis' work. Dante Gabriel uses the visual significance of the Catholic imagination to represent the beauty of both women while Christina uses their comparison to demonstrate how each sister benefits from their relationship to the natural world. Their interpretations enable feminine typology to be reimagined through a Christian narrative. Through this narrative, the question of feminine

deviance and virtue showcases its significance within Christian morality and spiritual beauty within the natural world. Ultimately, it is through this exploration that both poets mediate a "sisterhood" of spiritual transformation.

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"In Endless Repetition": An Existence Decorated in Oppression in Ella Hepworth Dixon's *The Story of a Modern Woman*

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Abstract: In Ella Hepworth Dixon's *The Story of a Modern Woman* (1894), decor is a metaphorical vehicle for what critic Heather Kirk Thomas calls the "physiological and emotional womb-to-tomb domestic restriction of nineteenth-century women" (1). Using a series of close readings and a parallel examination of the wallpaper in Charlotte Perkins Gilman's short story "The Yellow Wallpaper," this essay explores how elements of the domestic spaces of Mary Erle, the novel's protagonist, serve as metaphors for the oppression faced by women in a world that constricts them to subordinate roles under men.

At the time of *The Story of a Modern Woman*'s 1894 serial publication in *The Lady's Pictorial*, the discussion of the "New Woman" was well underway (Fehlbaum and Hill). *The Story of a Modern Woman* was one of many texts that examined the role of women in society and "the idea that women, trapped by a society that offers up marriage as the only option, are eventually forced to barter away their emotional and intellectual well-being" (Farmer 22). This public consideration of women's social roles, which preceded but culminated in debates about the "New Woman," was known more broadly as the "Woman Question" (Dixon 82). In chapter nine of *The Story of a Modern Woman*, the narrator establishes protagonist Mary Erle's domestic world. Following the death of her father, economic circumstances force Mary to move herself and Jimmy, her young brother,

into a working-class apartment on Bulstrode Street, which Dixon describes as "grimy" and "starved-looking" (96). The walls of her room are papered with "dingy yellow [apples] ... sprawled, in endless repetition, on a dull green ground" (96) while the floor is carpeted with "faded true-lovers' knots ... meander[ing] with foolish reiteration" (118). This room and its contents embody the endless repetition of domestic expectations in a Victorian woman's life, which Mary finds to be devoid of the opportunities given to men. Furthermore, she is unable to free herself from the marriage plot into which she has been ensnared. This paper argues that the room's decor—its wallpaper and carpet in particular—is a metaphor for what critic Heather Kirk Thomas calls the "physiological and emotional womb-to-tomb domestic restriction of nineteenth-century women" (1), a group that includes Mary. I will examine the significance of the decor in Mary Erle's room by conducting a close reading of the descriptions of the wallpaper and carpet and their relation to scenes that take place in Mary's Bulstrode Street lodgings. In particular, the scenes in which Mary is waiting for her lover, Vincent Hemming, provide important exemplifications of the existential stagnation that Vincent causes in Mary. This paper will also examine the novel's repeated imagery of Dr. Strange's discarded lover—a woman known only as Number 27—and his fiancée, Mary's friend Alison Ives. Neither woman makes it out of their courtships with Dr. Strange alive, making their narratives pertinent to the discussion of women mired in an endless cycle of waiting for men who will never arrive. Finally, I will compare the significance of Mary's wallpaper to secondary feminist criticism of the wallpaper in Charlotte Perkins Gilman's "The Yellow Wallpaper." Although it is unlikely that Dixon ever read "The Yellow Wallpaper" (it was never published in the United Kingdom and American writer Gilman did not visit England until 1896), the similarity of social commentary between the two stories is unmistakable. The criticism that analyzes the wallpaper in Gilman's story is thus useful in considering the wallpaper's role in *The Story of a Modern Woman.*

In the novel, the characteristics of Mary Erle's wallpaper illustrate how it becomes a metaphor for her domestic restrictions. Mary Erle's wallpaper and her experiences of oppression as a woman are unrelated at face value but share salient characteristics that bind them together in a common meaning. Dixon describes the wallpaper in question as a pattern of endlessly repeating "dingy" apples on a "dull green ground" (96). For the apples, endless repetition means an inability to pursue other opportunities or detach from their predetermined path. In the same way, Mary feels the oppression of being a woman in her inability to move on from her engagement to Vincent Hemming, even when he himself leaves it to pursue his own opportunities. "Cornered by the cant of tradition and prevented at every turn from achieving even the most modest gains" (Farmer 23), Mary is unable to detach herself from the inexorable, predetermined path of women destined to be subjected to the whims of men. Steve Farmer remarks in his introduction to the novel that "Dixon uses the word 'inexorable' seven times over the course of the novel, further emphasizing the inflexibility of Mary's life" (35). This observation supports the claim that Mary, like the wallpaper's apples, is trapped and unable to move forward. Dixon contrasts Mary's lack of freedom with Vincent Hemming's excess of freedom: he spends the majority of his life on detours from his commitments to Mary, his work as a politician, and his wife while Mary is unable to achieve upward economic mobility or even move away from her Bulstrode Street apartment.

Day to day, Mary's life is filled with mind-numbing repetition. When she embarks on her career as an artist, the Royal Academy of Art requires that she spend months painting dots on a canvas in her attempt to gain entrance to the school. After her stippled Laocoön is not accepted by the panel, she is forced to find work as a writer. Meanwhile, her male colleague Perry Jackson goes on to become a wealthy artist by selling paintings of female stereotypes. The irony in this turn of events illustrates the way in which the oppression represented by the wallpaper affects the women characters of the novel markedly more than the male char-

acters. Even when Mary becomes a writer, her male editors assign her to write the same society articles month after month and novels that follow a predictable path along the "old lines": "a dying man in ... the first volume; a ball and a picnic in the second" and the fulfillment of a marriage plot in the last (Dixon 130). Mary's life becomes a cruel copy of the novels she is forced to write, marked by an endless inexorability that will stifle any taste of "the intoxication of achievement" (189).

