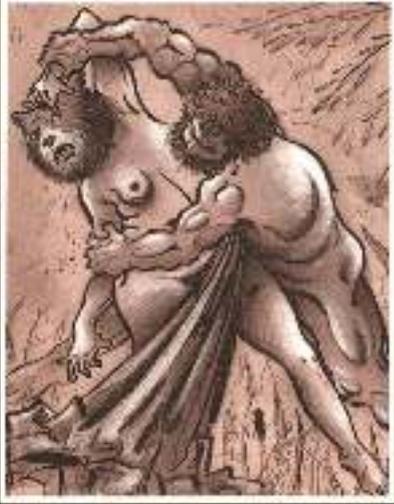


The
Callisto Myth
From Ovid to Atwood

Initiation and Rape in Literature



Kathleen Wall

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Initiation and Rape in
Literature

KATHLEEN WALL

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*For Carol Geminder Gordon
1944-1983
One of this world's tragic Callistas*

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The Callisto Myth from Ovid to Atwood

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Introduction

Defining the mythic patterns which accurately reflect the forms and realities of woman's experience is a major concern of feminist literary criticism. Mythic analyses of literature by and about women have revealed the inadequacies of the paradigms describing the masculine experience that have been posited by Carl Jung, Joseph Campbell, and Northrop Frye. The social restrictions traditionally placed upon women, and hence upon the heroine, result in a radical difference between the nature of her existence and that of her male counterpart, the hero. From this straightforward observation, it is but a very simple step to conclude that the myths which describe the hero's experiences could not function accurately when it comes to describing those of the heroine. Annis Pratt, in "The New Feminist Criticism," observes: "It is startling to realize that volumes have been written about the development of the male psyche as if it, in itself, defined the human soul. If there is a 'myth of the hero' there must also be a 'myth of the heroine,' a female as well as a male *bildungsroman*, parallel, perhaps, but by no means identical."¹ Carol Christ similarly observes that "the quests of heroes, from Gilgamesh and Odysseus, Apuleius and Augustine, to Stephen Daedalus and Carlos Castaneda, have been recorded throughout history. Joseph Campbell in his classic work, *The Hero with a Thousand Faces*, charted the journey of the hero in many cultures. Typically the hero leaves home, defines himself through tests and trials, and returns with a clearer understanding of himself and his place in the world. But if the hero has a thousand faces, the heroine has scarcely a dozen."²

Given this situation, the literary critic must undertake her or his own quest to discover the patterns which define the experiences of the heroine. Like many undertakings by feminist literary critics, my own quest began in the wilderness,³ with a curiosity about the kinds of initiations protagonists undergo in the forest. Originally, I intended to study twentieth-century narratives that evinced similarities to the myths of Orpheus,

Acteon, and Callisto. I began by working on Callisto for reasons that I seemed almost unable to articulate: her experience felt startlingly familiar, in spite of the fact that it was literally unfamiliar. Later I recognized that seldom during my undergraduate or graduate studies had I written about a woman. Still later I realized the extent to which her experience incorporates common motifs in literature by and about women; later yet I recognized the way her rape reflects a patriarchal culture's control and definition of women's sexuality.

In my early explorations of feminist criticism, and of historical, sociological, and psychological studies of the female experience, I found the motifs that constitute the myth of Callisto – rape, troubled motherhood, forest exile, metamorphosis – were viewed by scholars as integral to the lives of real and fictional women. In the course of writing *Archetypal Patterns of Women's Fiction*, for example, Annis Pratt found that “the rape-trauma archetype recurs as one of the most frequent plot structures in women's fiction.”² Similarly, Nina Auerbach notes that “the fallen woman, heart-breaking and glamorous, flourished in the popular iconography of America and the Continent as well as England” during the Victorian era.³ Simone de Beauvoir's study of a young woman's initiation into sexuality in *The Second Sex* suggests that the raped or seduced woman is such a major concern, because for young women the first sexual encounter often seems like rape. Even if that encounter occurs under legally sanctioned circumstances, in the marriage bed, the first sexual intercourse symbolizes not only a man's physical possession of a woman, but his legal possession as well.⁴ In *Against Our Will: Men, Women, and Rape*, Susan Brownmiller proposes that “by anatomical fiat – the inescapable construction of their genital organs – the human male was a natural predator and the human female served as his natural prey. Not only might the female be subjected at will to a thoroughly detestable physical conquest from which there could be no retaliation in kind – a rape for a rape – but the consequences of such a brutal struggle might be death or injury, not to mention impregnation and the birth of a dependent child.”⁵