Mary's professional stagnation serves as a parallel to her personal and romantic stagnation, as exemplified by the repetition of scenes in which Mary is left hanging, so to speak, by Vincent Hemming. Vincent is Mary's primary love interest for the majority of the novel and demonstrates much of the pain that men cause women in patriarchal societies. From the moment that he spontaneously proposes to her following her father's death, Mary recognizes that she has "tasted for the first time ... the helplessness of woman, the inborn feeling of subjection to a stronger will, inherited through generations of submissive feminine intelligences" (Dixon 28). In the span of a few hastily spoken words and two hands clamped around her wrists "like iron links," he signs Mary up for a lifetime of subjection to the marriage plot that he will never fulfill (28). Vincent's negative effects on Mary are manifested by his habit of keeping Mary waiting—waiting for him as he travels the world; waiting for him to come visit her when he returns home; waiting for him as he explores the opportunities that will never be available to her because she is a woman.

In chapter twelve, aptly titled "The Woman Waits," Dixon describes Mary avidly anticipating Vincent's return from his journey to document the Woman Question in various foreign countries. She gives her brother, Jimmy, nearly all of her available money so he will vacate the house and anxiously arranges and rearranges her domestic domain, "waiting, waiting, and waiting" for Vincent to arrive (Dixon 121). At one point, Mary hears an "agitated ring of the bell, and someone hurrying up the stairs" (118). Mary stands up and clasps her hands together, "looking vaguely down

at the faded true-lovers' knots which meandered with foolish reiteration over the carpet" (118). It is only Jimmy, and Vincent never arrives. Surrounded by endlessly repeating apples on the walls and ironically reiterated true-lovers' knots on the floor, Mary is in tragic harmony with her surroundings. Similar to the wallpaper being a metaphor for Mary's oppression, the true-lovers' knots are an unrelated item that shares tragically common qualities with Mary's relationship with Vincent. Like the knots, Vincent's love has become faded and unreliable, causing Mary to meander through her life as an author and would-be artist, toiling endlessly. While the text focalizes through Mary's judgment of the knots as "foolish," (118) Mary comes to realize her own foolishness as she waits for a man who is not coming.

In line with Dixon's desire for a union between women, Mary is not the only woman who is left waiting. Shortly before Vincent's return to England, Mary visits Regent's Park. There she sees a young shop-girl sitting in the park. Mary will later find out that this is the former lover of Dr. Strange, whom she will only know as Number 27. The text's focalization through Number 27 foreshadows Mary's own disappointment at the hands of a lover who will fail to show up: "he had not come, and in her glittering eyes one read the fact that in all human probability he never would" (Dixon 116). This scene repeats the image of women waiting for men. Men who, unlike Mary, Number 27, and Alison Ives, have the privilege of being able to walk away unscathed after "ruining the lives of ... women" (MacDonald 43). Mary's love life "will all be a blank" (303) after the disappointment of Vincent; Number 27 will die from the consequences of an attempted suicide; and Alison Ives will die of consumption linked to Dr. Strange and her discovery of his relationship with Number 27.[1] Meanwhile, Dr. Strange will go on to become a "smooth, smug, [and] successful" doctor (Dixon 44). Even Vincent Hemming, who will interrupt Mary's waiting to beg her to run away with him, will eventually return to the marital security of his wife and child. The privilege of choice afforded to these men illustrates the level to which they are spared from—and complicit in—the oppression of women in

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[1] For more analysis on the insinuated complicity of Dr. Strange in Alison Ives's death, see Anthony Camara's "'Germ Theories': Bacteriology in Ella Hepworth Dixon's *The Story of a Modern Woman*."

a world of "laws made for man's convenience and pleasure" (189). While Mary and Vincent are both represented in the metaphor of the faded true-lovers' knots, Mary is the one who has to see it—and the one who suffers most from their relationship.

Charlotte Perkins Gilman creates a similar metaphor between domestic decoration and the oppression of women in her short story "The Yellow Wallpaper," which makes her short story a useful comparison to *The Story of a Modern Woman*. In "The Yellow Wallpaper," the protagonist and narrator is a new mother who descends into insanity as a result of her husband's attempts to cure her postpartum depression with confinement and rest in a room bedecked with sickeningly yellow wallpaper. Repeatedly exposed to the wallpaper's delirious repetitions, the narrator "gradually becomes convinced not only that her husband has entrapped her in the attic but also that the wallpaper contains other trapped women whom she must rescue" (Thomas 7).[2] This reasoning leads her to manically rip the paper off the wall in an attempt at freedom. As a result, the wallpaper can be seen to metaphorically represent the protagonist's confinement at the hands of her husband and social constructs at large. The wallpaper in *The Story of a Modern Woman* also metaphorically represents Mary's experience of being trapped in economic and romantic imprisonment, although the wallpaper's effect on her is much less intense than on the protagonist in Gilman's story.

Interestingly, critics have also pointed to the short story's implication of wallpaper "as a potential mental health hazard for women, children, and convalescents in restricted environments" (Thomas 2). Wallpaper in the Victorian era was often made using arsenic, with especially high concentrations in yellow and green varieties (Hawksley 1); notably, "The Yellow Wallpaper" and *The Story of a Modern Woman* both contain yellow and green wallpaper. In the case of "The

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[2] The camaraderie between oppressed women in "The Yellow Wallpaper" echoes Alison Ives's plea for women to come together and be united in the fight for their survival. Both Dixon and Gilman advocate for a "social trades-unionism between women" (Stead 71).

Yellow Wallpaper," the narrator experiences hallucinations that could very well be caused by arsenic poisoning, and while Mary's symptoms of ill health are less surely pointed towards arsenic poisoning, she has a generally poor bill of health by the end of the novel, with Vincent describing her as "ill [and] anemic" (Dixon 296). The harm caused by domestic confinement in these texts thus goes beyond the mental into the physical, with wallpaper serving as the literal and metaphorical symbols of the harm caused by female domestic oppression. The elements of Mary's domestic spaces in *The Story of a Modern Woman*—her wallpaper and carpet in particular—serve as metaphors for the oppression faced by women in a world that constricts them to subordinate roles under men, causing the stagnation of any trajectories beyond the domestic. Against the backdrop of the metaphorical decor of her apartment, Mary will join the other women of the novel in their physical and mental degeneration at the hands of gendered oppression. Dixon leaves readers with the fact that Mary will never gain meaningful professional success nor the full commitment of any lover as she slips further into ill health—a grim and powerful argument in the author's fight against the domestic confinements of her time and the times to come. Yet *The Story of a Modern Woman*'s themes of oppression and subjugation are interestingly shown to apply to both women and men, albeit disproportionately. Mary and Vincent are both trapped by the social constructs of matrimony and domesticity in the late nineteenth century and unable to triumph over the fear of civilization's judgment. In illustrating the anguish that marriage—either would-be or consummated—causes both men and women, Dixon buttresses her argument against nineteenth-century domestic expectations by showing the range of their victims.

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"With Their Light Footsteps Press": Edward Thomas, W.B. Yeats, and the Symbolism of Loss

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Christopher Horne

Abstract: Equally indebted to a pastoral tradition that projected the poet's emotional interiority onto the natural world, W.B. Yeats's and Edward Thomas's nature poems rely on an affective symbolism. For Thomas, however, whose poetic landscapes are never wholly removed from his participation in WWI, there arises a contradiction between the Romantics' transcendent mode and the psychological realities of war. Focusing on how two of his pastoral poems, "Roads" and "February Afternoon," address symbolic and formal oppositions, this paper posits that Thomas reconfigures his symbolism to accommodate both spiritual absence and human loss, resolving the antinomy of transcendent vision and traumatic experience.

In his 1900 essay "The Symbolism of Poetry," W.B. Yeats states that "all sounds, all colours, all forms, either because of their preordained energies or because of long association … call down among us certain disembodied powers, whose footsteps over our hearts we call emotions" ("Symbolism" 879). Yeats's call for emotional symbolism at the turn of the century reflected his growing interest in the symbolist principles of the Romantics and the nineteenth-century French poets he discovered in Arthur Symons's *The Symbolist Movement in Literature* (1899). Following these principles, the poet detects and dramatizes psychological states in landscape and natural forces. This practice is perhaps best illustrated by Yeats's "The Sorrow of Love," in which the motions, sights, and sounds of a windy evening reveal "earth's old and weary cry" (12). This multisensory intimation of emotional distress in a personified earth aligns

with the symbolists' attempts to capture the ineffable conditions of human interiority through synesthesia. As a poet aligned with William Wordsworth's naturalistic-elegiac mode, the practitioners of which tracked the deterioration of England's rural culture and landscape (Middleton 313), Edward Thomas was similarly invested in developing a symbolism that could address humanity's shifting affective engagement with natural phenomena.

Thomas's nature poetry is characterized by many oppositions: heightened and vernacular language, eternity and immediacy, and the presence and absence of the human and the divine. Drawing on Lucy Newlyn's discussion of Thomas's derivations from the Romantics (as well as her claim that his work regularly displays Yeatsian antinomies)[1] and Edna Longley's observations on the affinities between his and Yeats's symbolism, I will address how Thomas's poem "Roads" (1920), supplemented by "February Afternoon" (1920), attempts to reconcile his transcendent vision of poetic inspiration with the pervasive psychological impact of loss during the WWI. In contrast to Longley, who posits that Thomas's natural symbolism effects "a diminution of man's importance in the landscape" (33), I contend that Thomas—through a series of identifications between the human, the avian, and the divine—constructs a natural, symbolic order that memorializes both the war's casualties and a receding numinous presence.

In the first lines of "Roads," the speaker qualifies his plain but emphatic opening statement, "I love roads," by identifying his object with a divine force: "The goddesses that dwell / Far along invisible / Are my favorite gods" (1–4). By introducing himself and his spiritual preference in the first person, he foregrounds individual perspective. Indeed, his description of the road disappearing in the distance, which doubles as a depiction of a receding divine

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[1] As Yeats matured, he came to see all consciousness as the tension of psychic and spiritual opposites or antinomies (Ramazani and Ellmann 92). See, for example, the counterposed images of mastery/failure, life/legacy, and body/spirit in "Sailing to Byzantium" and "The Circus Animals' Desertion."

presence, imitates the sweeping gaze of a surveyor.[2] Later, Thomas's speaker develops his observations of the road into a radically subjective position, stating that it "would not gleam / Like a winding stream / If we trod it not again" (15–17). This assertion establishes that human perspective and presence are key to the magical quality of place. Through his shift from the singular pronoun of the beginning lines to the collective "we" and his focus on the visual rather than the "invisible," the speaker reframes his personal, sublime association as a broadly identifiable symbol of human absence and loss. His balancing of this collective experience and a distant spiritual presence in the one figure of the road illustrates Newlyn's assertion that Thomas instills symbolic markers with "a significance that hovers between the psychological and the numinous" (431). Thomas's symbolism, then, extends Yeats's uncertainty in attributing the emotional response evoked by the symbol to either "long association" or "preordained energies"—that is, either unconscious significances accrued over time and through experience or a *priori*, spiritual truths. As I will show, however, "Roads" resolves this long-held tension between the experiential and received determinants of the affective response that is so central to both poets' symbolism.

    Along with the counterbalanced symbolism of the road, Yeatsian antinomies suffuse the syntax of "Roads," dramatizing the speaker's crisis of belief and uncertainty. In the third stanza, for example, the speaker depicts the road as a temporal paradox:

> On this earth 'tis sure
> We men have not made
> Anything that doth fade
> So soon, so long endure. (9–12)

Aided by his sudden change in register from the candid vernacular of the earlier stanzas to an archaic diction that revives "'tis" and "doth," he affects a mode of eternal wisdom. This passage, unlike its surrounding stanzas, transitions to

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[2] Thomas was long familiar with this perspective: one of his common assignments as a freelance writer was to produce topographical descriptions

the following stanza with a colon, a mechanical device that enforces the atmosphere of eternity by drawing out our reading. The object in focus, however, balances the contradictory states of finitude and permanence. The chiasmus of "doth fade / So soon, so long endure" formalizes the speaker's paradoxical observation of the road's real and imagined qualities, manifesting his struggle to maintain a transcendent vision against the background of mortality and fading memory established in the preceding stanza (5–8). This equivalence between content and form is a common quality of Thomas's work that parallels Yeats's use of symbolism. As Longley notes, both poets "depend in theory on symbol and poem being coterminous; in practice, on a nexus of image, syntax and rhythm" (39). In "Roads," the speaker's contradictory statements often hinge around carefully placed caesura and enjambment like that in "Often footsore, never / Yet of the road I weary" (29–30). Here, the contrasting adverbs divide the speaker's physical exhaustion from his unfaltering belief, but their isolated position together on the first line recalls the paradoxical balance of "fade" and "endure" in stanza three. By thus foregrounding the tension of the immediate ("often") and the non-finite ("never"), the speaker heightens the uncertainty of his spiritual position. In so doing, he questions the adequacy of his transcendent vision.