With the birth of that dependent child, women enter upon another experience unique to them: motherhood. Yet the main theme of Adrienne Rich's study, *Of Woman Born*, is that, potentially powerful as motherhood might seem, the patriarchy has consistently sought to undermine its “mana”: “The one aspect in which most women have felt their own power in the patriarchal sense – authority over and control of another – has been motherhood; and even this aspect, as we shall see, has been wrenched and manipulated to male control . . . The idea of maternal power has been domesticated. In transfiguring and enslaving woman, the womb – the ultimate source of this power – has historically been turned against us and itself made into a source of powerlessness.”⁶

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

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

At this point Pratt introduces an archetypal figure that she identifies as the green-world lover, a man who is removed from the patriarchal social structure and its values, and who initiates the heroine into her sexuality. Yet the heroine's sexual experience in the forest is equally likely to occur at the hands of a rapist, a representative of the enclosing patriarchy, whom Pratt identifies with Olympian (and non-chthonic) deities like Zeus and Apollo. Pratt observes, then, that this configuration of the heroine's sojourn in the natural world has two opposite manifestations, initiation and rape, and that both are central to fiction.¹¹

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

Auerbach's choice of words here is significant, for metamorphosis is also part of female experience, specifically metamorphosis which renders woman part of the natural world. Pratt uses the same word to describe

woman's experience in the green world: "As in many examples of 'green-world fiction' the hero not only appreciates and likes nature but, through a process of metamorphosis, *becomes* an element in it."¹⁴

Auerbach finds that "apotheosis" is the last element of the career of the fallen woman, as if "a woman's fall is imagined as the only avenue through which she is allowed to grow."¹⁵ Yet if she succeeds in transforming herself and growing, that apotheosis is likely to be punishment or death. Similarly, Pratt writes that: "Woman's rebirth journeys ... create transformed, androgynous, and powerful human personalities out of socially devalued beings and are therefore more likely to involve denouements punishing the quester for succeeding in her perilous, revolutionary journey."¹⁶

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

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

But the feminist practice of archetypal criticism necessarily differs from that of Jung's more traditional followers. Certainly Jung's ideas begin to acknowledge the feminine insofar as he views masculine and feminine qualities as "equally available for development by either sex"¹⁸ and insofar as he recognizes the importance of feminine qualities in the masculine personality. But there are several crucial limitations to archetypal theory as it has been typically applied to women's experiences.

The first limitation is the tendency to assume an identity between archetypes of the anima – archetypes that are manifestations of man's psychological experience of the feminine – and the archetypes that emerge as descriptors of either the social or psychological dimensions of women's lives.¹⁹ Such a limitation manifests itself in two ways. First, there is a ten-

tendency to interpret female characters in the light of male characters' experience of them, and to see the heroine primarily as an anima figure for the hero. Second, there is a tendency to read texts about women written by men without recognizing that the masculine viewpoint of the author must function as some kind of filter – not necessarily one that produces inaccuracies or fallacies, nor necessarily one that is unsympathetic or misogynistic – but a filter nevertheless. If recognition is given to the author's masculinity, the heroine is likely to suffer reduction to the role of his anima. The result is a criticism that is phallogentric and that asserts, more or less emphatically, that literature is about men; women are aspects of, or appendages to, the masculine psychology.

The second essential inadequacy of traditional Jungian criticism for feminist scholars is its tendency to view archetypes as fixed and immutable. As Naomi Goldenberg points out, by viewing the archetypes as unchanging "we run the risk of setting bounds to experience by defining what the proper experience of women is. This could become a new version of the ideology of the Eternal Feminine and it could result in structures just as limiting as those prescribed by the old Eternal Feminine."²⁰ Such archetypes could be used to justify socially sanctioned, seductive but oppressive roles and behavior patterns because they are an immutable part of the feminine psyche.²¹ The solution to this problem suggested by Lauter and Rupprecht in *Feminist Archetypal Theory* is to "regard the archetype not as an image whose content is frozen but ... as a tendency to form and reform images in relation to certain kinds of repeated experience; then the concept could serve to clarify distinctively female concerns that have persisted throughout human history. Applied to a broad range of materials ... it could expose a set of reference points that would serve as an expandable framework for defining female experience, and ultimately the 'muted' culture females have created."²²