At the centre of the speaker's numinous vision is "Helen of the Roads" (33), a figure borrowed from the Welsh mythic cycle *The Mabinogion* and remembered for ordering the construction of roads throughout Wales. In the poem, however, Helen's divine influence extends beyond the bounds of the road to include both the avian and the human world: "Abiding in the trees / The threes and fours so wise / The larger companies" (37–39). The speaker's depiction of the goddess's presence superimposes the image of a flock of birds at rest over that of an encampment of soldiers, rendering his vaguely defined collective subjects indistinguishable from one another. He carefully chooses his words to evoke military organization without undermining the double image; for example, "threes and fours" were familiar numbers

for British infantrymen during WWI, given that a standard infantry division contained three brigades, a brigade four battalions, a battalion four companies, and a company four platoons. This merging of the natural habits of birds and the organization of soldiers also appears in the poem "February Afternoon," where such equivalence sparks the speaker's realization of a universal law "that the first are last until a caw / Commands that last are first again" (4–5). After defining this order as indelible and eternal in the first stanza, he identifies it in the final lines with a God who "sits aloft in the array / That we have wrought him, stone-deaf and stone-blind" (13–14). His terrifying image of a wholly senseless and transcendent divine power undermines the organizing principle of the "array" and implicitly demands a symbolic order that accounts for the sensory and psychological realities of wartime.

Against the critique of a distant God in "February Afternoon," Helen occupies an increasingly concrete position in the speaker's perception in "Roads":

> And it is her laughter
> At morn and night I hear
> When the thrush cock sings
> Bright irrelevant things. (45–47)

The thrush cock who mediates Helen's voice here appears not only in Thomas's poetry (i.e., "The Thrush" and "The Green Roads") but also in Thomas Hardy's "The Darkling Thrush" (1900) and Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" (1865) as a figure that sustains beauty against mortality. The thrush's tendency to sing in all weather earned it the epithet "stormcock" and made it an ideal symbol of the pastoral poet's struggle with loss. In this passage, however, the bird's singing is too abstract a symbol to reconcile the speaker's spiritual vision with the immediate psychological reality of loss presented by the war. The speaker's admission that the song is "irrelevant" supports Newlyn's argument that, in Thomas's poetry, "nature and naturalism are enhanced by a magical aura which is half-dismissed as whimsical, half-indulged as overpoweringly pervasive" (418). But in the next association he con-

structs, the speaker of "Roads" realizes a symbol that draws together the emotional weight of loss and the numinous presence. Shifting from the thrush's song to the rooster's call, he imagines "Troops that make loneliness / With their light footsteps' press, / As Helen's own are light" (49–51). By associating the goddess's footsteps with those of the lost soldiers and mediating both through a natural phenomenon, he finds a means to represent two absences through a single presence. Thus, the natural symbol becomes a memorial vessel for the departed and the fading divine.

By adhering closely to the affective quality of the symbol, Thomas aligns his symbolism with Yeats's heightened invocation fifteen years prior of "certain disembodied powers, whose footsteps over our hearts we call emotions." In "Roads," this image of affective response and Yeats's early vision for a symbolism that addressed unconscious and spiritual experience finds form in the combined footsteps of the goddess, the birds, and the war dead. The movement of the figures' feet as the poem nears its end resolves the condition that the speaker established in the third stanza of the necessity of human presence to his vision of nature's sublimity. Likewise, his identification of divine presence with human absence through the medium of the birds elides the opposition of the transcendent vision and the psychological realities of war presented in "February Afternoon." Far from causing "a diminution of man's importance," Thomas's symbolism merges numinous perception and emotional awareness in a form that forever recalls man and the divine in their absence.

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"Is She the Right Amount of Crazy?": Mythologization of Fictional Women in Jennifer Egan's *A Visit from the Goon Squad*

Ariane Lecompte

Abstract: In her novel *A Visit from the Good Squad* (2011), Jennifer Egan constructs a diverse facet of female characters that explore the ramifications of archetypal compartmentalisation in pop culture and literature. Cultural tropes such as the manic pixie dream girl and the trophy wife can be analyzed within the novel to show their long-term effects on women. The novel creates a template to analyze the hierarchical nature of female archetypes in pop culture, and by extension, the dehumanization of women as these archetypes transcend from literary tropes to cultural expectations of a woman's place in society.

To celebrate winning the Pulitzer Prize for *A Visit from the Goon Squad* (2011), Jennifer Egan conducted an interview with the Scottish Book Trust, explaining how "the more you can suggest without spelling out, the more you can encompass in the same space … fiction is always about compression and suggestion" (Gallagher 2011). Throughout the novel, Egan toys with her female characters' interiority, creating a seductive grasp on the elusiveness of her female characters, and slowly creating a mythological aura around characters Sasha, Jocelyn, and Mindy. Egan constructs a diverse panel of female characters that explore the ramifications of stereotypical compartmentalization of women in pop culture and literature. In particular, Egan juxtaposes Sasha's mysterious, elusive character with the characters of Jocelyn and Mindy, who revolve around the powerful, wealthy, and un-

apologetically philandering Lou. The novel partially focuses on Jocelyn and Mindy to reveal the abuse they experienced at the hands of Lou, something that is absent from Sasha's character. These internal focalizations position Jocelyn and Mindy as false dichotomies of female portrayals in pop culture and of the reader's perception of such characters, thus complicating the tropes they embody. Through her use of narrative forms—specifically third person omniscience and narrative temporality—Egan critiques the cultural phenomenon of compartmentalizing female characters with the use of popular character tropes that undermine the complexity of their experiences as women. This essay will examine the characterization of Sasha, Jocelyn, and Mindy to illuminate the way in which Egan deconstructs these tropes.

Fantaisie Fatale: The Death of the Mythological Sasha

In a review of *Elizabethtown* (2005), a movie known for its lacklustre attempt at a classic romantic tragicomedy, Nathan Rabin coined the now infamous term manic pixie dream girl (MPDG). Rabin describes this character trope as a woman who exists solely to "teach broodingly soulful young men to embrace life and its infinite mysteries and adventures" (Rabin n.p.). These female tropes are consistently used in movies and literature as pre-assembled characters who are ascribed certain alluring yet two-dimensional qualities that highlight their femininity (i.e., being mysterious, elegant, a femme fatale, etc.), but deny the audience any hint at their subjectivity and complexity. Commenting on the cultural phenomenon of the MPDG, Laurie Penny details how these female characters are "never a point of view character ... instead of a personality, [they have] eccentricities, a vaguely-offbeat favourite band, a funky fringe" (Penny n.p.). This phenomenon is exemplified through Sasha's lack of focalization in the novel despite her many dedicated chapters. This trope dehumanizes fictional women by limiting their characterization while simultaneously mythologizing their stories and experiences to seduce the audience. Such movies and literature fail to acknowledge the disappointment

experienced by audiences around these women when time reveals their imperfect humanity. Penny expresses that "the worst thing about being [a] MPDG is the look of disappointment on the face of someone you really care about when they find out you're not their fantasy at all—you're a real human who breaks wind and has a job" (Penny n.p.). In Sasha's last chapter, written in PowerPoint format from the point of view of her daughter, Egan reveals her evolution from a wild, young, and mysterious women in New York to a tame, married mother of two kids living in Arizona—the change seems drastic, almost disappointing to the reader. The novel offers readers closure to Sasha's storyline but this closure shatters her mythical characterization by revealing her mundane trajectory. Egan constructs Sasha to fulfill readerly expectations (of the MPDG) to critique this two-dimensional woman who exists only in the fantasies of her audience.

Egan deconstructs the idealization of women for the audience by using Sasha to manipulate the audience and ultimately to shatter their perception of two-dimensional women characters. Sasha is the character with the most dedicated chapters, yet none of them are written from her point of view. Our first introduction to Sasha finds her in the process of stealing a woman's wallet while on a date. Egan constructs a sense of mythology around Sasha's character by being selective about Sasha's subjectivity while simultaneously emphasizing the effect she has on the men around her. In fact, the last lines of the book depict these two men reminiscing about Sasha at her old apartment:

> "A sound of clicking heels on the pavement punctured the quiet. Alex snapped open his eyes, and he and Bennie both turned—whirled, really, peering for Sasha in the ashy dark. But it was another girl, young and new to the city, fiddling with her keys." (Egan 340)

These final lines indicate the power of female mythology as both men possess an idealized and pre-constructed perception of Sasha that remains preserved in their minds for years. However, it also indicates the disposability of these

women as they are not idolized for their individuality but for the quirky trope they embody. Egan parallels Sasha's thievery with memories from her past therapy sessions that attempt to work through her kleptomania. Egan thus juxtaposes Sasha's seductive quality and her acute awareness of the male gaze as she "[feels] the waiters eyeing her as she sidle[s] back to the table" with her kleptomania (4). *Goon Squad* thereby hints at the complexities of her interiority without having the opportunity to further delve into Sasha's inner world. Thus, this juxtaposition of her date with Alex and her memories of a therapy session highlight the contrast of the MPDG trope with her hidden interiority. Moreover, Sasha's kleptomania is not revealed to the men who fantasize about her until the very end of the novel. In this instance, her mysterious aura is only heightened by Bennie and Alex's reminiscing conversation about Sasha: Bennie reveals her kleptomania to Alex, but nonetheless insists that he was "crazy about her" (338). Alex's thoughts on Sasha show how the formation of her mysterious aura is heightened by the revelation of her kleptomania, and how his fantasy of her endures after years: "A connection was trying to form in Alex's mind, but he couldn't complete it. Had he known Sasha was a thief?" (338). While standing outside Sasha's old apartment, Alex's adoration for her only grows as "the fantasy imbued him with careening hope" (339). However, during these moments, the two men never wonder what might have caused the kleptomania, nor are they curious about her interiority; instead, they merely wish to preserve the MPDG fantasy.

David Cowart has written on the parallels between Sasha and the Greek mythos of Eurydice, furthering the idea that Sasha is a mythologized woman. Cowart argues how, in the chapter "Good-bye, My Love," against the backdrop of Naples, Sasha and her uncle Ted re-enact their own version of the Orpheus and Eurydice myth. Once again, Egan positions Sasha as the mythologized woman with no interiority and whose stories are told merely through the eyes of a man. Ted is "the searcher for Sasha [who] stumbles into a dangerous milieu with a complex, devious woman at its cen-

ter" (Cowart 246). In addition to the ancient Eurydice myth, Sasha's mythology also mirrors modern characterizations of fictional women. In the popular television show *Gossip Girl* (released in 2007, four years prior to the publication of *Goon Squad*), protagonist Serena van der Woodsen embodies a similar mythology to Sasha's character. In the episode "Desperately Seeking Serena," Serena's character appeals to the male gaze. Along with her beauty, Serena struggles with alcohol and drug consumption, but those issues were only an unexplored attribute that emphasize her mystery, her "damaged" character, and her mythology. These issues, such as kleptomania or drug consumption, are used as narrative devices to add to the aura of mystery of a female character, not to expand on the complexity of their interiority. Bennie and Alex's conversations about Sasha gloss over the issue of her kleptomania, and the motivations behind such actions are not further elaborated on; rather, the emphasis is on the fantasy Sasha holds within the mind of the two men. The extensive problem of mythologizing women such as Sasha, Serena in *Gossip Girl*, or even Greek myths of Eurydice, shows how their personhood is formed and understood purely through the male gaze. These women do not have agency over their own narrative. To mythologize these women is to remove power from their voice and their story—to mythologize these women is to exert power and control over them.

"You said you were a fairy princess"[1]: Tropes Transgressing Innocence

The novel's third chapter, "Ask Me If I Care," is narrated by Rhea, a young (wannabe) punk girl living in the suburbs of San Francisco. Rhea's description of her friend Jocelyn portrays her breath smelling of "cherry gum covering up the five hundred cigarettes [they] smoked" (Egan 40). The innocence of cherry-flavoured bubble gum overlapped with the harshness of nicotine—the dark allure of adulthood reflected in the initiatory act of smoking —is a reflection of Joce-

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[1] Egan 45.

lyn's transgressive innocence. Jocelyn, at the age of seventeen, begins a sexual relationship with Lou, a middle-aged man whose marital status is vague, yet whose philandering tendencies are glaringly obvious and whose moral compass seems skewed by most standards. Jocelyn embodies many tropes found throughout literature and pop culture: the teenage runaway and the naïve woman taken advantage of by an older man. These female tropes serve to mould a female character into a two-dimensional persona; Jocelyn's interiority and experiences are confined and understood within the reader's conception of her associated tropes. Thus, Jocelyn's experiences and the abuse she suffers at the hands of Lou are not her own but become an expected narrative consequently dealt due to her stereotypical storyline.