By viewing archetypes as fixed, traditional Jungian theorists ignore Jung's own exploration of the ways in which the archetypal images of the collective unconscious mirror the culture in which they arise. Similarly, archetypal images, as they rise from the Collective Unconscious to an individual's consciousness, are inevitably filtered through the experience, biases, and culture of the individual. Consequently, Lauter and Rupprecht propose a concept of archetype that "requires that we consider the experiential context in which the image occurs. A central tenet of [their] theory is that image and behaviour are inextricably linked: our images of possible behavior inform our actions, and our actions, in turn, alter our images."²³

The purpose of this study, then, is to note not only the recurrence of the myth, but the variations which it undergoes. The configuration observed by Pratt, Auerbach, and de Beauvoir has a Janus-faced quality: the natural world may represent a retreat or an exile, the green-world man may be lover

or rapist, the fallen woman's situation may end in death or apotheosis. To ignore these paradoxes would be simplistic. Consequently, the critic must also attend to what Fiedler, noting the same phenomena as Lauter and Ruppelcht, terms "signature," an individual response to the "immemorial patterns": "the sum total of individuating factors in a work, the sign of the Persona or Personality, through which an Archetype is rendered, and which itself tends to become a subject as well as a means of the poem ... Signature ... belongs ... to the social collectivity as well as to the individual writer. The Signature is the joint product of 'rules' and 'conventions,' of the expectations of a community, and the idiosyncratic responses of the individual poet, who adds a personal idiom or voice to a received style."²¹ These variations reflect a point or points of view on the issues which the myth or archetype addresses.

This study examines the recurrence and variations of the myth, both the archetype and the signatures, by observing its appearance in fifteen works in English. During the Middle Ages and the Renaissance, the myth was treated in translations of Ovid's *Metamorphoses* by William Caxton, Sir George Sandys, and William Golding. It was incorporated into the fabric of other works as well: Caxton's translation of Raoul Lefevre's *Recuyell of the Historyes of Troye*, William Warner's *Albion's England* and W.N.'s lyric, *The Barley-Breake, or a Warning for Wantons*. It is central, also, to John Milton's *A Mask Presented at Ludlow Castle*, but does not make a significant appearance in English literature again until the end of the eighteenth century, in Mrs Radcliffe's *Mysteries of Udolpho*. After that rather lengthy hiatus, its recurrence is frequent. Charlotte Brontë's *Jane Eyre*, Nathaniel Hawthorne's *The Scarlet Letter*, George Eliot's *Adam Bede*, and Thomas Hardy's *Jess of the D'Urbervilles* all revolve around heroines who are Callisto figures. Two major works of the twentieth century, D.H. Lawrence's *Lady Chatterley's Lover* and Margaret Atwood's *Surfacing*, provide contemporary variations of the myth. I have, perhaps somewhat controversially, included works by male authors when the myth was clearly present, under the (perhaps once again controversial) belief that women are/were the only biological gender who can make observations about or attempt to grapple with a woman's experience in a patriarchal world. Whether those observations are sympathetic, misogynistic, or ignorant can only be determined by a careful reading of the text in which they appear, by attention, in short, to signature.

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

The chronological order of the study and the frequency with which writers are aware of their predecessors' work might suggest that I intend *Callisto* to be a source study. Mrs Radcliffe does quote Milton's *A Mask Presented at Ludlow Castle in Mysteries of Udolpho*; George Eliot did read about Flester Frynne and Arthur Dimmesdale shortly before she wrote about her own Hetty and Arthur in *Adam Bede*. But a writer's conscious influence by another source (much less an unconscious one) is difficult to prove and not particularly fruitful in the context of this study. What I wish to suggest, instead, is the remarkable tenacity, persistence, and elasticity of this myth. Any chronological development points not to literary sources, but to the changing attitudes toward women that the respective variations of the myth serve to index. My use of historical, sociological, anthropological, and psychological sources is further intended to explain the ways in which the recurrences of the myth are a reflection of their time, but I am in no way pretending to be a polymath.

Carl Jung, curious about the process that brought the unconscious, mythic configurations into the conscious realm so that they could be expressed in creative work, concluded that archetypes arise as a response to the problems of the writer's time: "Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present."²⁵ In this context, the frequency with which writers have reached back and found this particular "primordial image" is surely telling. As a myth about a woman's powerlessness and her rape, a myth about sexual aggression as a means of possession and control, its persistence is surely a comment upon women's lives and women's experience of their sexuality. Yet, as I shall argue, the myth has a positive, pre-patriarchal element that describes a woman's sexual initiation and her achievement of the right to self-determination. The expropriation of this aspect of the myth and our relative ignorance of the ancient women's rituals that were its expression is part of woman's dispossession, her loss of images, myths, narratives that legitimate and celebrate her strength and her complexity. Consequently, the study of Callisto's myth ought to reveal many aspects of the realities of women's experience from the Middle Ages to the twentieth century—the "inadequacy and one-sidedness" of each age. But it should reveal as well the "primordial image in the unconscious" that provides a vision of woman fully realized, fully self-possessed, fully feminine.

Classical Versions and Their Implications

The myth of Callisto is variously related in five extant classical works. Hesiod's *Astronomy*, written in the eighth century BC, is the oldest source of information, but his account is quite sketchy, concerned as it is with the origin of the Great Bear constellation and not with the story itself.¹ Apollodorus, to whom *The Library* is somewhat uneasily attributed (and which is dated equally uneasily at 340 BC), dismisses the whole incident in a paragraph;² Hyginus (64 BC to AD 17), in the *Poetica Astronomica*, devotes only a page,³ but both he and Apollodorus offer some of the significant variations which have developed around the essential story. Ovid's account in the *Metamorphoses*⁴ (43 BC – AD 14) is the most "literary" and extended treatment of the myth in antiquity, even though a later classical version was provided by Pausanias. In his *Descriptions of Greece* (dated from the second century), Pausanias refers to the myth as a "common Greek tale": concerned as he is with describing places rather than personages, his account is limited to a couple of sentences.⁵

Consulting these five classical redactions of the myth, one arrives at the following basic, but problematic, profile of the Callisto figure and her story. Callisto is the daughter of Lycaon, the defeated ruler of Arcadia. As a member of Diana's virgin band, she is variously described as a nymph,⁶ or a young woman who "chose to occupy herself with the wild-beasts in the mountains together with Artemis."⁷ Ovid's description evokes a strong, free woman, a favourite of Diana's: "This girl was not one who spent her time in spinning soft fibres of wool, or in arranging her hair in different styles. She was one of Diana's warriors, wearing her tunic pinned together with a brooch, her tresses carelessly caught back by a white ribbon, and carrying in her hand a light javelin or her bow. None of the nymphs who haunt Maenalus was dearer than she to the goddess of the Crossways."⁸

Callisto is raped and impregnated by Zeus. Hesiod does not tell us precisely how Zeus manages to gain her trust, but Apollodorus reports that

rumours vary on the disguise Zeus took in order to disarm her: "Some say [he took the likeness] of Artemis, others, of Apollo."⁹ In Ovid's version Zeus appears in the guise of Artemis and approaches the girl exactly as the goddess might have, acknowledging Callisto as his/her favourite, and making the sort of conversation that might have been expected of the goddess herself: "Dearest of all my companions," he said, "where have you been hunting? On what mountain ridges?" She raised herself from the grass: "Greetings, divine mistress," she cried, "greater in my sight than Jove himself I care not if he hears me."¹⁰

All versions agree that as soon as Diana discovered Callisto's pregnancy, she exiled the girl from her following. Shortly thereafter the nymph was changed into a bear. Hyginus maintains that Artemis was responsible for the girl's transformation: "Callisto had not penetrated Zeus' disguise and when Artemis asked the nymph who had made her pregnant, the girl blamed the goddess. So out of anger and indignation Artemis herself is said to have metamorphosed Callisto."¹¹ Apollodorus asserts that Zeus was responsible for the ursine transformation – that he hoped his liaison would escape Hera's attention if his lover were no longer human.¹² Only in the later versions of Pausanias and Ovid is this metamorphosis attributed to the jealousy of Hera, a jealousy which arises not merely because Callisto was thought to be a cause of Zeus' unfaithfulness, but because Callisto had had the temerity to produce a son from the union.