Jocelyn's tropes are created through the juxtaposition of her naïveté and the harshness of her reality. The quick evolution of Jocelyn and Rhea's mature activities highlights not just their loss of teenage innocence but also the naïve outlook they preserve through their experimentations with drugs and sex. Rhea states that "Jocelyn and I have done everything together since fourth grade: hopscotch, jump rope, charm bracelets, buried treasure, Harriet the Spying, blood sisters, crank calls, pot, coke, quaaludes" (43). Furthermore, Rhea's diction when describing Jocelyn's sexual experiences with Lou reveals their true naïve nature: "Lou did some lines off Jocelyn's bare butt and they went all the way twice, not including when she went down on him" (43). Rhea's use of the euphemism "[go] all the way" instead of saying "sex" reveals her and Jocelyn's inexperienced and innocent approach to sex. This inexperience is to the detriment of Jocelyn, who is lured by Lou's charm but fails to see the abusive nature of their relationship.

In Jocelyn's second chapter, "You (Plural)," written entirely from her point of view, Egan uses Jocelyn's interiority to deconstruct her tropes and show how damaging they can be to a young, impressionable woman. In this chapter, readers finally understand Jocelyn's thoughts and emotional process: "Rhea shakes her head at me—my voice is too loud. I feel a kind of anger that fills up my head sometimes and

rubs out my thoughts like chalk" (Egan 89). Egan critiques female tropes throughout the novel, but she also emphasizes the characters' willingness to adopt these tropes as a means to get what they desire (which, for Jocelyn, is the status, experience, and the adventure of sleeping with an older man). The absence of women's subjectivity and personal thoughts concerning these tropes in pop culture creates an allure to adopt these tropes—Jocelyn's chapter deconstructs that very problem by providing the consequences of adopting cultural tropes into one's reality. These female tropes are heavily abundant within popular culture, which creates a possibility for men like Lou to take advantage of this cultural phenomenon. Jocelyn's storyline is a template for the damaging effects of tropes on young women; her youth has been lost during her "desultory twenties" (86), and the rest of her life has been focused on healing her mind from the suffering caused so early on. In "You (Plural)," it becomes obvious how the overdone trope of a young teenage runaway with a powerful older man has only caused damage to Jocelyn. Lou holds no accountability for the effect of his actions (or lack thereof) on a young woman's life. Jocelyn regrets how she has gained nothing positive from her time with Lou and how "what cost her all that time [was] a man who turned out to be old, a house that turned out to be empty" (87). *Goon Squad* breaks down pop-culture narratives and lifts the curtain to show the realities of time, of archetypes, and of the damages caused by tightly held tropes in popular culture. These tropes inevitably seep into the consciousness of entire societies, and the damages acquired by characters like Jocelyn can be a warning to young readers.

The Old Man and the Trophy Wife: Deconstructing Stereotypes

The young wife of a powerful wealthy man is a long-held stereotype often projected onto characters or people in literature, movies, and even politics. In literature we can observe the protagonist in Daphne Du Maurier's *Rebecca* or Mrs. McCoy in Tom Wolfe's *The Bonfire of the Vanities*; in cinema we have the example of Jenny Mellor in *An Education*, and in

politics multiple examples such as Melania Trump or Louise Linton, the wife of the current United States Secretary of the Treasury who is eighteen years her senior. Through its over-use in pop culture, the trope has become a laughable cliché. However, the laughingstock is not the man but the young woman by his side whose depiction is often bleak and unmerciful. These women are often labelled as shallow, stupid, beautiful, gold-digging, and unhappy, which has been used as a form of misogynistic humour to make fun of women in positions of submission. In *Goon Squad*, Lou's twenty-three year-old girlfriend, and soon-to-be wife, Mindy, is no exception to the trope, as even Lou's young son questions whether she is "the right amount of crazy" (Egan 78). In the novel, Mindy is pursuing a PhD in Anthropology at the University of California, Berkeley. Despite this academic achievement, she never seems to be reading her books and only uses the people around her as objects of anthropological research. Thus, her intellect is not truly explored. In fact, one of the first introductions the readers have to Mindy is her explaining why an older female character who "wear[s] high-collared shirts to conceal the thread sinews of her neck" feels threatened and "despise[s]" her, a "twenty-three-year-old girlfriend of a powerful male" (Egan 63–64). Thus, almost instantly, Mindy is perceived as a beautiful, albeit shallow, young girlfriend of a shallow, harsh man.

Furthermore, Mindy and Lou's relationship is described almost purely as sexual and competitive. Their activities as a couple are confined to "mak[ing] love on the narrow rickety cot [of the tent]" (Egan 60) or walking on the beach where Mindy's appearance is on everyone's radar, and their "expectations are high" for her (76). The idea that people expect Mindy's body to uphold their social standards of beauty reinforces the narrative that her intellect is not acknowledged by the people surrounding her; instead, her youthfulness and sexual appeal is what matters within the context of her position as a trophy wife. Lou is not portrayed as an affectionate partner, referring to women as "cunts" (78) to his own son, in what seems to be an attempt at a life lesson. Even Mindy accepts the shortcomings of their

off-kilter relationship and understands that "[Lou] will be unable to acknowledge, much less sanction, the ambitions of a much younger female mate ... their relationship will be temporary" (65). Thus far, Mindy seems to fit all the stereotypes of a trophy wife: shallow, beautiful, unhappy, and vapid (despite hints at her intellect). Even her motives for staying with Lou seem strange considering her infidelities with Albert, their young Kenyan tour guide. However, when she returns home from Kenya, Egan reveals why: "returning to circumstances that once pleased you, having experienced a more thrilling or opulent way of life, and finding that you can no longer tolerate them" (81)—thus, the trophy wife's final stereotype of "gold-digger" is fulfilled. Egan indulges the reader's presumptions and societal prejudices right until the end when she describes Mindy's future, wherein she will only fully complete her studies at the age of forty-five (82).

Egan's novel is thematically focused on time and the aging of her female characters. Through this theme, Egan deconstructs our collective understanding and fascination with female archetypes; the women upon whom archetypes are imposed are either denied their interiority or cannot embody this trope indefinitely. Mindy's academic career only truly takes off at forty-five because she spends the majority of her twenties fulfilling an archetype that does not bring her any sense of purpose, ambition, or intellectual fulfillment. Egan's critique of female tropes is that they are not indicative of a woman's interiority, nor her long-term reality. Tropes do not create complex characters but impose upon them two-dimensional qualities that fail to reflect the complex interiority of the characters' worlds, as well as undermining the abuse they suffer at the hands of men like Lou.

Egan's juxtaposition of Sasha's, Jocelyn's, and Mindy's tropes significantly critiques the damaging effects of tropes in popular culture. Egan proposes that some female archetypes are more accepted than others; they are more attractive to the male gaze and more alluring to the audience. Yet the one thing they all have in common is their narrow tem-

porality. Sasha's character, and the archetypes she embodies, seduces readers by neglecting her interiority. However, this dehumanizing trope is not sustainable, and a woman cannot embody this trope for long—eventually she will be revealed as human and complex, or audiences will become bored and ultimately disappointed. Egan purposefully juxtaposes Sasha's initial characterization with Jocelyn's and Mindy's narratives, creating a comparative lens between different popular female archetypes and identifying these archetypes as being hierarchical in terms of social acceptability. Whatever their effect on audiences, archetypes are damaging tropes that do not reflect the female experience, nor educate audiences on such experiences. This compartmentalization of the female experience only serves to contain women and the audience's perception of them. Through her use of form, Egan successfully critiques this cultural phenomenon, and by extension, critiques the compartmentalization of women in society.

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EDITORS & CONTRIBUTORS

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Meaghan Bate is a fourth-year English and Professional Writing student. She was born and raised on Vancouver Island and particularly enjoys reading genre fiction. She wrote her first book when she was twelve, although it will remain hidden in an unnamed folder on her computer forever. After graduating from UVic she hopes to attend grad school overseas. This is her first time substantive editing and it has been an extremely positive experience.

Colleen Bidner is a second-year student double-majoring in Writing and English. She has vowed to devote the rest of her life to symbolism, words, character development, and more words. She loves reading compositions from the Middle Ages and nineteenth century and often gets writing inspiration from Gothic novels. Colleen gravitates toward the melodramatic, so it's no wonder she loves rehearsing lines of her favourite books, films, and Shakespearean plays.

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Christopher Driscoll is a third-year English major who likes to dedicate his time to the writing, editing, and proof-reading of journals, scripts, poems, short stories, textbooks, toothpaste tubes, cracker boxes, and beer-bottle labels. Hailing from the tropical peninsula of Nova Scotia, Chris is the Poet Laureate of the English Students' Association and has a passion for postmodern and medieval literature. He is happy to have the opportunity to be a proofreader for this year's issue, and he looks forward to helping out as an editor next year.

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Hannah Dwyer is an English major, creative writer, knitter, farmer, cook, activist, and witch. UVic is the fourth university of her undergraduate degree and English is her fourth discipline of study. She is looking forward to graduating this spring so that she can get her body into the fields and grow some food to fuel the decolonial revolution. She will pass the dark hours of winter adventuring through the endless landscapes of literature and critical theory.

Emma Fanning is a UVic alumna with a BA in English Literature. She is an environmentalist and graphic designer. She owns Little Fox Design, a carbon-neutral branding and design studio dedicated to environmental sustainability in Victoria. She loves researching and providing environmen-

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Madison George-Berlet is a third-year student pursuing an Honours degree in English. Madison is a member of the English Students' Association and a frequent inhabitant of Biblio Cafe, where you may find her covered with coffee and with a book in hand. She has a love for books that has carried her this far and will hopefully carry her into a career in teaching.

Ellie Gilchrist is a writer and environmentalist living as a guest on the unceded and traditional territory of the W̱SÁNEĆ and Lekwungen-speaking peoples. She is allergic to Shakespeare and is trying to figure out how to make territorial acknowledgements actually mean something. Helping her in her quest is a love for contemporary Indigenous fiction and nature-centred storytelling, though she also has a mysterious (to her) affinity for Victorian literature. This is Ellie's first year with *The Albatross*.

Amogha Lakshmi Halepuram Sridhar is a second-year English and History student from India. Her enthusiasm for language and poetry has been recognized by *The Rising Phoenix Review*, *Amberflora*, and the UVic Libraries 2019 *on the Verge* writing contest. She has Richard II's monologues memorized by heart, insists that Shakespeare wrote Shakespeare, and can shoot arrows fairly well. As a returning editor, she is excited to engage in conversation with these critical works.

Megan Hands is a fourth-year Writing major and English minor who was born in Vancouver. She loves reading and studying fiction, but theatre is where her heart lies and she specializes in playwriting. She is also an intern for *The Malahat Review*—as one can imagine from that schedule, she spends most of her time reading, writing, and rewriting. Megan is pleased to be volunteering for *The Albatross* for the second time.

Hamish Hardie is a second-year English student and writer. He has yet to decide on an area of academic specialization, but harbours interests in Canadian poetry, American fiction, and critical theory. He enjoys looking at and sometimes writing about contemporary art and cares deeply about typography. This is his first time editing for *The Albatross*. His writing has appeared in *C Magazine* and various pamphlets.

Christopher Horne is an Honours English major and a returning editor for *The Albatross*. Because he has so greatly enjoyed reading and revising his peers' work in literary and cultural studies since 2018, he now also serves as *The Warren Undergraduate Review*'s lead copy editor. He has written several reviews of local theatre productions for *The Martlet* in the last year and is currently writing his Honours thesis on the poetry and poetics of Robert Duncan.

Anne Hung is a third-year English Honours and Professional Communication student. Apart from her involvement with *The Albatross*, Anne is the Director of Finance for the English Students' Association and an editorial-board intern at *The Malahat Review*. She is passionate about dance, literary adaptations, and hitting snooze on her morning alarm.