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

These variations suggest that there is no absolutely definitive version of the myth. Nevertheless, the account given in the *Metamorphoses* will be considered, for the purposes of this study, to be the most 'authoritative'

for a number of reasons. The first is the purely practical need to have a point of departure, a single configuration of the events in order to determine whether the myth does indeed inform the respective works under consideration. Second, though Hesiod may claim to be the oldest source, and Pausanias the most recent classical version, and while Apollodorus does provide variations, Ovid's version is the most extended – four times the length of the next longest – and his details give his version more weight, more significance. More pointedly, in Ovid's version we can best discern the "patriarchal signature" of the Augustan age.

Ovid's representation of Diana is not at all in keeping with what modern archaeological, psychological, and theological studies have revealed about her pre-patriarchal character, all of which point out that the virgin goddess was not originally characterized by physical virginity. Even before feminists began the task of recovering feminine deities and archetypes, Erich Neumann pointed out that Artemis, as a manifestation of the archetype of the Great Mother, was characterized by images of fecundity and was worshipped as one who could provide help for women in labour.¹¹ J.G. Frazer's study of Artemis also unearthed the discrepancy in the "virginity" attributed to her: "The ... word *parthénos*, applied to Artemis, which we commonly translate Virgin, means no more than an unmarried woman, and in early days the two things were by no means the same ... there was no public worship of Artemis the Chaste: so far as her sacred titles bear on the relation of the sexes, they show that, on the contrary, she was, like Diana in Italy, especially concerned with the loss of virginity and with child-bearing."¹² Both Marija Gimbutas and Barbara G. Walker note her association with child-bearing, motherhood, and cults of fertility, and they, along with other feminist scholars and theologians researching the ancient goddesses "argue that the figure of Diana/Artemis antedates Hebrews, Greeks, Romans, and Christians alike."¹³ In "Spinning Among Fields," Annis Pratt notes that "this figure belongs to a period of time stretching back to about 7000 BC when goddesses were revered for a complex of qualities including generation, intellect, political power, and creativity. The virginity of the priestesses who served these goddesses, and the virginity of the goddesses themselves, was the virginity suggested by the word itself – a woman (*gyn*) like a man (*vir*). Such a virgin retained at all times the right to choose what to do with her own body, whether to roam at will or stay home, whether to practice celibacy or engage in sexual activity."¹⁴

In *Wicca's Mysteries*, M. Esther Harding likewise observes that a variety of goddesses in a number of cultures were given the epithet "virgin," and yet were noted for their fecundity, and, in some cases, for sexual promiscuity. Her noteworthy contribution to this field is the concept of psychological virginity, which arose out of her conclusion that the virginity of the ancient goddesses "must refer to a quality, to a subjective state, a psychological

attitude, not to a physiological or external fact."¹⁹ While Harding coined the term, she is by no means alone in noticing that many so-called "virgin" goddesses were not sexually innocent.

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

The term may, because it contradicts the currently accepted meaning of the word "virginity," seem to indicate an irresponsible use of language. But the phrase is carefully chosen as a challenge to our concept of virginity, as an antidote to an over-emphasis upon the importance of the physically intact state. Harding deliberately wants to suggest that a woman's image of herself, her possession of those qualities of independence, strength, and wholeness, are an infinitely more important measure of her value than the intact hymen which has typically determined the way she was viewed by men. That such a term is necessary to criticism which deals with literary characters who evince these qualities is indicated by the adoption of the concept, if not the term, by a number of critics.²⁰

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

That Ovid has misconstrued the situation is also indicated by an internal discrepancy. In his version, Hera claims that Callisto, because she has been placed in the sky as a star, is a goddess, yet Zeus has conferred neither power nor immortality upon the young woman. Hera's claim is inexplicable unless we credit the assumption that the nymph and the goddess are one and the same, and that Callisto has been a goddess all along.²¹

Pausanias's description of the site of Callisto's grave and Diana's temple strongly suggests that Callisto was a local, Arcadian aspect of the virgin goddess. Directing us to the place he tells us, almost naively, "descenting from Cruni about thirty furlongs you come to the grave of Callisto, a lofty mound of earth, on which grow trees, many of them of the cultivated sorts, and many of the kinds that bear no fruit. On the summit of the mound is

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