Simone Ingstrup is a second-year English major with a minor in Professional Communication. She is interested in fairy tales, young-adult fiction, and the role of storytelling in childhood development. Outside of school, she works as a product educator at Nezza Naturals and as a dance teacher.

Errin Johnston-Watson is a third-year English major and Professional Communication minor. This is her first year editing for *The Albatross* and third year as their photographer. She is excited to be a part of the journal in the future. When not editing, Errin manages communication for the English Students' Association, tries to find some time to do her homework, and attempts to uphold some type of social life.

Kira Keir is a second-year English major with a Creative Writing minor. This was her first time editing for a publication, she and has had a blast working for *The Albatross*. She is passionate about creating a narrative on social norms and writing to invoke powerful emotions within her readers. Kira is a joyful individual who loves to dance poorly, cook mediocrely, and make people laugh exponentially. She is studying to be unemployed or discovered on a whim.

Ariane Lecompte is an English and Environmental Studies student, born and raised across three different continents. She now resides on the unceded traditional territory of the Songhees and Esquimalt peoples and works on the unceded traditional territory of the W̱SÁNEĆ and Lekwungen-speaking peoples. Currently, she is exploring how the contemporary literature and poetry of marginalized and stigmatized communities can be a powerful tool for social-justice activism. She enjoys long forest walks, motorcycle rides, and writing essays on social issues that get her really fired up.

Zoe Mathers is a first-year English student whose life has been devoured by writing since she was thirteen years old. Her stories consist mostly of fantasy worlds and ancient mythologies, but she does enjoy a dive into philosophy and literature every once and a while. Her experience editing for *The Albatross* has been insightful and fun, and she is looking forward to contributing to it for the rest of her post-secondary education.

Scott Matthews is a third-year English Honours student from Victoria. When he is not reading or writing, you can find him channelling his inner Thoreau in the woods. Scott is forever grateful to his mom for instilling in him a love for literature.

Jacob Morel is a fifth-year English major who recently returned to UVic to complete a BA degree he started in 2007. Jacob has lived a few lives—carpenter, musician, sommelier, marine researcher, youth counsellor—and now he looks forward to embarking on a new life as a graduate student

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Beth Mushumanski is a third-year English Honours and Creative Writing student at UVic. She is involved with one of the campus literary journals, *This Side of West*, as a fiction editor. When not obsessing over schoolwork or caught up in yet another novel, she tends to her plants and plays the clarinet (badly).

Janelle Paquette is a fifth-year student with a double major in English and Creative Writing. As well as serving as a copy editor for *The Albatross*, she sits on the Fiction Editorial Board for *The Malahat Review* and has also volunteered with *This Side of West*. She is a passionate admirer of all things literary (even genre fiction) and adores providing constructive criticism.

Sonja Pinto is a fourth-year English Honours student and Applied Ethics minor. Apart from *The Albatross*, she works as a Research Assistant for *Digital Victorian Periodical Poetry* and is a member of UVic's English Students' Association. In September 2020, she will begin her MA in English at UVic.

Dorothy Poon is a third-year student at UVic majoring in Sociology and minoring in Professional Communication. She is delighted to have contributed to the 10th edition of *The Albatross* and has greatly enjoyed working with the 2020 editorial team. She enjoys writing articles, reading, and watching Wes Anderson movies in her spare time.

Teresa D.L. Sammut is a fourth-year English major with a minor in Professional Communication and is from Vancouver. Her specialization is in seventeenth- and nineteenth-century literature. She was inspired to write this research paper because of her love for the Victorians and, most especially, the Pre-Raphaelites.

Makayla Helen Scharf enjoys long walks on the beach, dinner parties, and murder serials. She is President of the English Students' Association and the History Undergraduate Society, activities that have made bake sales a far larger priority in her life than a four-year History-English Honours double major would suggest. Makayla is thrilled to end her final year of her undergraduate career editing for *The Albatross*, a publication that means to her academic excellence, professionalism, and friendship.

Julie Schoch is a fourth-year History major and Anthropology minor, as well as a published novelist. Julie spends her time soaking up as much information as she can in any area of study and is constantly in the throes of some classic novel. Some of her favourite books are *Pride and Prejudice*, *Anna Karenina*, and *Beowulf*.

Lucas Simpson is in his final year of undergraduate studies at UVic. His graduating essay concerns the status of literature given a fundamentally intersubjective picture of language. In the domain of digital humanities, he is working on converting datasets to Linked Data formats suitable for cross-project interoperability. Other interests include mathematics, languages, and conversations in which the deployment of proper nouns becomes unnecessary.

Robert Steele is a fifth-year double major in English Honours and History. Apart from his work on *The Albatross*, he is also Vice President of the English Students' Association and assists on a research project on pregnancy in the Victorian novel. In September 2020, he will begin his MA in English Literature at the University of British Columbia. He is passionate about Victorian literature, print culture, and his poodle, Jasper.

Brayden Tate is a fourth-year English major. He often spends his time reading, writing, and thinking about early-modern literature and culture. If you think the early moderns are irrelevant to our contemporary milieu, he will

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Shonnaugh Thomson is a fourth-year Social Work student at UVic. She has a previous Honours undergraduate degree from the University of Toronto in English Literature. She grew up in Trinidad and Tobago, a country that has fueled her love for writing about her Afro-Caribbean heritage and decolonization. She currently lives in Toronto, and, after completing her degree, she plans to pursue an MA in Social Work at the University of Toronto where she plans to unite her love of story and social justice.

Molly Wallbank-Hart is a second-year student double majoring in English and Art History. She loves to immerse herself in fictional stories and grounds herself through the studies of visual and social history. There is nothing she loves more than sitting down with a good piece of chic lit and a bowl of ice cream. Molly has had a wonderful first experience editing for *The Albatross's* tenth volume.

THE ALBATROSS°

From left to right: Janelle Paquette, Emma Bishop, Jacob Morel, Natalie Dunsmuir, Christopher Horne, Amogha Lakshmi Halepuram Sridhar, Rory Dickinson, Sonja Pinto, Brayden Tate, Robert Steele.

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Not pictured: Meaghan Bate, Christopher Driscoll, Hannah Dwyer, Megan Hands, Zoe Mathers, Dorothy Poon, Julie Schoch, Molly Wallbank-Hart